MIDI MANUFACTURERS ASSOCIATION AMEI Association of Musical Electronics Industry

MMA Technical Standards Board/ AMEI MIDI Committee

Letter of Agreement for Recommend Practice

ID3 Metadata for XMF Files (RP-047)

Originated By: MMA **Reference MMA Item #:** 195 **TSBB #:** 31

Issue Date: Feb 7 2007 **Approval Date:** Nov 30 2006 **Last Revised:** _____

Related Items: XMF (RP-030); Mobile XMF (RP-042)

Agreed to by MMA: _____ _____ _____
Signature *title* *date*

Agreed to by AMEI: _____ _____ _____
Signature *title* *date*

Source: Mobile Working Group, Beatnik

Abstract:

Defines a new XMF Standard Metadata FieldID for encapsulating ID3-format metadata. As such, it could potentially be used in many different XMF File Types.

Background:

Currently Mobile XMF content is not allowed to include any XMF informational metadata. This puts Mobile XMF content at a disadvantage compared to most other music content formats. ID3 metadata is the de facto world standard for recorded music metadata. Now that the Audio Clips for Mobile XMF specification is about to make some form of recorded music in Mobile XMF files more feasible, companies in the Mobile WG feel that supporting the same metadata format the rest of the world is already using just makes sense. Players support already it (so ID3 parsers can be repurposed in part), end users are already accustomed to it (so collecting & using Mobile XMF digital audio content can be made to feel more like the MP3 or iTunes experience), and content developers already know how to provide it properly.

In this specification, all possible MP3/ID3 metadata can be added to XMF by simply defining one new XMF Standard Metadata FieldID. There would be no need to support multiple XMF informational metadata fields. This approach has the added bonus that ID3 metadata could also be used in any future XMF file type, not just Mobile XMF. MP3 to Mobile XMF conversions would be simplified as there would be no need to individually create and populate all the separate XMF standard metadata fields; instead, a tool could simply copy the whole ID3 block. Because the ID3 spec developers invite other organizations to reference their spec, there are no known intellectual property rights issues with this dependency on an external specification.

Publication Plan:

Mayb be published as an addendum to the XMF Meta File Format Specification [1]. Eventually the changes described should be made to [1] and the addendum eliminated.

Details:

1. Introduction

This proposal defines a new XMF Standard Metadata FieldID for encapsulating ID3-format metadata, version 2.4. Each XMF MetaDataItem contains one block of ID3 data. The block of ID3 metadata may contain any number of ID3 metadata frames.

The binary format and available metadata fields for ID3 metadata are defined in documents created and maintained by ID3.org. To provide a stable reference, those documents (as they exist when this is written) will be published with the XMF Meta File Format Specification [1]. These texts are included in this RP as "Annex 1" and "Annex 2".

2. Definition of XMF MetaData Item format

2.1. FieldID Definition

The following row should be added to the table in section **5.2.1. Standard FieldID Assignments** of [1]:

FieldID	FieldName and Notes	Valid for NodeTypes	Contents Format
14	**ID3 Metadata** Contains a block of ID3v2.4.0 Metadata	File or Folder, but in Mobile XMF files must be attached to the FileNode containing the playable SMF	Universal, Binary (hidden or visible) See section 5.2.2 for **FieldContents** format.

2.2. Binary Format Definition

The following text should be added to section **5.2.2 Field Contents Interpretation** of [1]:

"**FieldID 14: ID3 Metadata**

The ID3 Metadata meta-data field encapsulates any amount of ID3 metadata in a single XMF MetadDataItem. ID3 is the world defacto standard for recorded music metadata and is used in MP3 files and several proprietary recorded music file formats.

The FieldContents of an ID3 Metadata MetaDataItem must consist of an entire valid ID3 metadata block as specified at http://www.id3.org/id3v2.4.0-structure.txt (reproduced in Appendix 2 of this specification). Valid frame tags and their data formats are specified at http://www.id3.org/id3v2.4.0-frames.txt (reproduced in Appendix 3 of this specification).

Example FieldContents:

```
// Start of XMF metadata item FieldContents

// Start of 10 byte ID3 header
"ID3"                    // ID3v2/file identifier
04h 00h                  // ID3v2 version
00h                      // ID3v2 flags
00h 00h 00h 26h          // ID3v2 size: 48 (dec) bytes – 10 for header = 38
// End of 10 byte ID3 header
```

```
// (Optional ID3 extended header would appear here)

// Start of First ID3 frame
"TIT2"              // Four-Char frame ID: song Title
00h 00h 00h 08h     // Size: 18 (dec) bytes in frame – 10 for header = 8
00h 00h             // Flags
// Data bytes for the 'TIT2' frame:
00h                 // Text is in ISO-8859-1 format
"Adagio"            // Text contents
00h                 // String terminator (required for ID3 v2.4)
// End of first ID3 frame

// Start of Second ID3 frame
"TCOM"              // Four-Char frame ID: Composer name
00h 00h 00h 0Ah     // Size: 20 (dec) bytes in frame – 10 for header = 10
00h 00h             // Flags
// Data bytes for the 'TCOM' frame:
00h                 // Text is in ISO-8859-1 format
"John Doe"          // Text contents
00h                 // String terminator (required for ID3 v2.4)
// End of second ID3 frame

// (Optional ID3 padding would appear here)

// (Optional ID3 footer would appear here)

// End of XMF metadata item FieldContents
```

"

2.3. ID3 Binary Data Format Definition References

The full text of the Annex of this document should be added to [1] as Appendix 2 and Appendix 3, respectively. For consistency, the original Appendix of [1] should be renamed Appendix 1.

3. References

[1] "Specification for XMF Meta File Format", RP-030, MIDI Manufacturer's Association, Los Angeles, CA, USA, 2001

Annex 1: ID3 v2.4 Metadata Format

Note: The text of this appendix was copied verbatim from http://www.id3.org/id3v2.4.0-structure.txt on August 7, 2006. However, for XMF usage, this Appendix is the definitive reference, not ID3.org.

Informal standard
M. Nilsson
Document: id3v2.4.0-structure.txt
1st November 2000

ID3 tag version 2.4.0 - Main Structure

Status of this document

This document is an informal standard and replaces the ID3v2.3.0 standard [ID3v2]. A formal standard will use another revision number even if the content is identical to document. The contents in this document may change for clarifications but never for added or altered functionallity.

Distribution of this document is unlimited.

Abstract

This document describes the main structure of ID3v2.4.0, which is a revised version of the ID3v2 informal standard [ID3v2] version 2.3.0. The ID3v2 offers a flexible way of storing audio meta information within the audio file itself. The information may be technical information, such as equalisation curves, as well as title, performer, copyright etc.

ID3v2.4.0 is meant to be as close as possible to ID3v2.3.0 in order to allow for implementations to be revised as easily as possible.

1. Table of contents

2. Conventions in this document

Text within "" is a text string exactly as it appears in a tag.

Numbers preceded with $ are hexadecimal and numbers preceded with % are binary. $xx is used to indicate a byte with unknown content. %x is used to indicate a bit with unknown content. The most significant bit (MSB) of a byte is called 'bit 7' and the least significant bit (LSB) is called 'bit 0'.

A tag is the whole tag described in this document. A frame is a block of information in the tag. The tag consists of a header, frames and optional padding. A field is a piece of information; one value, a string etc. A numeric string is a string that consists of the characters "0123456789" only.

The key words "MUST", "MUST NOT", "REQUIRED", "SHALL", "SHALL NOT", "SHOULD", "SHOULD NOT", "RECOMMENDED", "MAY", and "OPTIONAL" in this document are to be interpreted as described in RFC 2119 [KEYWORDS].

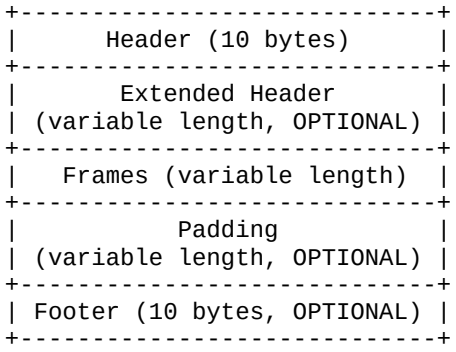
3. ID3v2 overview

ID3v2 is a general tagging format for audio, which makes it possible to store meta data about the audio inside the audio file itself. The ID3 tag described in this document is mainly targeted at files encoded with MPEG-1/2 layer I, MPEG-1/2 layer II, MPEG-1/2 layer III and MPEG-2.5, but may work with other types of encoded audio or as a stand alone format for audio meta data.

ID3v2 is designed to be as flexible and expandable as possible to meet new meta information needs that might arise. To achieve that ID3v2 is constructed as a container for several information blocks, called frames, whose format need not be known to the software that encounters them. At the start of every frame is an unique and predefined identifier, a size descriptor that allows software to skip unknown frames and a flags field. The flags describes encoding details and if the frame should remain in the tag, should it be unknown to the software, if the file is altered.

The bitorder in ID3v2 is most significant bit first (MSB). The byteorder in multibyte numbers is most significant byte first (e.g. $12345678 would be encoded $12 34 56 78), also known as big endian and network byte order.

Overall tag structure:



In general, padding and footer are mutually exclusive. See details in sections 3.3, 3.4 and 5.

3.1. ID3v2 header

The first part of the ID3v2 tag is the 10 byte tag header, laid out as follows:

```
ID3v2/file identifier      "ID3"
ID3v2 version              $04 00
ID3v2 flags                %abcd0000
ID3v2 size             4 * %0xxxxxxx
```

The first three bytes of the tag are always "ID3", to indicate that this is an ID3v2 tag, directly followed by the two version bytes. The first byte of ID3v2 version is its major version, while the second byte is its revision number. In this case this is ID3v2.4.0. All revisions are backwards compatible while major versions are not. If software with ID3v2.4.0 and below support should encounter version five or higher it should simply ignore the whole tag. Version or revision will never be $FF.

