



HAL
open science

The Internet of Sounds: Convergent Trends, Insights and Future Directions

Luca Turchet, Mathieu Lagrange, Cristina Rottondi, Gyorgy Fazekas, Nils Peters, Jan Ostergaard, Frederic Font, Tom Backstrom, Carlo Fischione

► **To cite this version:**

Luca Turchet, Mathieu Lagrange, Cristina Rottondi, Gyorgy Fazekas, Nils Peters, et al.. The Internet of Sounds: Convergent Trends, Insights and Future Directions: Convergent Trends, Insights and Future Directions. IEEE Internet of Things Journal, 2023, 10.1109/jiot.2023.3253602 . hal-04041020

HAL Id: hal-04041020

<https://hal.science/hal-04041020>

Submitted on 22 Mar 2023

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.

The Internet of Sounds: Convergent Trends, Insights and Future Directions

Luca Turchet, *Senior Member, IEEE*, Mathieu Lagrange, Cristina Rottondi, *Senior Member, IEEE*, György Fazekas, *Member, IEEE*, Nils Peters, *Senior Member, IEEE*, Jan Østergaard, *Senior Member, IEEE*, Frederic Font, Tom Bäckström, *Senior Member, IEEE*, and Carlo Fischione, *Senior Member, IEEE*

Abstract—Current sound-based practices and systems developed in both academia and industry point to convergent research trends that bring together the field of Sound and Music Computing with that of the Internet of Things. This paper proposes a vision for the emerging field of the Internet of Sounds (IoS), which stems from such disciplines. The IoS relates to the network of Sound Things, i.e., devices capable of sensing, acquiring, processing, actuating, and exchanging data serving the purpose of communicating sound-related information. In the IoS paradigm, which merges under a unique umbrella the emerging fields of the Internet of Musical Things and the Internet of Audio Things, heterogeneous devices dedicated to musical and non-musical tasks can interact and cooperate with one another and with other things connected to the Internet to facilitate sound-based services and applications that are globally available to the users. We survey the state of the art in this space, discuss the technological and non-technological challenges ahead of us and propose a comprehensive research agenda for the field.

Index Terms—Music, Audio, Internet of Things, Internet of Musical Things, Internet of Audio Things, machine listening, music information retrieval, semantic audio, embedded systems

I. INTRODUCTION

RECENT developments in networking infrastructures, embedded systems and sound processing algorithms have opened opportunities for the integration of a variety of musical and non-musical practices within the new contexts provided by computing and networking research. In the last two decades the Internet of Things (IoT) has made its inroads in the field of Sound and Music Computing, leading to the emergence of novel paradigms such as the *Internet of Musical Things (IoMusT)* [1] and the *Internet of Audio Things (IoAuT)* [2].

From a computer science perspective, IoMusT refers to the networks of computing devices embedded in physical

objects (Musical Things) dedicated to the production and/or reception of musical content. Musical Things, such as smart musical instruments [3], [4] or wearables serving a musical purpose (such as smart watches, smart bracelets, or headsets for virtual/augmented reality) [5]–[7], are connected by an infrastructure that enables multidirectional communication, both locally and remotely. Similarly, the IoAuT refers to the networks of computing devices embedded in physical objects (Audio Things) dedicated to the production, reception, analysis and understanding of audio in distributed environments. Networked Audio Things, such as nodes of wireless acoustic sensor networks [8] or networked systems for interactive sonification [9], can communicate both locally and remotely in order to, for example, gather meaningful information about the environment.

Both the IoMusT and IoAuT fields intersect the domains of embedded audio [10], networks [11], acoustic sensor networks [8], [12], ubiquitous and pervasive computing [13], [14], machine listening [15], and human-computer interaction [16]. Along the same lines, both fields lead to the emergence of novel ecosystems that form around sound-based technologies and that impact a large variety of stakeholders. In addition, IoMusT and IoAuT share common challenges related to privacy, security, interoperability and standardization. Furthermore, several systems, discussed in this paper, signal trends toward the convergence of approaches in system design, implementation and usage, in both the musical and non-musical domains.

A parallel development is the rapid rise of voice operated devices, such as smart speakers, televisions, mobile phones and even microwave ovens. For example, in 2019, the sales of smart speakers rose to 146.9 Million¹. Such devices offer hands-free operation of information services and physical actuators, such as home automation. Many smart speaker manufacturers already offer systems with a network of interacting devices, which could be called voice operated IoT devices. A recent project, the Open Voice Network, generalizes this concept and attempts to develop a standard for communicating between interoperable voice operated IoT devices².

All the trends reported above are converging towards a novel research area that we coin as the “*Internet of Sounds*” (IoS). The emergence of the IoS field as a discipline in its own right is not only witnessed by an increasing corpus of literature on

L. Turchet is with the Department of Information Engineering and Computer Science, University of Trento, Italy e-mail: luca.turchet@unitn.it

M. Lagrange is with the French National Center for Scientific Research, University of Nantes, France.

C. Rottondi is with the Department of Electronics and Telecommunications, Politecnico di Torino, Italy.

G. Fazekas is with the Center for Digital Music, Queen Mary University of London, United Kingdom.

N. Peters is with the International Audio Laboratories Erlangen, University of Erlangen-Nuremberg, Erlangen, Germany.

J. Østergaard is with the Department of Electronic Systems, Aalborg University, Aalborg, Denmark.

F. Font is with the Department of Information and Communication Technologies of Universitat Pompeu Fabra, Barcelona, Spain.

T. Bäckström is with the Department of Signal Processing and Acoustics of Aalto University, Espoo, Finland

C. Fischione is with the Department of Network and Systems Engineering, KTH Royal Institute of Technology, Stockholm, Sweden.

¹<https://www.forbes.com/sites/ilkerkoksalt/2020/03/10/the-sales-of-smart-speakers-skyrocketed/>

²<https://openvoicenet.org/>

the several and diverse underlying topics, but also by the creation of a community of academics, practitioners and industrial representatives who are gathering around a dedicated annual event, the “International Workshop on the Internet of Sounds” (arrived in 2022 to the third edition³). In November 2022 the IoS community, with the aim of sharing knowledge about and foster research on IoS topics, launched the “Internet of Sounds Research Network” initiative⁴, which at the time of this writing gathers more than 90 partner institutions worldwide and more than 200 researchers have subscribed to the mailing list. In March 2023, the IEEE Communication Society accepted the proposal of the IoS community to form an “IEEE Emerging Technology Initiative on the Internet of Sounds”⁵. Moreover, the Journal of the Audio Engineering Society has promoted the field with a dedicated special issue published in 2021⁶. Furthermore, in recent years, funding bodies have supported a variety of IoS projects in both the musical⁷ and non-musical⁸ domain, which indicates the timeliness and importance of this field. Following these trends, IoS courses at master degree and PhD levels are taught in different universities⁹.

In this paper, we present a survey of the IoS field aiming at organizing the knowledge accumulated in previous studies to build a foundation for future IoS works. To this end, we offer a review of studies related to the analysis, representation and interconnection of sound-related information, in both musical and non-musical domains. We also provide an overview of hardware and software enabling technologies for the IoS, with a particular emphasis on system architecture paradigms and applications to realistic use cases. Based on the review of tools and applicative results, we identify and discuss open challenges of this field. Our aim is not only to bridge existing research areas and communities and foster cross-domain collaborations, but also to ensure that IoS-related challenges are tackled within a shared, pluralist and system-level perspective.

We believe that the IoS has the potential to foster new opportunities for the IoT industry, paving the way to novel services and applications that are capable of exploiting the interconnection of the digital and physical realms, especially in the Smart Home and Smart City contexts. Nevertheless, for IoS technologies to emerge and be widely adopted by end users, a number of computational and human-related challenges need to be addressed.

While we are aware that in other contexts the term “audio” refers to a macro-category for musical, speech, and environmental sounds, it is worth noticing that in the specific context of this paper, we highlight the difference between the terms “music”, “audio”, and “sound”. With “music”, we exclusively refer to musical data, with “audio” we refer solely to the domain of non-musical auditory data, whereas with “sounds”

we mean the union of both music and audio. Though speech, audio, sound and music are all closely related, speech and speech interfaces are such large areas of study on their own (e.g., [17]–[21]) that we choose to mostly exclude them from this work and focus on music, audio, and sound.

The remainder of this article is organized as follows. Section II introduces the conceptual basis of the IoS field. Sections III surveys works and technologies related to the IoS. Section IV discusses the main research challenges ahead of us on the IoS landscape. Finally, Section V outlines a research agenda for this area, while in Section VI we provide summarizing conclusions and final remarks.

II. THE SCIENTIFIC FIELD OF THE INTERNET OF SOUNDS

The IoS field addresses musical and non-musical domains in networked contexts. We see the IoS as the union of the two paradigms of the IoMusT and the IoAuT. As described in [2], these two fields are intersecting. Both fields have been envisioned in [1] and [2] as sub-fields of the general IoT field. Therefore, the IoS is a specialization of the IoT, where one of the prime objectives is to enable processing and transmission of musical and non-musical data and information.

In the proposed vision, the IoS enables the connection of digital and physical domains by means of appropriate information and communication technologies, fostering novel applications and services based on musical and non-musical information. The IoS enables the integration and cooperation among heterogeneous devices with different sensing, computational, and communication capabilities and resources, in musical and non-musical contexts as well as in co-located and remote settings.

The IoS has strong connections with and could be seen as a subfield of the Internet of Media Things (IoMT), which in turn is a subfield of the IoT. The IoMT is defined as a network of Things capable of sensing, acquiring, actuating, or processing media or metadata [22]. The IoS differentiates from the IoMT for its focus on sound-based applications, whereas the IoMT also deals with other multimedia aspects, such as video. Figure 1 illustrates the positioning of the field IoS with respect to its composing sub-fields of the IoAuT and IoMusT, and to the IoT and IoMT fields.

The most critical difference between IoS and IoT is the nature of the acquired, processed and transmitted information, which in the case of the IoS is sound and other sound-related content. Moreover, the IoS requires dedicated devices able to sample, process and/or synthesize sound (especially in real-time contexts) as well as specific network architectures (for instance to support a multidirectional stream of audio packets from/to nodes that is continuous and periodic). In contrast to IoT and IoMT, the IoS may pose stringent requirements and challenges related to the collection, analysis, and communication of sound-related information. For instance, to enable geographically distant musicians to play together in real-time, the network infrastructure must ensure latencies at the order of milliseconds, to ensure no perceptible delays. Similarly, a distributed array of microphones in a wireless acoustic sensor network (WASN) deployed in an open environment might need

³<https://audiomostly.com/2022/call/cfiwis/>

⁴<https://internetofsounds.net/>

⁵<https://www.comsoc.org/about/committees/emerging-technologies-initiatives/internet-of-sounds>

⁶https://www.aes.org/journal/online/JAES_V69/10/JAES_V69_10_PG706.pdf

⁷E.g., <https://cordis.europa.eu/project/id/749561>

⁸E.g., <https://cordis.europa.eu/project/id/956369>

⁹E.g., https://www.audiolabs-erlangen.de/fau/professor/peters/teaching/2021s_AIoT

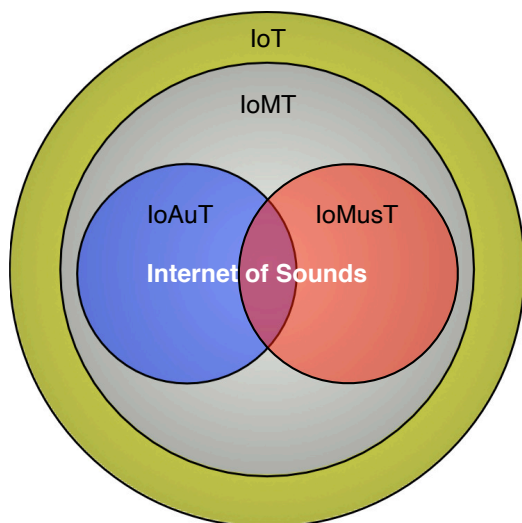


Fig. 1. A schematic representation of the relation between the Internet of Sounds (IoS), the composing fields of Internet of Audio Things (IoAuT) and Internet of Musical Things (IoMusT), and the parent fields of the Internet of Media Things (IoMT) and Internet of Things (IoT).

to be synchronized tightly with low latency communications to detect audio events in real-time. Current IoT hardware, protocols and systems are insufficient to tackle those challenges. Moreover, the IoS demands a new set of analytic tools specific to the sound processing domain, which should be able to process large amounts of sound-related data and extract meaningful information given tight latency and energy constraints. This entails specific challenges in the areas of real-time signal processing and Machine Learning (ML). Furthermore, current data models (e.g., ontologies) devised for the representation of the IoT and IoMT domains are not adequate to describe the knowledge related to IoS ecosystems. This hampers the creation of ecosystems where heterogeneous IoS devices can communicate through a common, interoperable framework [23].

A. IoS definitions

Following the definitions of the IoMusT and the IoAuT reported in [1] and [2] respectively, we provide a definition of a Sound Thing as “a networked computing device, equipped with sensors and/or actuators, with the capabilities to acquire, process, exchange, or generate sound or sound-related information”. With “sound-related information” we refer to “data sensed and processed by a Sound Thing, and/or exchanged with a human or with another Sound Thing”. We define the IoS as “the ensemble of Sound Things, network infrastructures, protocols and representations of sound-related information that enable services and applications for the communication of sound-related information in physical and/or digital realms”.

Furthermore, similarly to what the Web of Things¹⁰ represents for the Internet of Things [24], we use the term “Web of Sound Things” to refer to approaches taken to provide an Application Layer that supports the creation of IoS applications.

¹⁰<https://www.w3.org/WoT/>

Just like the general IoT domain [25], [26], the IoS may be structured into ecosystems. An *IoS ecosystem* consists of IoS technologies (hardware and software platforms as well as standards) and communities of stakeholders utilizing them. From the technological perspective, the four core components of an IoS ecosystem are:

(i) **Sound Things.** As defined above, Sound Things are networked devices utilized to control, generate, or track responses to sonic content. Sound Things are entities that can be used in a musical or non-musical context to produce sound-related content or to observe phenomena associated to sound-based experiences. They can be connected to a local and/or remote network and act as sender and/or receiver. At hardware level, they may be equipped with sensors (in particular microphones), actuators (in particular loudspeakers), and a variety of wireless and wired connectivity options. At software level, they encompass programs that not only enable the collection, analysis, reception, and transmission of sound-related information, but also provide context-awareness and proactive capabilities. Key factors are interoperability and synchronization. The IoS vision predicts that in the future, several and new kind of musical and non-musical devices will be connected to the Internet for the users to free themselves from several constraints, such as geographical locations and synchronous presence of every stakeholder. This could have a transformative effect on how humans conduct sound-based activities and interact with sound-based devices to better comprehend the environment or perform creative tasks in a more convenient way.

(ii) **Network.** The IoS network infrastructure supports multi-directional wireless or wired communication between Sound Things. The interconnection of Sound Things may happen over local and/or remote networks and is achieved by means of dedicated hardware and software technologies, as well as standards and protocols that regulate the communication. Some IoS applications focusing on real-time, such as music live performance or synchronized wireless acoustic sensor networks, put particular constraints on communications. In such use cases, the connectivity infrastructure should ensure communications with low latency, high reliability, high perceptual quality, and tight synchronization between the nodes. Typically, these requirements are not present in the vast majority of IoT applications.