The version is followed by the ID3v2 flags field, of which currently four flags are used.

a - Unsynchronisation

Bit 7 in the 'ID3v2 flags' indicates whether or not unsynchronisation is applied on all frames (see section 6.1 for details); a set bit indicates usage.

b - Extended header

The second bit (bit 6) indicates whether or not the header is followed by an extended header. The extended header is described in section 3.2. A set bit indicates the presence of an extended header.

c - Experimental indicator

The third bit (bit 5) is used as an 'experimental indicator'. This flag SHALL always be set when the tag is in an experimental stage.

d - Footer present

Bit 4 indicates that a footer (section 3.4) is present at the very end of the tag. A set bit indicates the presence of a footer.

All the other flags MUST be cleared. If one of these undefined flags are set, the tag might not be readable for a parser that does not know the flags function.

The ID3v2 tag size is stored as a 32 bit synchsafe integer (section 6.2), making a total of 28 effective bits (representing up to 256MB).

The ID3v2 tag size is the sum of the byte length of the extended header, the padding and the frames after unsynchronisation. If a footer is present this equals to ('total size' - 20) bytes, otherwise ('total size' - 10) bytes.

An ID3v2 tag can be detected with the following pattern:
$49 44 33 yy yy xx zz zz zz zz
Where yy is less than $FF, xx is the 'flags' byte and zz is less than $80.

3.2. Extended header

The extended header contains information that can provide further insight in the structure of the tag, but is not vital to the correct parsing of the tag information; hence the extended header is optional.

Extended header size	4 * %0xxxxxxx
Number of flag bytes	$01
Extended Flags	$xx

Where the 'Extended header size' is the size of the whole extended header, stored as a 32 bit synchsafe integer. An extended header can thus never have a size of fewer than six bytes.

The extended flags field, with its size described by 'number of flag bytes', is defined as:

%0bcd0000

Each flag that is set in the extended header has data attached, which comes in the order in which the flags are encountered (i.e. the data for flag 'b' comes before the data for flag 'c'). Unset flags cannot have any attached data. All unknown flags MUST be unset and their corresponding data removed when a tag is modified.

Every set flag's data starts with a length byte, which contains a value between 0 and 128 ($00 - $7f), followed by data that has the field length indicated by the length byte. If a flag has no attached data, the value $00 is used as length byte.

b - Tag is an update

If this flag is set, the present tag is an update of a tag found earlier in the present file or stream. If frames defined as unique are found in the present tag, they are to override any corresponding ones found in the earlier tag. This flag has no corresponding data.

Flag data length	$00

c - CRC data present

If this flag is set, a CRC-32 [ISO-3309] data is included in the extended header. The CRC is calculated on all the data between the header and footer as indicated by the header's tag length field, minus the extended header. Note that this includes the padding (if there is any), but excludes the footer. The CRC-32 is stored as an 35 bit synchsafe integer, leaving the upper four bits always zeroed.

Flag data length	$05
Total frame CRC	5 * %0xxxxxxx

d - Tag restrictions

For some applications it might be desired to restrict a tag in more ways than imposed by the ID3v2 specification. Note that the presence of these restrictions does not affect how the tag is decoded, merely how it was restricted before encoding. If this flag is set the tag is restricted as follows:

Flag data length	$01
Restrictions	%ppqrrstt

p - Tag size restrictions

00 No more than 128 frames and 1 MB total tag size.
01 No more than 64 frames and 128 KB total tag size.
10 No more than 32 frames and 40 KB total tag size.
11 No more than 32 frames and 4 KB total tag size.

q - Text encoding restrictions

0 No restrictions
1 Strings are only encoded with ISO-8859-1 [ISO-8859-1] or UTF-8 [UTF-8].

r - Text fields size restrictions

00 No restrictions
01 No string is longer than 1024 characters.
10 No string is longer than 128 characters.
11 No string is longer than 30 characters.

Note that nothing is said about how many bytes is used to represent those characters, since it is encoding dependent. If a text frame consists of more than one string, the sum of the strungs is restricted as stated.

s - Image encoding restrictions

0 No restrictions
1 Images are encoded only with PNG [PNG] or JPEG [JFIF].

t - Image size restrictions

00 No restrictions
01 All images are 256x256 pixels or smaller.
10 All images are 64x64 pixels or smaller.
11 All images are exactly 64x64 pixels, unless required otherwise.

3.3. Padding

It is OPTIONAL to include padding after the final frame (at the end of the ID3 tag), making the size of all the frames together smaller than the size given in the tag header. A possible purpose of this padding is to allow for adding a few additional frames or enlarge existing frames within the tag without having to rewrite the entire file. The value of the padding bytes must be $00. A tag MUST NOT have any padding between the frames or between the tag header and the frames. Furthermore it MUST NOT have any padding when a tag footer is added to the tag.

3.4. ID3v2 footer

To speed up the process of locating an ID3v2 tag when searching from the end of a file, a footer can be added to the tag. It is REQUIRED to add a footer to an appended tag, i.e. a tag located after all audio data. The footer is a copy of the header, but with a different identifier.

ID3v2 identifier	"3DI"
ID3v2 version	$04 00
ID3v2 flags	%abcd0000
ID3v2 size	4 * %0xxxxxxx

4. ID3v2 frame overview

All ID3v2 frames consists of one frame header followed by one or more fields containing the actual information. The header is always 10 bytes and laid out as follows:

Frame ID	$xx xx xx xx (four characters)
Size	4 * %0xxxxxxx
Flags	$xx xx

The frame ID is made out of the characters capital A-Z and 0-9.
Identifiers beginning with "X", "Y" and "Z" are for experimental frames and free for everyone to use, without the need to set the experimental bit in the tag header. Bear in mind that someone else might have used the same identifier as you. All other identifiers are either used or reserved for future use.

The frame ID is followed by a size descriptor containing the size of the data in the final frame, after encryption, compression and unsynchronisation. The size is excluding the frame header ('total frame size' - 10 bytes) and stored as a 32 bit synchsafe integer.

In the frame header the size descriptor is followed by two flag bytes. These flags are described in section 4.1.

There is no fixed order of the frames' appearance in the tag, although it is desired that the frames are arranged in order of significance concerning the recognition of the file. An example of such order: UFID, TIT2, MCDI, TRCK ...

A tag MUST contain at least one frame. A frame must be at least 1 byte big, excluding the header.

If nothing else is said, strings, including numeric strings and URLs [URL], are represented as ISO-8859-1 [ISO-8859-1] characters in the range $20 - $FF. Such strings are represented in frame descriptions as <text string>, or <full text string> if newlines are allowed. If nothing else is said newline character is forbidden. In ISO-8859-1 a newline is represented, when allowed, with $0A only.

Frames that allow different types of text encoding contains a text encoding description byte. Possible encodings:

$00 ISO-8859-1 [ISO-8859-1]. Terminated with $00.
$01 UTF-16 [UTF-16] encoded Unicode [UNICODE] with BOM. All strings in the same frame SHALL have the same byteorder. Terminated with $00 00.
$02 UTF-16BE [UTF-16] encoded Unicode [UNICODE] without BOM. Terminated with $00 00.
$03 UTF-8 [UTF-8] encoded Unicode [UNICODE]. Terminated with $00.

Strings dependent on encoding are represented in frame descriptions as <text string according to encoding>, or <full text string according to encoding> if newlines are allowed. Any empty strings of type $01 which are NULL-terminated may have the Unicode BOM followed by a Unicode NULL ($FF FE 00 00 or $FE FF 00 00).

The timestamp fields are based on a subset of ISO 8601. When being as precise as possible the format of a time string is yyyy-MM-ddTHH:mm:ss (year, "-", month, "-", day, "T", hour (out of 24), ":", minutes, ":", seconds), but the precision may be reduced by removing as many time indicators as wanted. Hence valid timestamps are yyyy, yyyy-MM, yyyy-MM-dd, yyyy-MM-ddTHH, yyyy-MM-ddTHH:mm and yyyy-MM-ddTHH:mm:ss. All time stamps are UTC. For durations, use the slash character as described in 8601, and for multiple non-contiguous dates, use multiple strings, if allowed by the frame definition.

The three byte language field, present in several frames, is used to describe the language of the frame's content, according to ISO-639-2 [ISO-639-2]. The language should be represented in lower case. If the language is not known the string "XXX" should be used.

All URLs [URL] MAY be relative, e.g. "picture.png", "../doc.txt".

If a frame is longer than it should be, e.g. having more fields than specified in this document, that indicates that additions to the frame have been made in a later version of the ID3v2 standard. This is reflected by the revision number in the header of the tag.

4.1. Frame header flags

In the frame header the size descriptor is followed by two flag bytes. All unused flags MUST be cleared. The first byte is for 'status messages' and the second byte is a format description. If an unknown flag is set in the first byte the frame MUST NOT be changed without that bit cleared. If an unknown flag is set in the second byte the frame is likely to not be readable. Some flags in the second byte indicates that extra information is added to the header. These fields of extra information is ordered as the flags that indicates them. The flags field is defined as follows (l and o left out because of their resemblence to one and zero):

%0abc0000 %0h00kmnp

Some frame format flags indicate that additional information fields are added to the frame. This information is added after the frame header and before the frame data in the same order as the flags that indicates them. I.e. the four bytes of decompressed size will precede the encryption method byte. These additions affects the 'frame size' field, but are not subject to encryption or compression.

The default status flags setting for a frame is, unless stated otherwise, 'preserved if tag is altered' and 'preserved if file is altered', i.e. %00000000.

4.1.1. Frame status flags

a - Tag alter preservation

This flag tells the tag parser what to do with this frame if it is unknown and the tag is altered in any way. This applies to all kinds of alterations, including adding more padding and reordering the frames.