(iii) **Storage and datasets.** Most IoS ecosystems strongly rely on online storage of sound-related information, which is one of the main differentiating aspects with respect to IoT. This storage, centralized or distributed, can be of different types and refers to musical and non-musical information. One type is represented by online sound repositories, which are entities in evolution: users can update the repository by changing its content, e.g., uploading new sounds or deleting existing records. Examples of this category are Freesound¹¹ or Jamendo¹². A second type consists of sound corpora. These are essentially static databases that users can download and that typically contain audio files together with pre-extracted

¹¹<https://freesound.org/>

¹²<https://www.jamendo.com/>

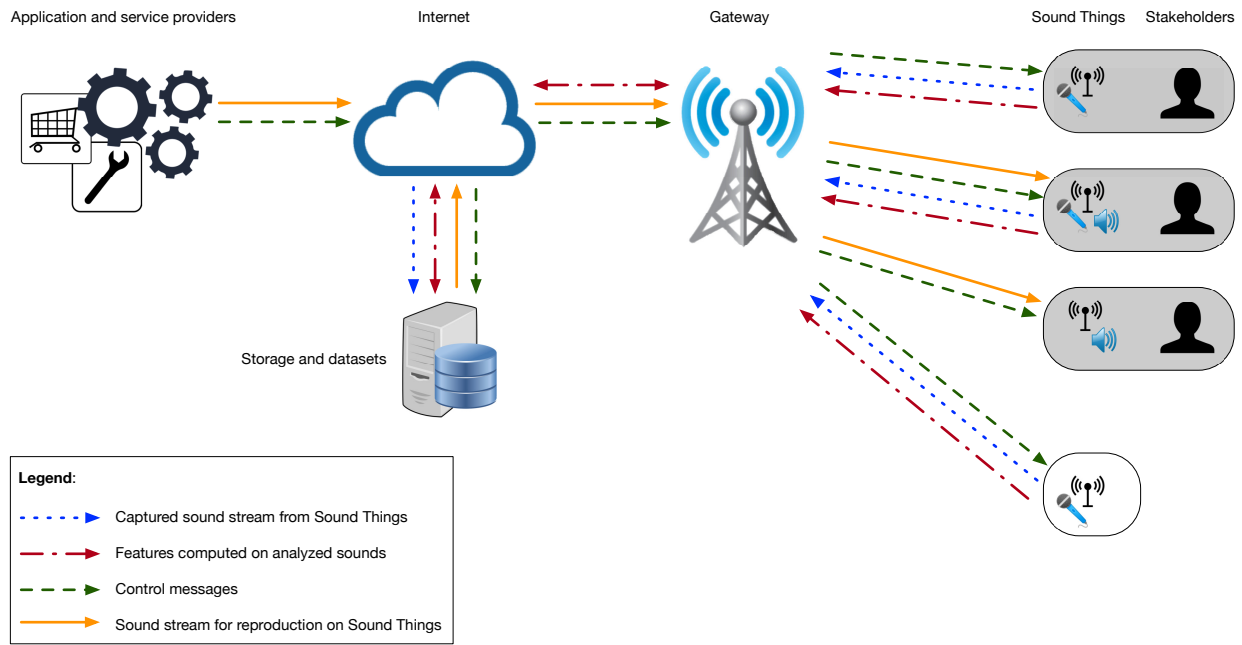


Fig. 2. Schematic representation of a general architecture supporting IoS ecosystems

audio features and metadata annotations. This is the case of the MTG-Jamendo dataset [27] for automatic music tagging, or FSD50K [28], a dataset for tagging of sound events. In music datasets, however, it is very common that copyright limitations do not allow the audio to be shared as part of a dataset. In that case, links to sound files are normally provided together with pre-extracted audio features. An example of this category is AcousticBrainz¹³. The third type is represented by test beds, i.e., platforms to facilitate diverse research through providing collections of datasets with meta-level annotations. The Open Multitrack Testbed¹⁴ [29], for example, can be used to search multitrack recordings with a specific set of instrumentation or stems, and provides a browsing and searching interface with metadata filters related to specific devices used in music production.

(iv) Applications and services. Different kinds of applications and services can be created on top of the connectivity infrastructure, which target a variety of stakeholders. Such applications and services may have an interactive or a non-interactive nature. To establish interactive applications, real-time computations have a particular importance. Analogously to the IoT field, the IoS can leverage Web Application Programming Interfaces (APIs) and Web of Things architectures devised to serve sonic purposes. Services can be exposed by Sound Things via Web APIs. Applications are part of a higher layer in the Web of Sound Things architecture letting users interact with content or Sound Things directly.

Figure 2 depicts the main technological components of an architecture supporting a generic IoS ecosystem. The data flow exchanged via wireless and/or wired links between such components can be grouped into:

- 1) Captured sound streams: some Sound Things are equipped with microphones to collect data from the user (e.g., a networked music performance system [30]) or from the environment (e.g., nodes of WASNs [31]);
- 2) Features computed on analyzed sounds: some Sound Things have the capability of performing real-time or offline analysis of the sounds captured from microphones (e.g., a smart musical instrument [32]), while online storage and datasets can provide the features upon queries;
- 3) Control messages: beyond sound or sound-related information, the components of an IoS ecosystem may exchange messages to control the behaviors of each other (e.g., data sent to control sonic shoes used in rehabilitation applications [9] or used to query online sound repositories [3]);
- 4) Sound streams for reproduction: some Sound Things encompass loudspeakers which enable to reproduce sound that is synthesized (e.g., by smart speakers [33] or smart musical instruments [34]), played back (e.g., from online sound repositories [35]), or received from other Sound Things as a real-time flow (e.g., in networked music performances [36]).

B. IoS stakeholders

The IoS field impacts a large variety of stakeholders, which has important implications at societal and economical levels. As far as the IoMusT is concerned, the stakeholders include amateur and professional musicians, performers, composers, conductors, studio producers, live sound engineers, audience members, students, teachers, schools of music, record labels, publishers, musical instruments manufacturers, concert venues, and musical services providers. Regarding the IoAuT, stakeholders may include all actors involved in ecoacoustics

¹³<https://acousticbrainz.org/>

¹⁴<http://multitrack.eecs.qmul.ac.uk/>

TABLE I
POTENTIAL BENEFITS FOR DIFFERENT STAKEHOLDERS BROUGHT ABOUT THE IMPLEMENTATION OF THE IOS PARADIGM.

Stakeholder	Benefit
Amateur and professional musicians (performers, composers, students and teachers, sound producers, live sound engineers)	<ul style="list-style-type: none"> • Novel kinds of individual and collaborative musical activities via networked musical devices: new forms of musical expression, pedagogy, interaction with musical content, collaboration, remote participation, and remote control. • Novel forms of monetization via blockchain technology: new forms of revenue streams for artists, music distribution without intermediaries.
Audiences	<ul style="list-style-type: none"> • Enjoyment of new artistic forms based on networked interactions between performers, between performers and audience members, as well as between audience members. • New forms of revenue streams specific for audiences via blockchain technology.
Doctors, patients and the healthcare sector	<ul style="list-style-type: none"> • Novel forms of sound-based therapies in networked contexts (e.g., tele-rehabilitation).
Citizens at large	<ul style="list-style-type: none"> • Possibility for policy makers of defining measures to reduce acoustic pollution in cities via the monitoring of the urban soundscape through WASNs. • Real-time monitoring of dangerous situations in cities (e.g., gunshots) and remote surveillance. • Real-time synchronized acoustic information provided to users at large indoor or outdoor spaces (such as hospitals or stadiums) via a distributed network of loudspeakers. • Low-latency and highly reliable voice communications (via phone or videoconferencing systems).
Wildlife and environment	<ul style="list-style-type: none"> • Possibility for policy makers of defining measures to safeguard wildlife via ecoacoustics monitoring methods leveraging WASNs. • Possibility for policy makers of defining measures to improve the quality of the urban environment by considering monitoring methods leveraging WASNs. • Environmental sustainability: reduced pollution by zeroing the travels of musicians in need to meet for collaborative musical activities, as well as the travels of patients in need to go to hospitals for the sound-based therapies. • Real-time monitoring and predictions of volcanoes evolution based on vibration and sound analysis to alert citizens.
Manufacturing industry and machine operators	<ul style="list-style-type: none"> • Sound-based predictive maintenance and automatic sound-based anomaly detection in manufacturing machines or other systems handled by human operators (e.g., large motors of ships).
Audio service providers	<ul style="list-style-type: none"> • Availability of novel technologies enabling the creation of new types of sound-based services, such as context-aware recommendation of musical content.

[37], smart city [31] or smart homes contexts who are using audio-based services. In addition, relevant stakeholders are Audio Things manufactures and audio-based service providers. Furthermore, common to both fields there are stakeholders such as telecommunication companies, institutions and regulatory bodies.