0 Frame should be preserved.
1 Frame should be discarded.

b - File alter preservation

This flag tells the tag parser what to do with this frame if it is unknown and the file, excluding the tag, is altered. This does not apply when the audio is completely replaced with other audio data.

0 Frame should be preserved.
1 Frame should be discarded.

c - Read only

This flag, if set, tells the software that the contents of this frame are intended to be read only. Changing the contents might break something, e.g. a signature. If the contents are changed, without knowledge of why the frame was flagged read only and without taking the proper means to compensate, e.g. recalculating the signature, the bit MUST be cleared.

4.1.2. Frame format flags

h - Grouping identity

This flag indicates whether or not this frame belongs in a group with other frames. If set, a group identifier byte is added to the frame. Every frame with the same group identifier belongs to the same group.

0 Frame does not contain group information
1 Frame contains group information

k - Compression

This flag indicates whether or not the frame is compressed.

A 'Data Length Indicator' byte MUST be included in the frame.

0 Frame is not compressed.
1 Frame is compressed using zlib [zlib] deflate method.
If set, this requires the 'Data Length Indicator' bit to be set as well.

m - Encryption

This flag indicates whether or not the frame is encrypted. If set, one byte indicating with which method it was encrypted will be added to the frame. See description of the ENCR frame for more information about encryption method registration. Encryption should be done after compression. Whether or not setting this flag requires the presence of a 'Data Length Indicator' depends on the specific algorithm used.

0 Frame is not encrypted.
1 Frame is encrypted.

n - Unsynchronisation

This flag indicates whether or not unsynchronisation was applied to this frame. See section 6 for details on unsynchronisation. If this flag is set all data from the end of this header to the end of this frame has been unsynchronised. Although desirable, the presence of a 'Data Length Indicator' is not made mandatory by unsynchronisation.

0 Frame has not been unsynchronised.
1 Frame has been unsyrchronised.

p - Data length indicator

This flag indicates that a data length indicator has been added to the frame. The data length indicator is the value one would write as the 'Frame length' if all of the frame format flags were zeroed, represented as a 32 bit synchsafe integer.

0 There is no Data Length Indicator.
1 A data length Indicator has been added to the frame.

5. Tag location

The default location of an ID3v2 tag is prepended to the audio so that players can benefit from the information when the data is streamed. It is however possible to append the tag, or make a prepend/append combination. When deciding upon where an unembedded tag should be located, the following order of preference SHOULD be considered.

1. Prepend the tag.

2. Prepend a tag with all vital information and add a second tag at the end of the file, before tags from other tagging systems. The first tag is required to have a SEEK frame.

3. Add a tag at the end of the file, before tags from other tagging systems.

In case 2 and 3 the tag can simply be appended if no other known tags are present. The suggested method to find ID3v2 tags are:

1. Look for a prepended tag using the pattern found in section 3.1.

2. If a SEEK frame was found, use its values to guide further searching.

3. Look for a tag footer, scanning from the back of the file.

For every new tag that is found, the old tag should be discarded unless the update flag in the extended header (section 3.2) is set.

6. Unsynchronisation

The only purpose of unsynchronisation is to make the ID3v2 tag as compatible as possible with existing software and hardware. There is no use in 'unsynchronising' tags if the file is only to be processed only by ID3v2 aware software and hardware. Unsynchronisation is only useful with tags in MPEG 1/2 layer I, II and III, MPEG 2.5 and AAC files.

6.1. The unsynchronisation scheme

Whenever a false synchronisation is found within the tag, one zeroed byte is inserted after the first false synchronisation byte. The format of synchronisations that should be altered by ID3 encoders is as follows:

%11111111 111xxxxx

and should be replaced with:

%11111111 00000000 111xxxxx

This has the side effect that all $FF 00 combinations have to be altered, so they will not be affected by the decoding process. Therefore all the $FF 00 combinations have to be replaced with the $FF 00 00 combination during the unsynchronisation.

To indicate usage of the unsynchronisation, the unsynchronisation flag in the frame header should be set. This bit MUST be set if the frame was altered by the unsynchronisation and SHOULD NOT be set if unaltered. If all frames in the tag are unsynchronised the unsynchronisation flag in the tag header SHOULD be set. It MUST NOT be set if the tag has a frame which is not unsynchronised.

Assume the first byte of the audio to be $FF. The special case when the last byte of the last frame is $FF and no padding nor footer is used will then introduce a false synchronisation. This can be solved by adding a footer, adding padding or unsynchronising the frame and add $00 to the end of the frame data, thus adding more byte to the frame size than a normal unsynchronisation would. Although not preferred, it is allowed to apply the last method on all frames ending with $FF.

It is preferred that the tag is either completely unsynchronised or not unsynchronised at all. A completely unsynchronised tag has no false synchonisations in it, as defined above, and does not end with $FF. A completely non-unsynchronised tag contains no unsynchronised frames, and thus the unsynchronisation flag in the header is cleared.

Do bear in mind, that if compression or encryption is used, the unsynchronisation scheme MUST be applied

afterwards. When decoding an unsynchronised frame, the unsynchronisation scheme MUST be reversed first, encryption and decompression afterwards.

6.2. Synchsafe integers

In some parts of the tag it is inconvenient to use the unsychronisation scheme because the size of unsynchronised data is not known in advance, which is particularly problematic with size descriptors. The solution in ID3v2 is to use synchsafe integers, in which there can never be any false synchs. Synchsafe integers are integers that keep its highest bit (bit 7) zeroed, making seven bits out of eight available. Thus a 32 bit synchsafe integer can store 28 bits of information.

Example:

255 (%11111111) encoded as a 16 bit synchsafe integer is 383 (%00000001 01111111).

7. Copyright

8. References

[ID3v2] Martin Nilsson, 'ID3v2 informal standard'. <url:http://www.id3.org/id3v2.3.0.txt>

[ISO-639-2] ISO/FDIS 639-2. 'Codes for the representation of names of languages, Part 2: Alpha-3 code.' Technical committee / subcommittee: TC 37 / SC 2

[ISO-3309] ISO 3309 'Information Processing Systems--Data Communication High-Level Data Link Control Procedure--Frame Structure', IS 3309, October 1984, 3rd Edition.

[ISO-8859-1] ISO/IEC DIS 8859-1. '8-bit single-byte coded graphic character sets, Part 1: Latin alphabet No. 1.' Technical committee / subcommittee: JTC 1 / SC 2 [JFIF] 'JPEG File Interchange Format, version 1.02' <url:http://www.w3.org/Graphics/JPEG/jfif.txt>

[KEYWORDS] S. Bradner, 'Key words for use in RFCs to Indicate Requirement Levels', RFC 2119, March 1997. <url:ftp://ftp.isi.edu/in-notes/rfc2119.txt>

[MPEG] ISO/IEC 11172-3:1993. 'Coding of moving pictures and associated audio for digital storage media at up to about 1,5 Mbit/s, Part 3: Audio.' Technical committee / subcommittee: JTC 1 / SC 29
and
ISO/IEC 13818-3:1995 'Generic coding of moving pictures and associated audio information, Part 3: Audio.' Technical committee / subcommittee: JTC 1 / SC 29
and
ISO/IEC DIS 13818-3 'Generic coding of moving pictures and associated audio information, Part 3: Audio (Revision of ISO/IEC 13818-3:1995)'

[PNG] 'Portable Network Graphics, version 1.0' <url:http://www.w3.org/TR/REC-png-multi.html>

[UNICODE] The Unicode Consortium, 'The Unicode Standard Version 3.0', ISBN 0-201-61633-5. <url:http://www.unicode.org/unicode/standard/versions/Unicode3.0.htm>

[URL] T. Berners-Lee, L. Masinter & M. McCahill, 'Uniform Resource Locators (URL)', RFC 1738, December 1994. <url:ftp://ftp.isi.edu/in-notes/rfc1738.txt>

[UTF-8] F. Yergeau, 'UTF-8, a transformation format of ISO 10646', RFC 2279, January 1998.
<url:ftp://ftp.isi.edu/in-notes/rfc2279.txt>

[UTF-16] F. Yergeau, 'UTF-16, an encoding of ISO 10646', RFC 2781, February 2000.
<url:ftp://ftp.isi.edu/in-notes/rfc2781.txt>

[ZLIB] P. Deutsch, Aladdin Enterprises & J-L. Gailly, 'ZLIB Compressed Data Format Specification version 3.3', RFC 1950, May 1996.
<url:ftp://ftp.isi.edu/in-notes/rfc1950.txt>

Annex 2: ID3 v2.4 Metadata Frame Definitions

Note: The text of this appendix was copied verbatim from http://www.id3.org/id3v2.4.0-frames.txt on August 7, 2006. However, for XMF usage, this Appendix is the definitive reference, not ID3.org.

$Id: id3v2.4.0-frames.txt,v 1.1 2003/07/27 18:28:34 id3 Exp $

Informal standard
M. Nilsson
Document: id3v2.4.0-frames.txt
1st November 2000

ID3 tag version 2.4.0 - Native Frames

Status of this document

This document is an informal standard and replaces the ID3v2.3.0 standard [ID3v2]. A formal standard will use another revision number even if the content is identical to document. The contents in this document may change for clarifications but never for added or altered functionallity.

Distribution of this document is unlimited.

Abstract

This document describes the frames natively supported by ID3v2.4.0, which is a revised version of the ID3v2 informal standard [ID3v2.3.0] version 2.3.0. The ID3v2 offers a flexible way of storing audio meta information within audio file itself. The information may be technical information, such as equalisation curves, as well as title, performer, copyright etc.

ID3v2.4.0 is meant to be as close as possible to ID3v2.3.0 in order to allow for implementations to be revised as easily as possible.