All such stakeholders will form ecosystems around IoS technologies, which will allow them to interact and avail themselves of innovative services. Sound Things will be able to support the activities of such stakeholders, thanks to their embedded intelligent capabilities (such as context-awareness and proactivity [38], [39]). Table I summarizes the potential benefits for different stakeholders brought about the implementation of the IoS paradigm.

C. Types of interactions

Different kinds of interaction can occur within IoS ecosystems, which depend on the following aspects.

Entities: Sounds and sound-related information can be exchanged between i) machines (e.g., nodes of WASNs), ii)

humans (e.g., collaborative music making using a networked music performance system), iii) machines and humans (e.g., queries from a smart musical instrument to an online sound repository).

Temporal aspects: interactions between the entities above can be i) real-time (e.g., via networked music performance systems or via smart instruments that repurpose the results of the analysis of sounds at the moment in which they are generated) or non real-time (e.g., offline analysis of sounds in online repositories); ii) synchronized (e.g., nodes of a WASNs sharing the same clock or musical devices sharing the same tempo) or asynchronized (e.g., musical performances not needed of tight synchronizations).

Spatial aspects: interactions may be i) co-located, when entities share the same physical location, or ii) remote, when entities are geographically displaced.

Content: sound and sound-related information in the IoS may be i) musical or ii) non-musical, which lead to radically different interactions between the entities.

Directionality: interactions between entities may be i) one-

to-one, ii) one-to-many, iii) many-to-one, or iv) many-to-many.

III. RELATED WORK

In this section we review the state of the art in relation to both the musical and non-musical domains, with a focus on the most recent studies. The review is not meant to be exhaustive, rather we aim to describe the results of various application domains that lead to the emergence of the IoS field. We first review studies specific to the IoMusT, secondly those specific to the IoAuT, and then those that are relevant to both fields. We survey both hardware and software systems, along with application and services. In Figures 3, 4, 5, 6 and 7, we provide schematic diagrams of IoS architectures supporting various applications and services, detailing the main software and hardware components and their integration.

A. Relevant works in the IoMusT

The IoMusT research field originates from the integration of many lines of existing research including networked music performance systems [36], [40], ubiquitous music [14], new interfaces for musical expression [41], music information retrieval [42], human-computer interaction [43], Musical XR [44], participatory art [45], IoT [46] and aspects of semantic audio [47] combining web and audio technologies [48], [49]. In the following we survey the essential IoMusT components and underlying technologies.

1) *Networked music performances*: In essence, Networked Music Performances (NMP) systems are real-time audio/video streaming applications aimed at supporting remote musical interactions among performers placed in different physical locations. Nowadays, several experimental and commercial NMP solutions are available (see, e.g., [30], [50]–[55]). The ongoing Sars-CoV-2 pandemic has significantly fostered their development, due to the sudden need to support the daily activities of musicians and music schools while adhering to social distancing rules enforced during lockdowns. Literature from the past two decades also reports a wide range of demonstrations of networked musical performances (some recent examples include [56]–[58]).

To achieve performative conditions as similar as possible to those experienced by musicians in traditional in-presence settings, the mouth-to-ear latency perceived by the performers must be extremely low: according to several studies appeared in the last decade [59]–[64] it should not exceed 20-30 ms. This is the amount of time taken by a sound wave to propagate in air 8-10 meters (which is usually considered the maximum physical displacement tolerated by a musical ensemble to synchronously perform together in absence of additional reference tempo cues). Above 30ms, latency becomes clearly perceivable and typically has a negative impact on the performance quality, as it makes the maintenance of tempo stability and of the desired musical interplay progressively harder, due to the fact that perceiving the counterpart as “late” generates a tendency towards tempo deceleration. For this reason, research efforts have recently been devoted to the integration of artificial metronomes capable of providing adaptive audio cues to the remote musicians [65], [66].

The overall mouth-to-ear latency includes multiple contributions introduced by different stages of the audio acquisition, processing, transmission and reproduction processes. Due to the packet-switching approach adopted in Internet-based networks, audio data are subdivided in chunks and packetized, then each packet is routed individually from source to destination through the telecommunication network infrastructure. It follows that consecutive packets may experience different delays, as some latency components (e.g., the queueing time in intermediate routers) exhibits variations along time. The variation of the interarrival times between consecutive packets is named “jitter”. Jitter excursions and packet losses may cause audio portions to arrive too late (or not arrive at all) to be reproduced at the receiver side, thus causing audio artifacts (note that conventional packet retransmission mechanisms cannot be adopted in NMP applications, as they would further increase the mouth-to-ear latency). By introducing a delay, the variance of the jitter can be reduced through a combination of jitter buffers and forward error correction codes [67]. Another source of audio impairments is the drifting effect caused by the imperfect synchronization of local clock oscillators, which leads to buffer over/underruns due to the deviation between the number of audio samples generated by the sender and the number of those reproduced by the receiver during a given time period [68], [69]. To mitigate the impact of such artifacts without introducing a delay, robust audio codecs designed for ultralow-latency streaming applications over imperfect networks can be used. These include audio coders where packet loss concealment is integrated (such as OPUS [70] and [71]) or multiple-description audio coders, where audio frames are encoded into several redundant packets which individually yield a desired quality, and where any combination of packets improves the quality [72]–[77].

2) *Musical Things*: Various types of Musical Things have been proposed by the IoMusT research community (e.g., [3], [6], [34], [78], [79]), along with frameworks to connect them (e.g., [80]–[82]).

The so-called Smart Musical Instruments are one of the most prominent instances of Musical Things [4]. This is an emerging class of musical instruments characterized by sensors, actuators, wireless connectivity, and embedded intelligence. Such instruments are the result of the integration of various technologies including IoT, sensor- and actuator-based augmented instruments, embedded acoustic and electronic instruments, NMP systems, as well as methods for sensor fusion, audio pattern recognition, and semantic audio. Smart musical instruments are envisioned to have advanced intelligence capabilities, such as context-awareness, adaptation, and proactivity. Nevertheless, up to now, only a few musical instruments exist in both industry and academia which encompass such features. Examples from industrial research are Smart Acoustic Guitar by HyVibe and the Sensus Smart Guitar developed by Elk [79]. Examples in academic research are the Smart Cajón reported in [32], the SOURCE sampler detailed in [3], or the Smart Mandolin described in [83].

A number of innovative applications associated to such instruments are also emerging. The authors of [84] propose a smart guitar system that uses the instrument as a hub for

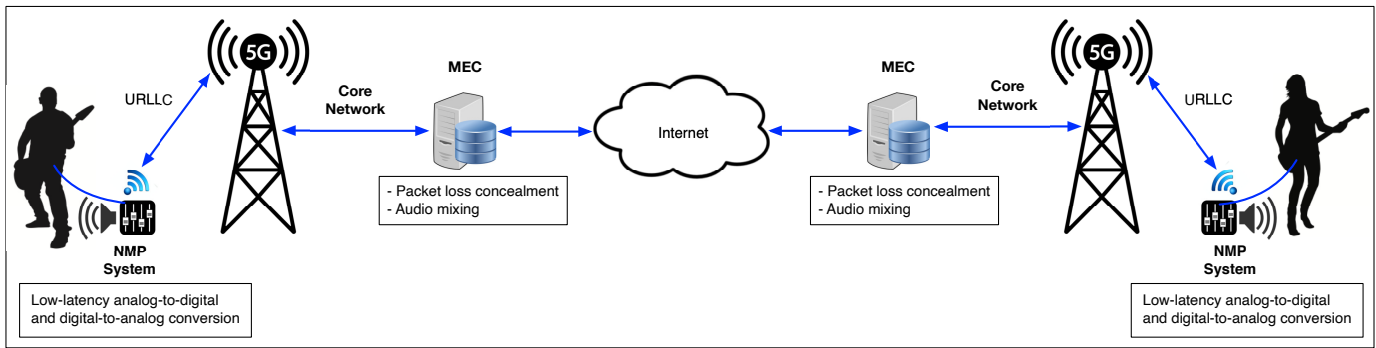


Fig. 3. Diagram of a 5G architecture supporting low-latency, highly-reliable musical interactions between two geographically displaced musicians.