9. Author's Address

Written by

Martin Nilsson
Rydsvägen 246 C. 30
SE-584 34 Linköping
Sweden

Email: nilsson@id3.org

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2. Conventions in this document

Text within "" is a text string exactly as it appears in a tag. Numbers preceded with $ are hexadecimal and numbers preceded with % are binary. $xx is used to indicate a byte with unknown content. %x is used to indicate a bit with unknown content. The most significant bit (MSB) of a byte is called 'bit 7' and the least significant bit (LSB) is called 'bit 0'.

A tag is the whole tag described the ID3v2 main structure document [ID3v2-strct]. A frame is a block of information in the tag. The tag consists of a header, frames and optional padding. A field is a piece of information; one value, a string etc. A numeric string is a string that consists of the characters "0123456789" only.

The key words "MUST", "MUST NOT", "REQUIRED", "SHALL", "SHALL NOT", "SHOULD", "SHOULD NOT", "RECOMMENDED", "MAY", and "OPTIONAL" in this document are to be interpreted as described in RFC 2119 [KEYWORDS].

3. Default flags

The default settings for the frames described in this document can be divided into the following classes. The flags may be set differently if found more suitable by the software.

1. Discarded if tag is altered, discarded if file is altered.

None.

2. Discarded if tag is altered, preserved if file is altered.

None.

3. Preserved if tag is altered, discarded if file is altered.

ASPI, AENC, ETCO, EQU2, MLLT, POSS, SEEK, SYLT, SYTC, RVA2, TENC, TLEN

4. Preserved if tag is altered, preserved if file is altered.

The rest of the frames.

4. Declared ID3v2 frames

The following frames are declared in this draft.

4.19 AENC Audio encryption
4.14 APIC Attached picture
4.30 ASPI Audio seek point index

4.10 COMM Comments
4.24 COMR Commercial frame

4.25 ENCR Encryption method registration
4.12 EQU2 Equalisation (2)
4.5 ETCO Event timing codes

4.15 GEOB General encapsulated object
4.26 GRID Group identification registration

4.20 LINK Linked information

4.4 MCDI Music CD identifier
4.6 MLLT MPEG location lookup table

4.23 OWNE Ownership frame

4.27 PRIV Private frame
4.16 PCNT Play counter
4.17 POPM Popularimeter
4.21 POSS Position synchronisation frame

4.18 RBUF Recommended buffer size
4.11 RVA2 Relative volume adjustment (2)
4.13 RVRB Reverb

4.29 SEEK Seek frame
4.28 SIGN Signature frame
4.9 SYLT Synchronised lyric/text
4.7 SYTC Synchronised tempo codes

4.2.1 TALB Album/Movie/Show title
4.2.3 TBPM BPM (beats per minute)
4.2.2 TCOM Composer
4.2.3 TCON Content type
4.2.4 TCOP Copyright message
4.2.5 TDEN Encoding time
4.2.5 TDLY Playlist delay
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4.2.5 TDRL Release time
4.2.5 TDTG Tagging time
4.2.2 TENC Encoded by
4.2.2 TEXT Lyricist/Text writer
4.2.3 TFLT File type
4.2.2 TIPL Involved people list
4.2.1 TIT1 Content group description
4.2.1 TIT2 Title/songname/content description
4.2.1 TIT3 Subtitle/Description refinement
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4.2.2 TPE3 Conductor/performer refinement
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4.2.1 TPOS Part of a set
4.2.4 TPRO Produced notice
4.2.4 TPUB Publisher
4.2.1 TRCK Track number/Position in set
4.2.4 TRSN Internet radio station name
4.2.4 TRSO Internet radio station owner
4.2.5 TSOA Album sort order
4.2.5 TSOP Performer sort order
4.2.5 TSOT Title sort order
4.2.1 TSRC ISRC (international standard recording code)
4.2.5 TSSE Software/Hardware and settings
used for encoding
4.2.1 TSST Set subtitle
4.2.2 TXXX User defined text information frame

4.1 UFID Unique file identifier
4.22 USER Terms of use
4.8 USLT Unsynchronised lyric/text transcription

4.3.1 WCOM Commercial information

4.3.1 WCOP Copyright/Legal information
4.3.1 WOAF Official audio file webpage
4.3.1 WOAR Official artist/performer webpage
4.3.1 WOAS Official audio source webpage
4.3.1 WORS Official Internet radio station homepage
4.3.1 WPAY Payment
4.3.1 WPUB Publishers official webpage
4.3.2 WXXX User defined URL link frame

4.1. Unique file identifier

This frame's purpose is to be able to identify the audio file in a database, that may provide more information relevant to the content.

Since standardisation of such a database is beyond this document, all UFID frames begin with an 'owner identifier' field. It is a null-terminated string with a URL [URL] containing an email address, or a link to a location where an email address can be found, that belongs to the organisation responsible for this specific database implementation. Questions regarding the database should be sent to the indicated email address. The URL should not be used for the actual database queries. The string "http://www.id3.org/dummy/ufid.html" should be used for tests. The 'Owner identifier' must be non-empty (more than just a termination).

The 'Owner identifier' is then followed by the actual identifier, which may be up to 64 bytes. There may be more than one "UFID" frame in a tag, but only one with the same 'Owner identifier'.

<Header for 'Unique file identifier', ID: "UFID">
Owner identifier <text string> $00
Identifier <up to 64 bytes binary data>

4.2. Text information frames

The text information frames are often the most important frames, containing information like artist, album and more. There may only be one text information frame of its kind in an tag. All text information frames supports multiple strings, stored as a null separated list, where null is reperesented by the termination code for the charater encoding. All text frame identifiers begin with "T".

Only text frame identifiers begin with "T", with the exception of the "TXXX" frame. All the text information frames have the following format:

<Header for 'Text information frame', ID: "T000" - "TZZZ", excluding "TXXX" described in 4.2.6.>
Text encoding $xx
Information <text string(s) according to encoding>

4.2.1. Identification frames

TIT1
The 'Content group description' frame is used if the sound belongs to a larger category of sounds/music. For example, classical music is often sorted in different musical sections (e.g. "Piano Concerto", "Weather - Hurricane").

TIT2
The 'Title/Songname/Content description' frame is the actual name of the piece (e.g. "Adagio", "Hurricane Donna").

TIT3
The 'Subtitle/Description refinement' frame is used for information directly related to the contents title (e.g. "Op. 16" or "Performed live at Wembley").

TALB
The 'Album/Movie/Show title' frame is intended for the title of the recording (or source of sound) from which the audio in the file is taken.

TOAL
The 'Original album/movie/show title' frame is intended for the title of the original recording (or source of sound), if for example the music in the file should be a cover of a previously released song.

TRCK
The 'Track number/Position in set' frame is a numeric string containing the order number of the audio-file on its original recording. This MAY be extended with a "/" character and a numeric string containing the total number of tracks/elements on the original recording. E.g. "4/9".

TPOS
The 'Part of a set' frame is a numeric string that describes which part of a set the audio came from. This frame is used if the source described in the "TALB" frame is divided into several mediums, e.g. a double CD. The value MAY be extended with a "/" character and a numeric string containing the total number of parts in the set. E.g. "1/2".

TSST
The 'Set subtitle' frame is intended for the subtitle of the part of a set this track belongs to.

TSRC
The 'ISRC' frame should contain the International Standard Recording Code [ISRC] (12 characters).

4.2.2. Involved persons frames

TPE1
The 'Lead artist/Lead performer/Soloist/Performing group' is used for the main artist.

TPE2
The 'Band/Orchestra/Accompaniment' frame is used for additional information about the performers in the recording.

TPE3
The 'Conductor' frame is used for the name of the conductor.

TPE4
The 'Interpreted, remixed, or otherwise modified by' frame contains more information about the people behind a remix and similar interpretations of another existing piece.

TOPE
The 'Original artist/performer' frame is intended for the performer of the original recording, if for example the music in the file should be a cover of a previously released song.

TEXT
The 'Lyricist/Text writer' frame is intended for the writer of the text or lyrics in the recording.

TOLY
The 'Original lyricist/text writer' frame is intended for the text writer of the original recording, if for example the music in the file should be a cover of a previously released song.

TCOM
The 'Composer' frame is intended for the name of the composer.

TMCL
The 'Musician credits list' is intended as a mapping between instruments and the musician that played it. Every odd field is an instrument and every even is an artist or a comma delimited list of artists.

TIPL
The 'Involved people list' is very similar to the musician credits list, but maps between functions, like producer, and names.

TENC
The 'Encoded by' frame contains the name of the person or organisation that encoded the audio file. This field may contain a copyright message, if the audio file also is copyrighted by the encoder.

4.2.3. Derived and subjective properties frames

TBPM
The 'BPM' frame contains the number of beats per minute in the main part of the audio. The BPM is an integer and represented as a numerical string.

TLEN
The 'Length' frame contains the length of the audio file in milliseconds, represented as a numeric string.

TKEY
The 'Initial key' frame contains the musical key in which the sound starts. It is represented as a string with a maximum length of three characters. The ground keys are represented with "A","B","C","D","E", "F" and "G" and half keys represented with "b" and "#". Minor is represented as "m", e.g. "Dbm" $00. Off key is represented with an "o" only.

TLAN
The 'Language' frame should contain the languages of the text or lyrics spoken or sung in the audio. The language is represented with three characters according to ISO-639-2 [ISO-639-2]. If more than one language is used in the text

their language codes should follow according to the amount of their usage, e.g. "eng" $00 "sve" $00.

TCON

The 'Content type', which ID3v1 was stored as a one byte numeric value only, is now a string. You may use one or several of the ID3v1 types as numerical strings, or, since the category list would be impossible to maintain with accurate and up to date categories, define your own. Example: "21" $00 "Eurodisco" $00

You may also use any of the following keywords:

RX	Remix
CR	Cover

TFLT

The 'File type' frame indicates which type of audio this tag defines.