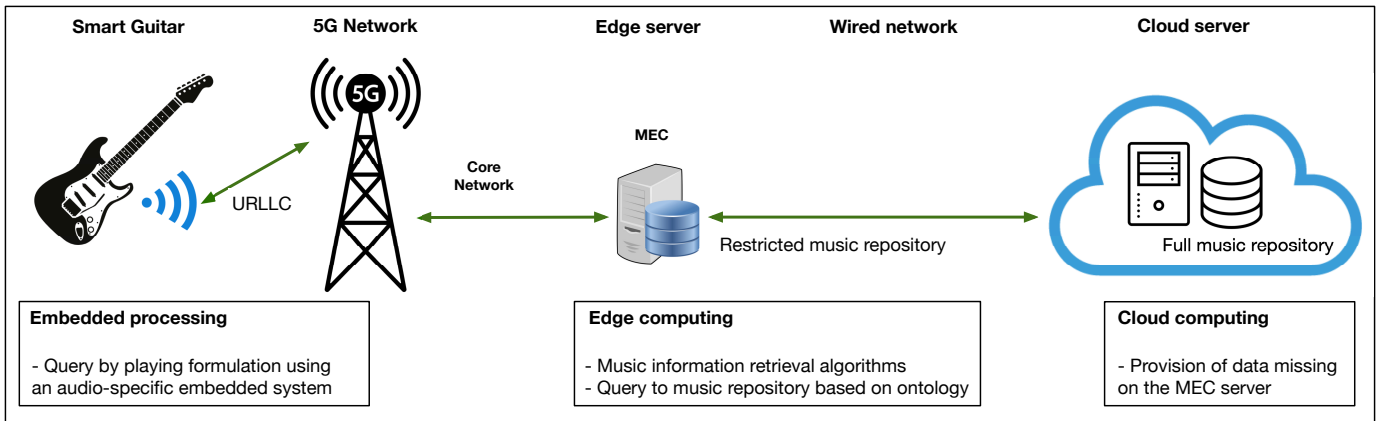


Fig. 4. Diagram of a 5G architecture supporting the use case of a smart guitar performing queries by playing to a server on the edge-cloud continuum.

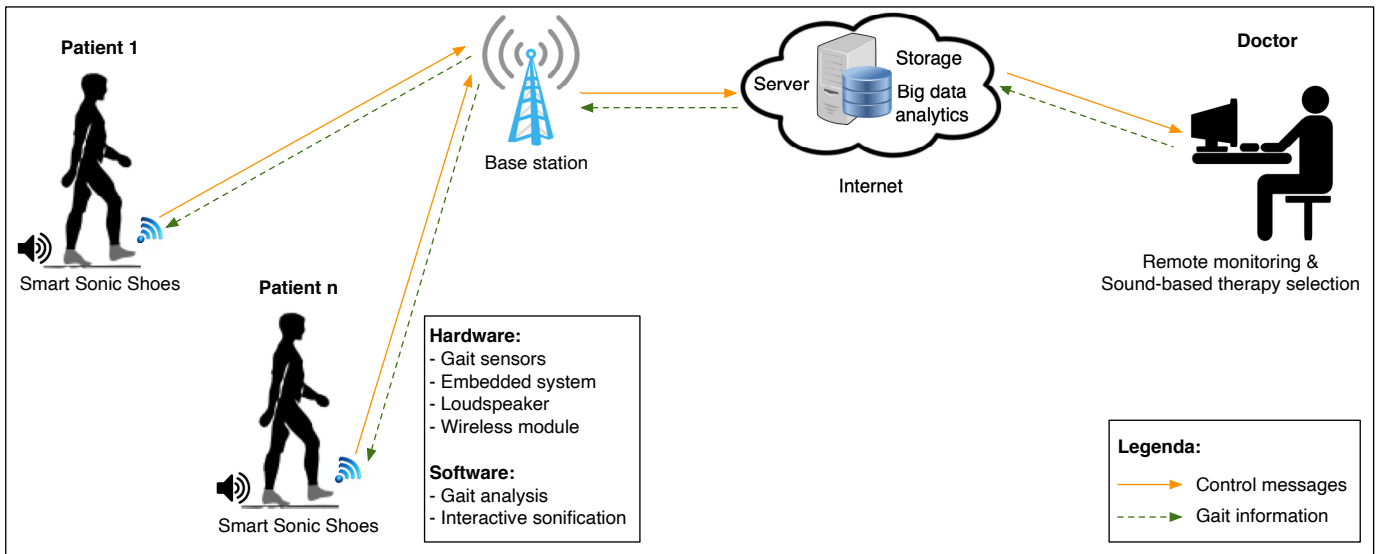


Fig. 5. Diagram of an architecture supporting remotely controlled sound-based therapies for gait rehabilitation via smart sonic shoes providing interactive sonification of the gait.

collaborative music making over a local wireless network. Thanks to this system, performers using musical apps on mobile devices produce sounds by wirelessly controlling the instrument's sound engine. At the same time, the player can not only actually play and control other parts of the instrument's sound engine, but can also send messages to the

connected mobile devices changing the configuration of the app. In a different vein, the system described in [85] reports a smart guitar application enabling the use of distributed intelligence, via cloud computing and edge computing paradigms, for recreational music making and learning contexts. Thanks to direct internet connectivity and embedded processing, the

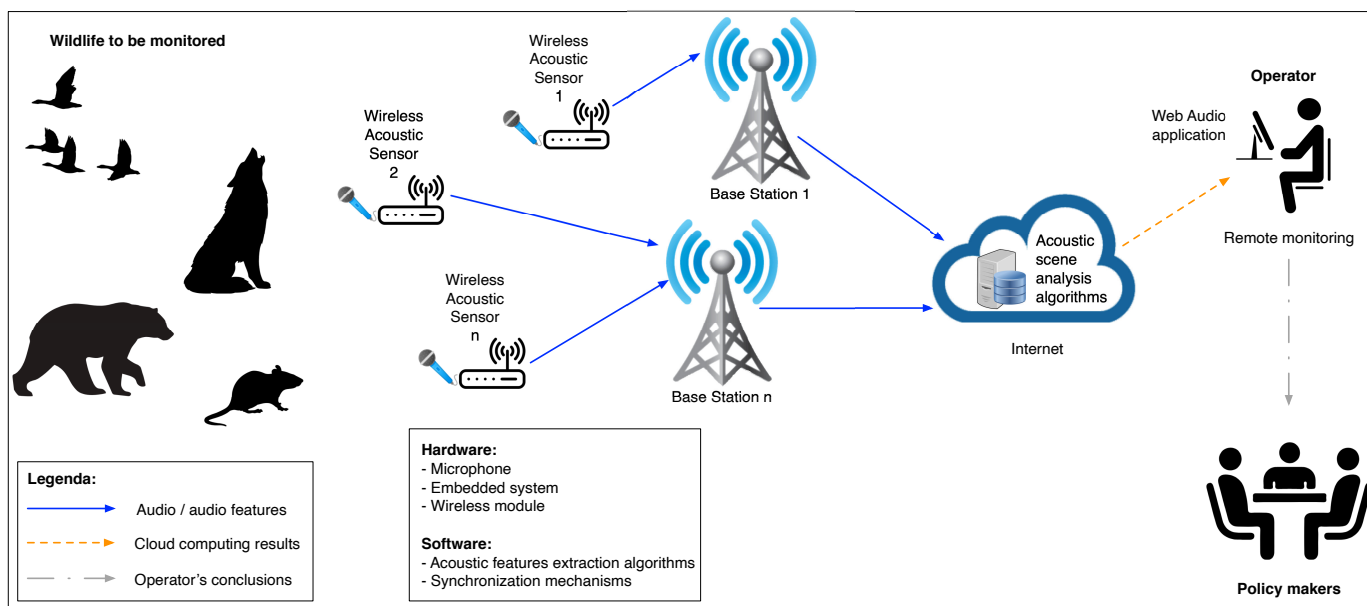


Fig. 6. Diagram of a wireless acoustic sensor network for wildlife monitoring.