The following types and refinements are defined:

MIME	MIME type follows
MPG	MPEG Audio
/1	MPEG 1/2 layer I
/2	MPEG 1/2 layer II
/3	MPEG 1/2 layer III
/2.5	MPEG 2.5
/AAC	Advanced audio compression
VQF	Transform-domain Weighted Interleave Vector Quantisation
PCM	Pulse Code Modulated audio

but other types may be used, but not for these types though. This is used in a similar way to the predefined types in the "TMED" frame, but without parentheses. If this frame is not present audio type is assumed to be "MPG".

TMED

The 'Media type' frame describes from which media the sound originated. This may be a text string or a reference to the predefined media types found in the list below. Example: "VID/PAL/VHS" $00.

DIG	Other digital media
/A	Analogue transfer from media
ANA	Other analogue media
/WAC	Wax cylinder
/8CA	8-track tape cassette
CD	CD
/A	Analogue transfer from media
/DD	DDD
/AD	ADD
/AA	AAD
LD	Laserdisc
TT	Turntable records
/33	33.33 rpm
/45	45 rpm
/71	71.29 rpm
/76	76.59 rpm
/78	78.26 rpm
/80	80 rpm
MD	MiniDisc
/A	Analogue transfer from media
DAT	DAT
/A	Analogue transfer from media
/1	standard, 48 kHz/16 bits, linear
/2	mode 2, 32 kHz/16 bits, linear
/3	mode 3, 32 kHz/12 bits, non-linear, low speed
/4	mode 4, 32 kHz/12 bits, 4 channels
/5	mode 5, 44.1 kHz/16 bits, linear
/6	mode 6, 44.1 kHz/16 bits, 'wide track' play
DCC	DCC
/A	Analogue transfer from media
DVD	DVD
/A	Analogue transfer from media
TV	Television
/PAL	PAL
/NTSC	NTSC
/SECAM	SECAM
VID	Video
/PAL	PAL
/NTSC	NTSC
/SECAM	SECAM
/VHS	VHS
/SVHS	S-VHS
/BETA	BETAMAX

```
RAD    Radio
  /FM   FM
  /AM   AM
  /LW   LW
  /MW   MW

TEL    Telephone
  /I    ISDN

MC     MC (normal cassette)
  /4    4.75 cm/s (normal speed for a two sided
        cassette)
  /9    9.5 cm/s
  /I    Type I cassette (ferric/normal)
  /II   Type II cassette (chrome)
  /III  Type III cassette (ferric chrome)
  /IV   Type IV cassette (metal)

REE    Reel
  /9    9.5 cm/s
  /19   19 cm/s
  /38   38 cm/s
  /76   76 cm/s
  /I    Type I cassette (ferric/normal)
  /II   Type II cassette (chrome)
  /III  Type III cassette (ferric chrome)
  /IV   Type IV cassette (metal)
```

TMOO

The 'Mood' frame is intended to reflect the mood of the audio with a few keywords, e.g. "Romantic" or "Sad".

4.2.4. Rights and license frames

TCOP

The 'Copyright message' frame, in which the string must begin with a year and a space character (making five characters), is intended for the copyright holder of the original sound, not the audio file itself. The absence of this frame means only that the copyright information is unavailable or has been removed, and must not be interpreted to mean that the audio is public domain. Every time this field is displayed the field must be preceded with "Copyright " (C) " ", where (C) is one character showing a C in a circle.

TPRO

The 'Produced notice' frame, in which the string must begin with a year and a space character (making five characters), is intended for the production copyright holder of the original sound, not the audio file itself. The absence of this frame means only that the production copyright information is unavailable or has been removed, and must not be interpreted to mean that the audio is public domain. Every time this field is displayed the field must be preceded with "Produced " (P) " ", where (P) is one character showing a P in a circle.

TPUB

The 'Publisher' frame simply contains the name of the label or publisher.

TOWN

The 'File owner/licensee' frame contains the name of the owner or licensee of the file and it's contents.

TRSN

The 'Internet radio station name' frame contains the name of the internet radio station from which the audio is streamed.

TRSO

The 'Internet radio station owner' frame contains the name of the owner of the internet radio station from which the audio is streamed.

4.2.5. Other text frames

TOFN

The 'Original filename' frame contains the preferred filename for the file, since some media doesn't allow the desired length of the filename. The filename is case sensitive and includes its suffix.

TDLY

The 'Playlist delay' defines the numbers of milliseconds of silence that should be inserted before this audio. The value zero indicates that this is a part of a multifile audio track that should be played continuously.

TDEN

The 'Encoding time' frame contains a timestamp describing when the audio was encoded. Timestamp format is described in the ID3v2 structure document [ID3v2-strct].

TDOR
The 'Original release time' frame contains a timestamp describing when the original recording of the audio was released. Timestamp format is described in the ID3v2 structure document [ID3v2-strct].

TDRC
The 'Recording time' frame contains a timestamp describing when the audio was recorded. Timestamp format is described in the ID3v2 structure document [ID3v2-strct].

TDRL
The 'Release time' frame contains a timestamp describing when the audio was first released. Timestamp format is described in the ID3v2 structure document [ID3v2-strct].

TDTG
The 'Tagging time' frame contains a timestamp describing then the audio was tagged. Timestamp format is described in the ID3v2 structure document [ID3v2-strct].

TSSE
The 'Software/Hardware and settings used for encoding' frame includes the used audio encoder and its settings when the file was encoded. Hardware refers to hardware encoders, not the computer on which a program was run.

TSOA
The 'Album sort order' frame defines a string which should be used instead of the album name (TALB) for sorting purposes. E.g. an album named "A Soundtrack" might preferably be sorted as "Soundtrack".

TSOP
The 'Performer sort order' frame defines a string which should be used instead of the performer (TPE2) for sorting purposes.

TSOT
The 'Title sort order' frame defines a string which should be used instead of the title (TIT2) for sorting purposes.

4.2.6. User defined text information frame

This frame is intended for one-string text information concerning the audio file in a similar way to the other "T"-frames. The frame body consists of a description of the string, represented as a terminated string, followed by the actual string. There may be more than one "TXXX" frame in each tag, but only one with the same description.

```
<Header for 'User defined text information frame',
 ID: "TXXX">
Text encoding  $xx
Description    <text string according to
                 encoding> $00 (00)
Value          <text string according to encoding>
```

4.3. URL link frames

With these frames dynamic data such as webpages with touring information, price information or plain ordinary news can be added to the tag. There may only be one URL [URL] link frame of its kind in an tag, except when stated otherwise in the frame description. If the text string is followed by a string termination, all the following information should be ignored and not be displayed. All URL link frame identifiers begins with "W". Only URL link frame identifiers begins with "W", except for "WXXX". All URL link frames have the following format:

```
<Header for 'URL link frame', ID: "W000" - "WZZZ",
  excluding "WXXX" described in 4.3.2.>
URL          <text string>
```

4.3.1. URL link frames - details

WCOM
The 'Commercial information' frame is a URL pointing at a webpage with information such as where the album can be bought. There may be more than one "WCOM" frame in a tag, but not with the same content.

WCOP
The 'Copyright/Legal information' frame is a URL pointing at a webpage where the terms of use and ownership of the file is
described.

WOAF
The 'Official audio file webpage' frame is a URL pointing at a file specific webpage.

WOAR
The 'Official artist/performer webpage' frame is a URL pointing at the artists official webpage. There may be more than one "WOAR" frame in a tag if the audio contains more than one performer, but not with the same content.

WOAS
The 'Official audio source webpage' frame is a URL pointing at the official webpage for the source of the audio file, e.g. a movie.

WORS
The 'Official Internet radio station homepage' contains a URL pointing at the homepage of the internet radio station.

WPAY
The 'Payment' frame is a URL pointing at a webpage that will handle the process of paying for this file.

WPUB
The 'Publishers official webpage' frame is a URL pointing at the official webpage for the publisher.

4.3.2. User defined URL link frame

This frame is intended for URL [URL] links concerning the audio file in a similar way to the other "W"-frames. The frame body consists of a description of the string, represented as a terminated string, followed by the actual URL. The URL is always encoded with ISO-8859-1 [ISO-8859-1]. There may be more than one "WXXX" frame in each tag, but only one with the same description.

```
<Header for 'User defined URL link frame', ID: "WXXX">
Text encoding     $xx
Description       <text string according to
                   encoding> $00 (00)
URL               <text string>
```

4.4. Music CD identifier

This frame is intended for music that comes from a CD, so that the CD can be identified in databases such as the CDDB [CDDB]. The frame consists of a binary dump of the Table Of Contents, TOC, from the CD, which is a header of 4 bytes and then 8 bytes/track on the CD plus 8 bytes for the 'lead out', making a maximum of 804 bytes. The offset to the beginning of every track on the CD should be described with a four bytes absolute CD-frame address per track, and not with absolute time. When this frame is used the presence of a valid "TRCK" frame is REQUIRED, even if the CD's only got one track. It is recommended that this frame is always added to tags originating from CDs. There may only be one "MCDI" frame in each tag.

```
<Header for 'Music CD identifier', ID: "MCDI">
CD TOC         <binary data>
```

4.5. Event timing codes

This frame allows synchronisation with key events in the audio. The header is:

```
<Header for 'Event timing codes', ID: "ETCO">
Time stamp format    $xx
```

Where time stamp format is:

```
$01  Absolute time, 32 bit sized,
     using MPEG [MPEG] frames as unit
$02  Absolute time, 32 bit sized,
     using milliseconds as unit
```

Absolute time means that every stamp contains the time from the beginning of the file.

Followed by a list of key events in the following format:

```
Type of event   $xx
Time stamp      $xx (xx ...)
```

The 'Time stamp' is set to zero if directly at the beginning of the sound or after the previous event. All events MUST be sorted in chronological order. The type of event is as follows:

```
$00  padding (has no meaning)
$01  end of initial silence
$02  intro start
$03  main part start
$04  outro start
```

```
$05  outro end
$06  verse start
$07  refrain start
$08  interlude start
$09  theme start
$0A  variation start
$0B  key change
$0C  time change
$0D  momentary unwanted noise (Snap, Crackle & Pop)
$0E  sustained noise
$0F  sustained noise end
$10  intro end
$11  main part end
$12  verse end
$13  refrain end
$14  theme end
$15  profanity
$16  profanity end

$17-$DF  reserved for future use

$E0-$EF  not predefined synch 0-F

$F0-$FC  reserved for future use

$FD  audio end (start of silence)
$FE  audio file ends
$FF  one more byte of events follows (all the
     following bytes with the value $FF have the
     same function)
```

Terminating the start events such as "intro start" is OPTIONAL. The 'Not predefined synch's ($E0-EF) are for user events. You might want to synchronise your music to something, like setting off an explosion on-stage, activating a screensaver etc.

There may only be one "ETCO" frame in each tag.

4.6. MPEG location lookup table

To increase performance and accuracy of jumps within a MPEG [MPEG] audio file, frames with time codes in different locations in the file might be useful. This ID3v2 frame includes references that the software can use to calculate positions in the file. After the frame header follows a descriptor of how much the 'frame counter' should be increased for every reference. If this value is two then the first reference points out the second frame, the 2nd reference the 4th frame, the 3rd reference the 6th frame etc. In a similar way the 'bytes between reference' and 'milliseconds between reference' points out bytes and milliseconds respectively.

Each reference consists of two parts; a certain number of bits, as defined in 'bits for bytes deviation', that describes the difference between what is said in 'bytes between reference' and the reality and a certain number of bits, as defined in 'bits for milliseconds deviation', that describes the difference between what is said in 'milliseconds between reference' and the reality. The number of bits in every reference, i.e. 'bits for bytes deviation'+'bits for milliseconds deviation', must be a multiple of four. There may only be one "MLLT" frame in each tag.

```
<Header for 'Location lookup table', ID: "MLLT">
MPEG frames between reference  $xx xx
Bytes between reference        $xx xx xx
Milliseconds between reference $xx xx xx
Bits for bytes deviation       $xx
Bits for milliseconds dev.     $xx
```

Then for every reference the following data is included;

```
Deviation in bytes         %xxx....
Deviation in milliseconds  %xxx....
```

4.7. Synchronised tempo codes

For a more accurate description of the tempo of a musical piece, this frame might be used. After the header follows one byte describing which time stamp format should be used. Then follows one or more tempo codes. Each tempo code consists of one tempo part and one time part. The tempo is in BPM described with one or two bytes. If the first byte has the value $FF, one more byte follows, which is added to the first giving a range from 2 - 510 BPM, since $00 and $01 is reserved. $00 is used to describe a beat-free time period, which is not the same as a music-free time period. $01 is used to indicate one single beat-stroke followed by a beat-free period.

The tempo descriptor is followed by a time stamp. Every time the tempo in the music changes, a tempo descriptor may indicate this for the player. All tempo descriptors MUST be

sorted in chronological order. The first beat-stroke in a time-period is at the same time as the beat description occurs. There may only be one "SYTC" frame in each tag.

```
<Header for 'Synchronised tempo codes', ID: "SYTC">
Time stamp format   $xx
Tempo data          <binary data>
```

Where time stamp format is:

```
$01  Absolute time, 32 bit sized, using MPEG [MPEG]
     frames as unit
$02  Absolute time, 32 bit sized, using milliseconds
     as unit
```

Absolute time means that every stamp contains the time from the beginning of the file.

4.8. Unsynchronised lyrics/text transcription

This frame contains the lyrics of the song or a text transcription of other vocal activities. The head includes an encoding descriptor and a content descriptor. The body consists of the actual text. The 'Content descriptor' is a terminated string. If no descriptor is entered, 'Content descriptor' is $00 (00) only. Newline characters are allowed in the text. There may be more than one synchronized lyrics/text transcription' frame in each tag, but only one with the same language and content descriptor.

```
<Header for 'Unsynchronised lyrics/text transcription',
  ID: "USLT">
Text encoding        $xx
Language             $xx xx xx
Content descriptor   <text string according to
                     encoding> $00 (00)
Lyrics/text          <full text string according to
                     encoding>
```

4.9. Synchronised lyrics/text

This is another way of incorporating the words, said or sung lyrics, in the audio file as text, this time, however, in sync with the audio. It might also be used to describing events e.g. occurring on a stage or on the screen in sync with the audio. The header includes a content descriptor, represented with as terminated text string. If no descriptor is entered, 'Content descriptor' is $00 (00) only.

```
<Header for 'Synchronised lyrics/text', ID: "SYLT">
Text encoding        $xx
Language             $xx xx xx
Time stamp format    $xx
Content type         $xx
Content descriptor   <text string according
                      to encoding> $00 (00)
```

```
Content type:   $00 is other
                $01 is lyrics
                $02 is text transcription
                $03 is movement/part name
                  (e.g. "Adagio")
                $04 is events
                 (e.g. "Don Quijote enters the stage")
                $05 is chord (e.g. "Bb F Fsus")
                $06 is trivia/'pop up' information
                $07 is URLs to webpages
                $08 is URLs to images
```

Time stamp format:

```
$01  Absolute time, 32 bit sized,
      using MPEG [MPEG] frames as unit
$02  Absolute time, 32 bit sized,
      using milliseconds as unit
```

Absolute time means that every stamp contains the time from the beginning of the file.

The text that follows the frame header differs from that of the unsynchronised lyrics/text transcription in one major way. Each syllable (or whatever size of text is considered to be convenient by the encoder) is a null terminated string followed by a time stamp denoting where in the sound file it belongs. Each sync thus has the following structure:

```
Terminated text to be synced (typically a syllable)
Sync identifier (terminator to above string)  $00 (00)
Time stamp                                    $xx (xx ...)
```

The 'time stamp' is set to zero or the whole sync is omitted if located directly at the beginning of the sound. All time stamps should be sorted in chronological order. The sync can be considered as a validator of the subsequent string.

Newline characters are allowed in all "SYLT" frames and MUST be used after every entry (name, event etc.) in a frame with the content type $03 - $04.

A few considerations regarding whitespace characters: Whitespace separating words should mark the beginning of a new word, thus occurring in front of the first syllable of a new word. This is also valid for new line characters. A syllable followed by a comma should not be broken apart with a sync (both the syllable and the comma should be before the sync).

An example: The "USLT" passage

"Strangers in the night" $0A "Exchanging glances"

would be "SYLT" encoded as:

"Strang" $00 xx xx
"ers" $00 xx xx
" in" $00 xx xx
" the" $00 xx xx
" night" $00 xx xx
0A
"Ex" $00 xx xx
"chang" $00 xx xx
"ing" $00 xx xx
"glan" $00 xx xx
"ces" $00 xx xx

There may be more than one "SYLT" frame in each tag, but only one with the same language and content descriptor.

4.10. Comments

This frame is intended for any kind of full text information that does not fit in any other frame. It consists of a frame header followed by encoding, language and content descriptors and is ended with the actual comment as a text string. Newline characters are allowed in the comment text string. There may be more than one comment frame in each tag, but only one with the same language and content descriptor.

<Header for 'Comment', ID: "COMM">
Text encoding $xx
Language $xx xx xx
Short content descrip. <text string according to encoding> $00 (00)
The actual text <full text string according to encoding>

4.11. Relative volume adjustment (2)

This is a more subjective frame than the previous ones. It allows the user to say how much he wants to increase/decrease the volume on each channel when the file is played. The purpose is to be able to align all files to a reference volume, so that you don't have to change the volume constantly. This frame may also be used to balance adjust the audio. The volume adjustment is encoded as a fixed point decibel value, 16 bit signed integer representing (adjustment*512), giving +/- 64 dB with a precision of 0.001953125 dB. E.g. +2 dB is stored as $04 00 and -2 dB is $FC 00. There may be more than one "RVA2" frame in each tag, but only one with the same identification string.

<Header for 'Relative volume adjustment (2)', ID: "RVA2">
Identification <text string> $00

The 'identification' string is used to identify the situation and/or device where this adjustment should apply. The following is then repeated for every channel

Type of channel $xx
Volume adjustment $xx xx
Bits representing peak $xx
Peak volume $xx (xx ...)

Type of channel:
$00 Other
$01 Master volume
$02 Front right
$03 Front left
$04 Back right
$05 Back left
$06 Front centre
$07 Back centre
$08 Subwoofer

Bits representing peak can be any number between 0 and 255. 0 means that there is no peak volume field. The peak volume field is always padded to whole bytes, setting the most significant bits to zero.

4.12. Equalisation (2)

This is another subjective, alignment frame. It allows the user to predefine an equalisation curve within the audio file. There may be more than one "EQU2" frame in each tag, but only one with the same identification string.

```
<Header of 'Equalisation (2)', ID: "EQU2">
Interpolation method  $xx
Identification        <text string> $00
```

The 'interpolation method' describes which method is preferred when an interpolation between the adjustment point that follows. The following methods are currently defined:

$00 Band
No interpolation is made. A jump from one adjustment level to another occurs in the middle between two adjustment points.

$01 Linear
Interpolation between adjustment points is linear.

The 'identification' string is used to identify the situation and/or device where this adjustment should apply. The following is then repeated for every adjustment point

```
Frequency          $xx xx
Volume adjustment  $xx xx
```

The frequency is stored in units of 1/2 Hz, giving it a range from 0 to 32767 Hz.

The volume adjustment is encoded as a fixed point decibel value, 16 bit signed integer representing (adjustment*512), giving +/- 64 dB with a precision of 0.001953125 dB. E.g. +2 dB is stored as $04 00 and -2 dB is $FC 00.