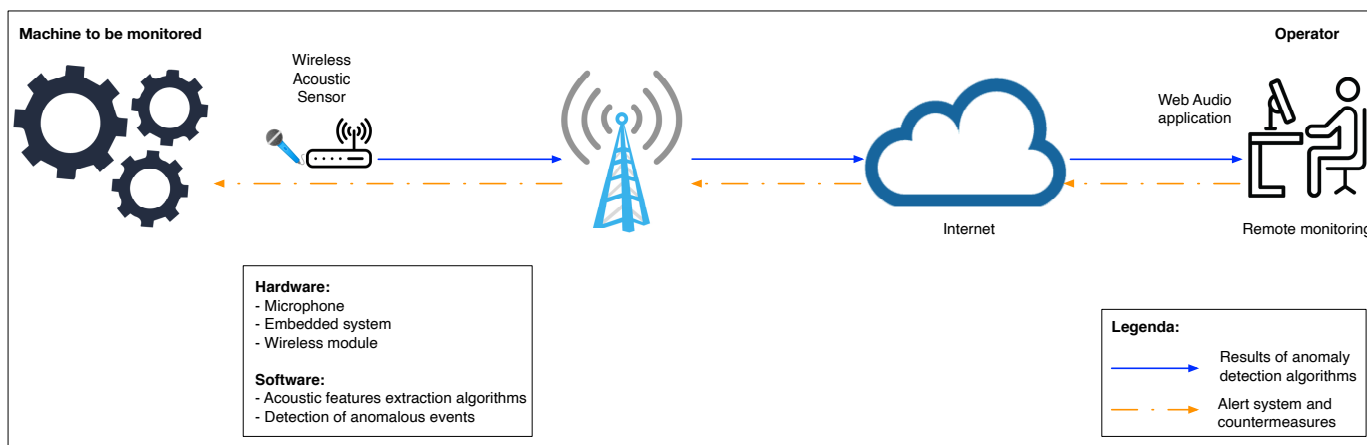


Fig. 7. Diagram of a networked, sound-based anomaly detection system for the monitoring of manufacturing machines.

instrument sends requests of desired musical pieces to online music repositories and reproduces the downloaded music. In particular, the search is performed using musical features, such as tempo and chords, which are extracted by the instrument's capabilities, rather than utilizing conventional text-based search such as the title of the song or the artist's name.

Wearable devices utilized for musical purposes are another category of Musical Things [6], [35]. For instance, headsets for virtual or augmented reality can be considered as Musical Things if used in networked musical applications and in conjunction with other Musical Things (see e.g., [79], [86]). However, this line of research has thus far received remarkably little attention, despite its great potential for performance, composition, and education [44], [87]. On the one hand, Musical Haptic Wearables, are an emerging class of wearable devices embedding haptic stimulation, tracking of gestures and/or physiological parameters, and wireless connectivity features. On the other hand, such devices were devised to en-

hance communication between performers, as well as between performers and audience members by leveraging the sense of touch in both co-located and remote settings [88], [89]. They were devised to enrich musical experiences of audiences of music performances by integrating haptic stimulations, as well as provide novel capabilities for creative participation thanks to embedded sensor interfaces [7].

3) *IoMusT connectivity systems*: Recent endeavors in IoMusT research have explored the creation of dedicated systems to interconnect Musical Things, paving the way to the creation of IoMusT ecosystems. Some scholars have proposed frameworks that allow one to exchange information within artistic installations [81], [90] or performance settings leveraging the real-time dimension [91]–[93].

Other authors have proposed preliminary architectures based on Semantic Web technologies to foster interoperability across heterogeneous Musical Things. The semantically-enriched IoMusT architecture reported in [94] relies on a semantic

audio server, embedded audio systems, and edge computing techniques. In particular, the SPARQL¹⁵ (SPARQL Protocol and RDF Query Language) Event Processing Architecture described in [95] was used as an interoperability enabler allowing multiple prototypes of Musical Things to cooperate. However, Semantic Web technologies are typically not suitable for dealing with real-time aspects of IoMusT applications, as the Semantic Web stack is oriented towards scenarios where information evolves at a low rate. To cope with this issue, Viola et al. improved the architecture reported in [94] by using CoAp, a lightweight IoT protocol for machine-to-machine communication [96].

Such architecture has been further improved and extended, leading to the Musical Semantic Event Processing Architecture (MUSEPA), a semantically-based architecture designed to meet the IoMusT requirements of low-latency communication, discoverability, interoperability, and automatic inference [97]. MUSEPA uses at its core the Internet of Musical Things Ontology, an ontology dedicated to the representation of knowledge related to the IoMusT domain [98].

4) *Music Information Retrieval*: The wider fields of Music Informatics and Semantic Audio are both concerned in part with the extraction of information from audio signals, signifying the relevance of these fields to both IoAuT and IoMusT and the broader IoS and IoMT domains. Semantic Audio goes beyond typical concerns of Music Informatics in its use of explicitly structured data and applications outside the music domain as discussed in Section IV-C. As a field related to both, Music Information Retrieval (MIR) has seen an increase in its multidisciplinary, and it is now commonly thought to cover research and techniques for music understanding and modelling that use information processing methodologies [99]. This includes music generation as well as cognitive or musicological analyses of different representations of music.

Core research in MIR, however, still focuses on tasks such as key and chord recognition [100], [101], tempo and beat tracking [102], the detection of musical note onsets [103], [104], automatic music transcription [105], classification [106], and description (also known as captioning) [107], [108] as well as music emotion recognition [109]–[111]. A large body of research considers musical audio in these tasks to support search, retrieval and interaction use cases. This makes MIR especially relevant for the increasing number of interconnected IoS devices such as smart speakers, networked media players, set top boxes, general purpose intelligent assistants [112] as well as more specific devices such as smart instruments [4].

Conventional key and chord estimation techniques typically share a similar signal processing pipeline. A time-frequency representation such as a spectrogram or constant-q-transform is obtained first from the audio followed by aggregation steps, e.g., a pitch class profile or chroma feature calculation for every time frame. The objective is to fold energies from different octaves into a feature that is robust to timbre variations. The features are finally pooled over time and compared with templates for each chord or key. The best matching

template determines the label. ML techniques, such as a hidden Markov model [113] may be used to smooth transitions or impose a musicological model to improve accuracy over raw labels extracted from the signal directly. More recently, end-to-end feature learning approaches have been proposed for these tasks [114], [115], where typically a convolutional neural network frontend is applied to process a time-frequency signal representation into increasingly higher level features [116]. This is followed by dense layers and softmax classification to determine the label. A comprehensive survey of the development of chord recognition is provided in [117].

Typical approaches to determine the onset of musical notes involve the calculation of an onset detection function (ODF), e.g. using time-domain energy fluctuation or zero crossing rate and frequency-domain techniques such as spectral difference or phase deviation [103]. The ODF is then smoothed and its peaks are picked to find note onsets. The time-frequency representation of the signal may be pre-processed to reduce the effects of instrument playing techniques such as vibrato [118], while different acoustical features may be fused in order to emphasise less salient notes in the signal [119]. Neural networks have also been employed in this task [120], where a convolutional frontend followed by dense layers is used to compute an ODF. While deep learning represents the state of the art in terms of accuracy, in IoS applications with hard real-time and energy constraints, signal processing methods are still relevant [104].

Automatic music transcription (AMT) is concerned with analysing an acoustic signal to extract parameters of the sound corresponding to traditional music notation or other symbolic representation that allows reproducing the piece using musical instruments or synthesizers [105]. This is relevant to IoS as this allows advanced search, for instance, by matching melodic patterns, or advanced interaction through altered resynthesis. AMT is often divided into sub-problems such as note onset detection and multi-pitch estimation, however, Non-Negative Matrix Factorisation (NMF) and Neural Networks have been predominant in the field in recent years [121]. These aim to jointly estimate the spectro-temporal characteristics of musical notes. NMF considers a non-negative time-frequency signal representation as the product of a dictionary and an activation matrix which are iteratively updated to minimise the divergence between e.g. a spectrogram and the matrix product. Neural networks for AMT use one or more time-frequency representations as input and aim to estimate note onsets, pitch and duration. A notable example is Google Brain's Onsets and Frames Network [122]. State-of-the-art approaches aim to capture short and long-term characteristics of the signal, e.g. the temporal evolution of note spectra as well as dependencies between musical notes. For example, the model proposed in [123] represents audio features and language-like dependencies jointly.

The association of semantic labels such as genre or mood with audio signals is also very prominent in MIR. Instrument, genre or emotion recognition may be considered separate tasks, or part of a multi-label classification problem known as automatic music tagging. In the IoS domain, these labels facilitate retrieval. Music Emotion Recognition (MER) is

¹⁵<http://www.w3.org/TR/sparql11-query/>

conventionally treated as a supervised ML problem. Acoustic features corresponding to cognitive or psychological factors may be selected, then models are trained to predict either categorical mood labels (e.g. happy vs. sad) or a continuous representation of moods (e.g. arousal and valence). Features may also be selected adaptively [124] or using a data-driven approach [125], [126]. A comprehensive survey of MER can be found in [109]. Similar pipelines have been dominant in instrument and genre recognition too [106], but state-of-the-art results are now obtained using end-to-end deep learning models. These tasks are increasingly considered part of a broader music tagging problem [127], [128]. Convolutional and recurrent networks are combined in [129] for predicting labels corresponding to genre, mood, instrument and musical era. A musically motivated front-end focusing on timbral and temporal features simultaneously is proposed in [130], while features extracted from a convolutional network trained on tags is shown to perform well across a range of MIR tasks in [127]. Generating full sentence descriptions of a music piece may be considered an extension of the tagging problem. This involves the use of an acoustic model and a large language model [108].

In the broader context of interconnected IoT devices, MIR can facilitate new mechanisms for search and retrieval as well as new interactions with large music collections on the Web. Processing audio queries can be handled for instance by extracting features locally in the IoT device using MIR techniques, and using these features in the retrieval process. A relevant application is demonstrated in [85] in the context of a smart guitar, comparing keyword search with both cloud and edge computing approach to retrieve content using tempo, chords, key and tuning features. Earlier applications for handheld IoT devices (e.g., tablets) demonstrate how MIR facilitates music learning in an IoT context [131], [132], while both retrieval and repurposing of sounds is exemplified in [133].

B. Relevant works in the IoAuT

Similarly to the IoMusT, the IoAuT research field is positioned at the confluence of different disciplines. Beside the IoT and networking, these include wireless acoustic sensor networks, sound and music computing, sonic interaction design, semantic audio, artificial intelligence, and human-computer interaction.

1) *Acoustic Sensor Networks*: As the impact of human activities on the health of humans and the natural environment is getting more and more important, there is an urge to reliably gather information about our environment that allows us to take action. To tackle this issue, one approach is to foster on the advent of low-cost microphones based for example on the MEMS technology [134] to monitor our environment. In order to produce reliable, interpretative and privacy preserving information using this kind of technology, it has to be done at scale, on the edge, and in a efficient manner. The audio modality has many advantages. Its is contactless, non invasive, omnidirectional, provides features of relatively low bandwidth and can operate without light. Those advantages lead to the widespread of application scenarios in the recent years, mostly for surveillance and monitoring.

Gathering information about our environment using the acoustic modality requires a complex processing chain. The pipeline usually consists in a microphone, a processing unit for computing low-rate features, and another processing unit that, from those features, predicts high-level attributes such as the presence of sources of interest. Lastly, the audio, the features and the high-level attributes may be consumed via gateways or stored using storage facilities. Some constraints have to be met when placing key components over the graph that constitutes the network of sensors and servers. For example, the microphone must obviously be located in the sensor. For the others, the design choices leading to the correct network architecture is task-specific [135] depending on the correct balance between privacy, energy harvesting, security and reliability for the project at hand. Traditional acoustic array processing allows for spatio-temporal processing of the surrounding sound field, and is frequently used for detection and localization of sources, analyses of signals, enhancement and noise reduction, etc. In Acoustical Sensor Networks (ASNs), the wireless microphone sensors can be placed at arbitrary locations and is not restricted to a fixed grid. This provides a high degree of flexibility but also introduces challenges such as synchronization issues between the sensors, artefacts due to audio coding and transmission errors, potentially unknown and time-varying network topology and quality, and energy restrictions in the case that the sensors are battery driven.

Predicting high level attributes from those sensors is done using machine listening software components that detect sound events and classify them into application specific ontologies. The now well-established DCASE challenge¹⁶ provides a unique venue fostering academic and industrial efforts towards effective detection or classification models [136], [137] for standardized tasks that can serve as reference when considering real application scenarios. The challenge allows the community to compare different inference techniques in a standardized setting geared towards replicability and fairness of comparison. A companion workshop is held that allows the challenge participants to describe and discuss their design choices. Besides striving for more and more powerful inference models, there is a number of important issues to address in order to ensure that the society takes full profit of the technology at hand. This section describes some of these challenges and discusses recent approaches taken to improve them.

a) *Urban audio*: Urban environments are designed by humans for humans but their acoustic quality are most of the time neglected. IoT technologies are envisioned to play a role in improving the quality of urban environment by many means [138]. Passive monitoring to allow better enaction is under research in many major cities in the world [31], [139]. Active solutions where sound displays are played at specific places are also investigated [140]. At the scale of housing, similar potentials are also envisioned.

The urban environment, as designed by humans, should provide security and safety to its citizen. In order to do so, urban planners needs to balance many factors. Noise

¹⁶<http://dcase.community>

mitigation and urban soundscape quality improvement are now recognized as important, but citizens and policy-makers currently lack quantitative and qualitative information about it. European regulations request that large cities publicly display a noise emission map to allow citizens to have quantitative information about their exposure to noise. As of today, these maps are built using sound propagation techniques similar to ray-tracing in image synthesis and are only based on some estimates of the number and the speed of emitting sources (e.g., cars, trains, planes) [141]. While those noise maps have their interests, they typically lack time resolution, display only sound pressure levels, and are, by essence, only predictive and not tied to direct measurements. In order to better describe the acoustic environment and its potential impact on the quality of life of the citizens, it is necessary to characterize it in terms of presence of sources.

For those reasons, in several countries around the world, innovative projects like SONYC in New York City [142], DYNAMAP in Rome [143], SONORUS in Antwerp [144], StadtLärm in Jena [145], or CENSE in Lorient [139] have deployed acoustic sensor networks with various designs. Measuring the sound environment in urban areas is far from trivial because of the diversity of sound sources but the use of sensors opens a wide range of improvements. First, continuous monitoring allows citizens to interact with regulations administration more efficiently [146]. Second, noise maps produced by sound propagation techniques and ASNs have different biases. Considering both source of information helps reduce estimation biases in order to produce more reliable estimates [147]. Third, information about sources of interest, vehicle, humans, animals are very useful for prediction high-level attributes of the sound environment such as its pleasantness [148].

Despite the potential of acoustic sensor networks for urban sound monitoring, these technologies currently face multiple challenges. In particular, meeting citizen's privacy constraints [135], designing reliable networks, efficiently adapting source detectors to new monitoring areas without requiring a significant amount of human labor [149], [150], all those challenges are now under active research.

b) Ecoacoustics: Along the study of vocalizing animals at an individual level, a field of research called bioacoustics, a new field have recently emerged that is termed ecoacoustics [37]. The purpose of ecoacoustics is to gather high-level information about given species living in a ecological niche through the use of passive network of microphones. The quantities of interest here are typically the number of animal calls in order to monitor for example the impact of human activities or climate change on the behavior of a specific species.

Most of those applications require the acquisition of some metrics at an hour rate, often for very long periods of time, ideally up to several years. For example, the study of the impact of light pollution on bird vocalizations [151] requires a high level of precision in time. Those requirements, along the fact that most ecosystem under study are rather remote with low access to power and wireless networking, brings strong constraints on the design of the network of sensors.

Among the most drastic are the autonomy of the sensors, autonomy meaning here low dependence to energy harvesting and maintenance [152].

In more densely populated areas with cell phone coverage, citizen science approaches such as Merlin BirdId¹⁷ Warblr¹⁸ or birdnet¹⁹ allows, based on advanced machine listening techniques [153], [154], the citizen to easily geotag bird calls. Indeed, the cell phones are equipped with the necessary hardware needed to record, identify, and send bird species identification reports. While this kind of approach has numerous benefits socially speaking [155], it has strong limitations for scientific investigations due to the sampling bias induced by considering only voluntary contributions. As such, remote places such as off-shore underwater areas require specific, reliable dedicated hardware [156] to perform long-term studies [157].