Adjustment points should be ordered by frequency and one frequency should only be described once in the frame.

4.13. Reverb

Yet another subjective frame, with which you can adjust echoes of different kinds. Reverb left/right is the delay between every bounce in ms. Reverb bounces left/right is the number of bounces that should be made. $FF equals an infinite number of bounces. Feedback is the amount of volume that should be returned to the next echo bounce. $00 is 0%, $FF is 100%. If this value were $7F, there would be 50% volume reduction on the first bounce, 50% of that on the second and so on.

Left to left means the sound from the left bounce to be played in the left speaker, while left to right means sound from the left bounce to be played in the right speaker.

'Premix left to right' is the amount of left sound to be mixed in the right before any reverb is applied, where $00 id 0% and $FF is 100%.

'Premix right to left' does the same thing, but right to left.

Setting both premix to $FF would result in a mono output (if the reverb is applied symmetric). There may only be one "RVRB" frame in each tag.

```
<Header for 'Reverb', ID: "RVRB">
Reverb left (ms)                $xx xx
Reverb right (ms)               $xx xx
Reverb bounces, left            $xx
Reverb bounces, right           $xx
Reverb feedback, left to left   $xx
Reverb feedback, left to right  $xx
Reverb feedback, right to right $xx
Reverb feedback, right to left  $xx
Premix left to right            $xx
Premix right to left            $xx
```

4.14. Attached picture

This frame contains a picture directly related to the audio file.

Image format is the MIME type and subtype [MIME] for the image. In the event that the MIME media type name is omitted, "image/" will be implied. The "image/png" [PNG] or "image/jpeg" [JFIF] picture format should be used when interoperability is wanted. Description is a short description of the picture, represented as a terminated text string. There may be several pictures attached to one

file, each in their individual "APIC" frame, but only one with the same content descriptor. There may only be one picture with the picture type declared as picture type $01 and $02 respectively. There is the possibility to put only a link to the image file by using the 'MIME type' "-->" and having a complete URL [URL] instead of picture data.

The use of linked files should however be used sparingly since there is the risk of separation of files.

```
<Header for 'Attached picture', ID: "APIC">
Text encoding      $xx
MIME type          <text string> $00
Picture type       $xx
Description        <text string according to
                     encoding> $00 (00)
Picture data       <binary data>
```

```
Picture type:  $00  Other
               $01  32x32 pixels 'file icon' (PNG only)
               $02  Other file icon
               $03  Cover (front)
               $04  Cover (back)
               $05  Leaflet page
               $06  Media (e.g. label side of CD)
               $07  Lead artist/lead performer/soloist
               $08  Artist/performer
               $09  Conductor
               $0A  Band/Orchestra
               $0B  Composer
               $0C  Lyricist/text writer
               $0D  Recording Location
               $0E  During recording
               $0F  During performance
               $10  Movie/video screen capture
               $11  A bright coloured fish
               $12  Illustration
               $13  Band/artist logotype
               $14  Publisher/Studio logotype
```

4.15. General encapsulated object

In this frame any type of file can be encapsulated. After the header, 'Frame size' and 'Encoding' follows 'MIME type' [MIME] represented as as a terminated string encoded with ISO 8859-1 [ISO-8859-1]. The filename is case sensitive and is encoded as 'Encoding'. Then follows a content description as terminated string, encoded as 'Encoding'.

The last thing in the frame is the actual object. The first two strings may be omitted, leaving only their terminations. MIME type is always an ISO-8859-1 text string. There may be more than one "GEOB" frame in each tag, but only one with the same content descriptor.

```
<Header for 'General encapsulated object', ID: "GEOB">
Text encoding          $xx
MIME type              <text string> $00
Filename               <text string according to
                        encoding> $00 (00)
Content description    <text string according to
                        encoding> $00 (00)
Encapsulated object    <binary data>
```

4.16. Play counter

This is simply a counter of the number of times a file has been played. The value is increased by one every time the file begins to play. There may only be one "PCNT" frame in each tag. When the counter reaches all one's, one byte is inserted in front of the counter thus making the counter eight bits bigger. The counter must be at least 32-bits long to begin with.

```
<Header for 'Play counter', ID: "PCNT">
Counter        $xx xx xx xx (xx ...)
```

4.17. Popularimeter

The purpose of this frame is to specify how good an audio file is.

Many interesting applications could be found to this frame such as a playlist that features better audio files more often than others or it could be used to profile a person's taste and find other 'good' files by comparing people's profiles. The frame contains the email address to the user, one rating byte and a four byte play counter, intended to be increased with one for every time the file is played.

The email is a terminated string. The rating is 1-255 where 1 is worst and 255 is best. 0 is unknown. If no personal counter is wanted it may be omitted. When the counter reaches all one's, one byte is inserted in front of the counter thus making the counter eight bits bigger in the same away as the play counter ("PCNT"). There may be

more than one "POPM" frame in each tag, but only one with the same email address.

```
<Header for 'Popularimeter', ID: "POPM">
Email to user   <text string> $00
Rating          $xx
Counter         $xx xx xx xx (xx ...)
```

4.18. Recommended buffer size

Sometimes the server from which an audio file is streamed is aware of transmission or coding problems resulting in interruptions in the audio stream. In these cases, the size of the buffer can be recommended by the server using this frame. If the 'embedded info flag' is true (1) then this indicates that an ID3 tag with the maximum size described in 'Buffer size' may occur in the audio stream. In such case the tag should reside between two MPEG [MPEG] frames, if the audio is MPEG encoded. If the position of the next tag is known, 'offset to next tag' may be used. The offset is calculated from the end of tag in which this frame resides to the first byte of the header in the next. This field may be omitted. Embedded tags are generally not recommended since this could render unpredictable behaviour from present software/hardware.

For applications like streaming audio it might be an idea to embed tags into the audio stream though. If the clients connects to individual connections like HTTP and there is a possibility to begin every transmission with a tag, then this tag should include a 'recommended buffer size' frame. If the client is connected to a arbitrary point in the stream, such as radio or multicast, then the 'recommended buffer size' frame SHOULD be included in every tag.

The 'Buffer size' should be kept to a minimum. There may only be one "RBUF" frame in each tag.

```
<Header for 'Recommended buffer size', ID: "RBUF">
Buffer size              $xx xx xx
Embedded info flag       %0000000x
Offset to next tag       $xx xx xx xx
```

4.19. Audio encryption

This frame indicates if the actual audio stream is encrypted, and by whom. Since standardisation of such encryption scheme is beyond this document, all "AENC" frames begin with a terminated string with a URL containing an email address, or a link to a location where an email address can be found, that belongs to the organization responsible for this specific encrypted audio file. Questions regarding the encrypted audio should be sent to the email address specified. If a $00 is found directly after the 'Frame size' and the audio file indeed is encrypted, the whole file may be considered useless.

After the 'Owner identifier', a pointer to an unencrypted part of the audio can be specified. The 'Preview start' and 'Preview length' is described in frames. If no part is unencrypted, these fields should be left zeroed. After the 'preview length' field follows optionally a data block required for decryption of the audio. There may be more than one "AENC" frames in a tag, but only one with the same 'Owner identifier'.

```
<Header for 'Audio encryption', ID: "AENC">
Owner identifier   <text string> $00
Preview start      $xx xx
Preview length     $xx xx
Encryption info    <binary data>
```

4.20. Linked information

To keep information duplication as low as possible this frame may be used to link information from another ID3v2 tag that might reside in another audio file or alone in a binary file. It is RECOMMENDED that this method is only used when the files are stored on a CD-ROM or other circumstances when the risk of file separation is low. The frame contains a frame identifier, which is the frame that should be linked into this tag, a URL [URL] field, where a reference to the file where the frame is given, and additional ID data, if needed.

Data should be retrieved from the first tag found in the file to which this link points. There may be more than one "LINK" frame in a tag, but only one with the same contents. A linked frame is to be considered as part of the tag and has the same restrictions as if it was a physical part of

the tag (i.e. only one "RVRB" frame allowed, whether it's linked or not).

```
<Header for 'Linked information', ID: "LINK">
Frame identifier        $xx xx xx xx
URL                     <text string> $00
ID and additional data  <text string(s)>
```

Frames that may be linked and need no additional data are "ASPI", "ETCO", "EQU2", "MCID", "MLLT", "OWNE", "RVA2", "RVRB", "SYTC", the text information frames and the URL link frames.

The "AENC", "APIC", "GEOB" and "TXXX" frames may be linked with the content descriptor as additional ID data.

The "USER" frame may be linked with the language field as additional ID data.

The "PRIV" frame may be linked with the owner identifier as additional ID data.

The "COMM", "SYLT" and "USLT" frames may be linked with three bytes of language descriptor directly followed by a content descriptor as additional ID data.

4.21. Position synchronisation frame

This frame delivers information to the listener of how far into the audio stream he picked up; in effect, it states the time offset from the first frame in the stream. The frame layout is:

```
<Head for 'Position synchronisation', ID: "POSS">
Time stamp format         $xx
Position                  $xx (xx ...)
```

Where time stamp format is:

```
$01  Absolute time, 32 bit sized,
     using MPEG frames as unit
$02  Absolute time, 32 bit sized,
     using milliseconds as unit
```

and position is where in the audio the listener starts to receive, i.e. the beginning of the next frame. If this frame is used in the beginning of a file the value is always 0. There may only be one "POSS" frame in each tag.

4.22. Terms of use frame

This frame contains a brief description of the terms of use and ownership of the file. More detailed information concerning the legal terms might be available through the "WCOP" frame. Newlines are allowed in the text. There may be more than one 'Terms of use' frame in a tag, but only one with the same 'Language'.

```
<Header for 'Terms of use frame', ID: "USER">
Text encoding        $xx
Language             $xx xx xx
The actual text      <text string according to encoding>
```

4.23. Ownership frame

The ownership frame might be used as a reminder of a made transaction or, if signed, as proof. Note that the "USER" and "TOWN" frames are good to use in conjunction with this one. The frame begins, after the frame ID, size and encoding fields, with a 'price paid' field. The first three characters of this field contains the currency used for the transaction, encoded according to ISO 4217 [ISO-4217] alphabetic currency code. Concatenated to this is the actual price paid, as a numerical string using "." as the decimal separator. Next is an 8 character date string (YYYYMMDD) followed by a string with the name of the seller as the last field in the frame. There may only be one "OWNE" frame in a tag.

```
<Header for 'Ownership frame', ID: "OWNE">
Text encoding     $xx
Price paid        <text string> $00
Date of purch.    <text string>
Seller            <text string according to encoding>
```

4.24. Commercial frame

This frame enables several competing offers in the same tag by bundling all needed information. That makes this frame rather complex but it's an easier solution than if one tries to achieve the same result with several frames. The frame begins, after the frame ID, size and encoding fields, with a price string field. A price is constructed by one three character currency code, encoded according to

ISO 4217 [ISO-4217] alphabetic currency code, followed by a numerical value where "." is used as decimal separator. In the price string several prices may be concatenated, separated by a "/"
character, but there may only be one currency of each type.

The price string is followed by an 8 character date string in the format YYYYMMDD, describing for how long the price is valid. After that is a contact URL, with which the user can contact the seller, followed by a one byte 'received as' field. It describes how the audio is delivered when bought according to the following list:

$00 Other
$01 Standard CD album with other songs
$02 Compressed audio on CD
$03 File over the Internet
$04 Stream over the Internet
$05 As note sheets
$06 As note sheets in a book with other sheets
$07 Music on other media
$08 Non-musical merchandise

Next follows a terminated string with the name of the seller followed by a terminated string with a short description of the product. The last thing is the ability to include a company logotype. The first of them is the 'Picture MIME type' field containing information about
which picture format is used. In the event that the MIME media type name is omitted, "image/" will be implied. Currently only "image/png" and "image/jpeg" are allowed. This format string is followed by the binary picture data. This two last fields may be omitted if no picture is attached. There may be more than one 'commercial frame' in
a tag, but no two may be identical.

<Header for 'Commercial frame', ID: "COMR">
Text encoding $xx
Price string <text string> $00
Valid until <text string>
Contact URL <text string> $00
Received as $xx
Name of seller <text string according to encoding> $00 (00)
Description <text string according to encoding> $00 (00)
Picture MIME type <string> $00
Seller logo <binary data>

4.25. Encryption method registration

To identify with which method a frame has been encrypted the
encryption method must be registered in the tag with this frame. The 'Owner identifier' is a null-terminated string with a URL [URL] containing an email address, or a link to a location where an email address can be found, that belongs to the organisation responsible for this specific encryption method. Questions regarding the encryption method should be sent to the indicated email address. The 'Method symbol' contains a value that is associated with this method
throughout the whole tag, in the range $80-F0. All other values are reserved. The 'Method symbol' may optionally be followed by
encryption specific data. There may be several "ENCR" frames in a tag but only one containing the same symbol and only one containing the same owner identifier. The method must be used somewhere in the tag.

See the description of the frame encryption flag in the ID3v2 structure document [ID3v2-strct] for more information.

<Header for 'Encryption method registration', ID: "ENCR">
Owner identifier <text string> $00
Method symbol $xx
Encryption data <binary data>

4.26. Group identification registration

This frame enables grouping of otherwise unrelated frames. This can be used when some frames are to be signed. To identify which frames belongs to a set of frames a group identifier must be registered in the tag with this frame. The 'Owner identifier' is a null-terminated string with a URL [URL] containing an email address, or a link to a location where an email address can be found, that belongs to the organisation responsible for this grouping. Questions regarding the grouping should be sent to the indicated email address. The 'Group symbol' contains a value that associates the frame with this group throughout the whole tag, in the range $80-F0. All other values are reserved. The 'Group symbol' may optionally be followed by some group specific data, e.g. a digital signature. There may be several "GRID" frames in a tag but only one

containing the same symbol and only one containing the same owner identifier. The group symbol must be used somewhere in the tag. See the description of the frame grouping flag in the ID3v2 structure document [ID3v2-strct] for more information.

```
<Header for 'Group ID registration', ID: "GRID">
Owner identifier      <text string> $00
Group symbol          $xx
Group dependent data  <binary data>
```

4.27. Private frame

This frame is used to contain information from a software producer that its program uses and does not fit into the other frames. The frame consists of an 'Owner identifier' string and the binary data.

The 'Owner identifier' is a null-terminated string with a URL [URL] containing an email address, or a link to a location where an email address can be found, that belongs to the organisation responsible for the frame. Questions regarding the frame should be sent to the indicated email address. The tag may contain more than one "PRIV" frame but only with different contents.

```
<Header for 'Private frame', ID: "PRIV">
Owner identifier      <text string> $00
The private data      <binary data>
```

4.28. Signature frame

This frame enables a group of frames, grouped with the 'Group identification registration', to be signed. Although signatures can reside inside the registration frame, it might be desired to store the signature elsewhere, e.g. in watermarks. There may be more than one 'signature frame' in a tag, but no two may be identical.

```
<Header for 'Signature frame', ID: "SIGN">
Group symbol      $xx
Signature         <binary data>
```

4.29. Seek frame

This frame indicates where other tags in a file/stream can be found.

The 'minimum offset to next tag' is calculated from the end of this tag to the beginning of the next. There may only be one 'seek frame' in a tag.

```
<Header for 'Seek frame', ID: "SEEK">
Minimum offset to next tag       $xx xx xx xx
```

4.30. Audio seek point index

Audio files with variable bit rates are intrinsically difficult to deal with in the case of seeking within the file. The ASPI frame makes seeking easier by providing a list a seek points within the audio file. The seek points are a fractional offset within the audio data, providing a starting point from which to find an appropriate point to start decoding. The presence of an ASPI frame requires the existence of a TLEN frame, indicating the duration of the file in milliseconds. There may only be one 'audio seek point index' frame in a tag.

```
<Header for 'Seek Point Index', ID: "ASPI">
Indexed data start (S)         $xx xx xx xx
Indexed data length (L)        $xx xx xx xx
Number of index points (N)     $xx xx
Bits per index point (b)       $xx
```

Then for every index point the following data is included;

```
Fraction at index (Fi)          $xx (xx)
```

'Indexed data start' is a byte offset from the beginning of the file.

'Indexed data length' is the byte length of the audio data being indexed. 'Number of index points' is the number of in dex points, as the name implies. The recommended number is 100.

'Bits per index point' is 8 or 16, depending on the chosen precision. 8 bits works well for short files (less than 5 minutes of audio), while 16 bits is advantageous for long files. 'Fraction at index' is the numerator of the fraction representing a relative position in the data. The denominator is 2 to the power of b.

Here are the algorithms to be used in the calculation. The known data must be the offset of the start of the indexed data (S), the offset of the end of the indexed data (E), the number of index points (N), the offset at index i (Oi). We calculate the fraction at index I (Fi).

Oi is the offset of the frame whose start is soonest after the point for which the time offset is (i/N * duration).

The frame data should be calculated as follows:

```
Fi = Oi/L * 2^b    (rounded down to the nearest
                      integer)
```

Offset calculation should be calculated as follows from data in the frame:

```
Oi = (Fi/2^b)*L    (rounded up to the nearest integer)
```

5. Copyright

6. References

[CDDB] Compact Disc Data Base
<url:http://www.cddb.com>

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Generic coding of moving pictures and associated audio information, Part 3: Audio (Revision of ISO/IEC 13818-3:1995)

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[URL] T. Berners-Lee, L. Masinter & M. McCahill, "Uniform Resource Locators (URL).", RFC 1738, December 1994.
<url:ftp://ftp.isi.edu/in-notes/rfc1738.txt>

[ZLIB] P. Deutsch, Aladdin Enterprises & J-L. Gailly, "ZLIB Compressed
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7. Appendix

A. Appendix A - Genre List from ID3v1

The following genres are defined in ID3v1

0.Blues	28.Vocal	56.Southern Rock
1.Classic Rock	29.Jazz+Funk	57.Comedy
2.Country	30.Fusion	58.Cult
3.Dance	31.Trance	59.Gangsta
4.Disco	32.Classical	60.Top 40
5.Funk	33.Instrumental	61.Christian Rap
6.Grunge	34.Acid	62.Pop/Funk
7.Hip-Hop	35.House	63.Jungle
8.Jazz	36.Game	64.Native American
9.Metal	37.Sound Clip	65.Cabaret
10.New Age	38.Gospel	66.New Wave
11.Oldies	39.Noise	67.Psychadelic
12.Other	40.AlternRock	68.Rave
13.Pop	41.Bass	69.Showtunes
14.R&B	42.Soul	70.Trailer
15.Rap	43.Punk	71.Lo-Fi
16.Reggae	44.Space	72.Tribal
17.Rock	45.Meditative	73.Acid Punk
18.Techno	46.Instrumental Pop	74.Acid Jazz
19.Industrial	47.Instrumental Rock	75.Polka
20.Alternative	48.Ethnic	76.Retro
21.Ska	49.Gothic	77.Musical
22.Death Metal	50.Darkwave	78.Rock & Roll
23.Pranks	51.Techno-Industrial	79.Hard Rock
24.Soundtrack	52.Electronic	
25.Euro-Techno	53.Pop-Folk	
26.Ambient	54.Eurodance	
27.Trip-Hop	55.Dream	

8. Author's Address

Written by

Martin Nilsson
Rydsvägen 246 C. 30
SE-584 34 Linköping
Sweden
Email: nilsson@id3.org

..end..