2) Audio Things: Various IoT devices designed to provide or collect sonic information to/from users have been proposed while others are currently under study [152]. An illustrative example is represented by sonic shoes devised for clinical or sport training applications [9], [158]. Another example of Audio Things concern the analysis of environmental sounds. Various embedded systems have been utilized for this purpose, using both real-time and non-real-time architectures. Relevant examples concern environmental monitoring [159], ecoacoustics (e.g., birds monitoring) [160]–[162] and urban sounds [31]. Smartphones are also increasingly used for similar purposes [163] along with drones [164], [165].

In addition, Audio Things with real-time sound analysis capabilities have been employed for remote anomaly detection in manufacturing or machine operation contexts [166], [167]. Moreover, voice-based interfaces such as smart speakers have been utilized to access cloud-based repositories of non-musical sounds [33].

Hearing aids are another prominent category of Audio Things. Next-generation AI-powered wireless hearings aids will be connected to computing iOS devices and thereby enabling functionalities such as audio streaming from your smart TV, hands-free communications via the smart phone, and real-time translation of the received speech signal into any desired language [168]. In addition, hearing aids will be equipped with non-acoustic sensors such as cameras [169], EEG sensors [170], bone conduction and skin vibration sensors [171], etc., in order to obtain enhanced speech quality and intelligibility in noisy environments [172].

C. Relevant works common to both IoMusT and IoAuT

The IoAuT and IoMusT may share some technologies enabling their applications. The following surveys some among the most prominent of them.

1) Embedded systems for sound-based applications: Researchers have proposed a number of operating systems for the IoT (such as RIOT [173]). However, these are not specifically conceived bottom-up to handle sound and are insufficient for

¹⁷<https://merlin.allaboutbirds.org>

¹⁸<https://www.warblr.co.uk>

¹⁹<https://birdnet.cornell.edu>

most IoS applications, which usually have requirements in terms of low-latency of sensor and sound signal processing.

Lately, there has been an increasing attention towards the development of embedded systems dedicated to digital sound processing, where a variety of audio software runs on single board computers such as the Raspberry Pi or the Beaglebone [174]. This endeavour is usually referred to as “embedded audio”. Notable examples, conceived for the makers community, are Axoloti²⁰ and Prynth [175]. According to the results reported in [176], the state-of-the-art in this space is represented by Bela [177]. This platform is based on the BeagleBone Black single-board computer, which is extended with a custom expansion board featuring inputs and outputs for audio, sensors and actuators.

In industrial contexts, the state-of-the-art in embedded audio today is arguably represented by the Elk Audio OS, a Linux-based, open-source operating system developed by the company Elk [50]. Elk Audio OS is optimized for ultra-low-latency and high-performance sound and sensor processing on embedded hardware, as well as for handling wireless connectivity to local and remote networks. Differently from other systems, it supports a variety of single board computers. To achieve latencies below 1 ms Elk Audio OS (as well as Bela) uses the Xenomai real-time kernel extension, which according to different studies [10], [178] is the best-performing of the hard real-time Linux environments.

2) *Semantic audio*: Semantic Audio is an interdisciplinary field providing techniques to extract meaningful and structured information from audio. The field is situated in the intersection of semantic technologies concerned with helping machines understand data through structured knowledge representations that facilitate automated information processing [179], and information extraction from audio through the use of signal processing and ML techniques. The objective of semantic audio is often to facilitate interaction with audio in human terms. This is achieved by providing high-level meaningful control in complex scenarios such as audio production [180].

Semantic Audio methods find application in several IoS-related scenarios, from intelligent audio and music processing and production [39], [181]–[186], to online music distribution [48], [49], to auditory scenes classification tasks [136], to ecoacoustics [187] as well as speech technology, including speaker, gender or language identification [188], [189].

An important endeavor in the Semantic Audio field has been that of defining a variety of ontologies to represent knowledge related to the musical and non-musical domains. Regarding musical contexts, examples include the Music Ontology²¹ (MO) [190], [191], a high-level ontology for representing the music domain, in particular modelling the music value-chain from production to consumption [49]. Since MO is arguably the most comprehensive ontology frameworks for the music domain [192], several extensions have been proposed for specific sub-domains. These include the Studio Ontology [193], a framework comprising of a set of modular ontologies that represent artefacts and technical workflows in music

production. The Audio Effect Ontology²² represents audio effects [194] and their applications [195] in music production workflows. The Audio Features Ontology²³ is concerned with providing a structures schema for information extracted from audio signals i.e., descriptors representing specific characteristics of sound signals [196] linked to information extraction tools. Broader extensions of these ontologies encompass music theoretical domains [197], ethno-musicology [198], musical archives [199], [200], as well as musical instruments [201], [202] and mobile devices for music making [203]. This and the following extensions are particularly relevant in the IoS context. The Internet of Musical Things Ontology²⁴ represents knowledge related to IoMusT ecosystems, including network connectivity and types of Musical Things [98], while the Smart Musical Instruments Ontology represents knowledge associated to the family of smart musical instruments [204]. Various applications have been devised which leverage these ontologies at their core (see e.g., [205]–[208]).

Concerning the non-musical domain, relevant ontologies include the Audio Set Ontology, which represents knowledge related to general auditory events [209]. The Audio Commons Ontology²⁵ is a high level ontology binding several audio related ontologies together, which was designed to facilitate the integration of audio content repositories on the Web as well as content consumption by software agents [210]. Ontologies in the broader sound related domains include EBU Core²⁶ [211] and the MPEG-21 media contract ontology [212], while specifically for the sound domain, an early ontology has been proposed in [213], with similar structures incorporated into later works [209], [210], [214]. Ontology-aware models for sound classification have been proposed in [215], [216], while an instrument recognition model using hierarchical structures is presented in [217].

3) *Sound-based repositories*: Several online repositories exist which feature APIs that allow the integration of their content with IoAuT and IoMusT applications. Specially relevant are those that feature content under open licenses that allow their reuse. On the audio side, Freesound [218] is the biggest repository with Creative Commons licensed audio. On the music side, Jamendo and the Free Music Archive²⁷ represent the most important sources containing Creative Commons music tracks. Other repositories with a broader purpose but also incorporating significant amounts of open sound content accessible through an API include the Internet Archive²⁸ and Europeana²⁹. Of relevance is also the recent Audio Commons Initiative [219], which focused on development of technologies and tools to improve re-usability of Creative Commons sound content, including sound and music analyzers and ontologies for a uniform conceptualization of sound repositories.

A slightly different type of sound repositories which are

²²<https://w3id.org/aufx/ontology/1.0>

²³<https://w3id.org/afo/onto/1.1>

²⁴http://purl.org/ontology/iomust/internet_of_things/0.1

²⁵<https://w3id.org/ac-ontology/aco>

²⁶<https://www.ebu.ch/metadata/ontologies/ebucore/>

²⁷<https://freemusicarchive.org>

²⁸<https://archive.org>

²⁹<https://www.europeana.eu>

²⁰<http://www.axoloti.com/>

²¹<http://musicontology.com/>

also relevant for IoAuT and IoMusT applications are those featuring *static* content that can be downloaded and used offline. These include scientific research datasets such as the MTG-Jamendo and FSD50k mentioned above [27], [28], and other collections of reusable sound content available online. While these resources do not allow online interaction such as that offered by online APIs, they are very relevant for research purposes while developing applications in the IoS domain. For example, the music information retrieval community (see Section III-A4) maintains a broad range of public datasets^{30,31} that come with audio.

4) *Web-based digital sound applications*: One of the most recent and widely adopted among the technologies for musical and non-musical sound applications on the web is represented by the Web Audio API [220]. Such a technology enables real-time sound synthesis and processing on web browsers simply by writing JavaScript code. It is a World Wide Web Consortium (W3C) proposed standard³² and represents a promising basis for the creation of distributed audio applications such as those envisioned in the IoS.

Several projects have demonstrated how sound-based applications can be integrated into the web browser via the Web Audio API. A large amount of these projects have a musical nature (e.g., [221]–[224]), even including the implementation of MIR audio analysis techniques in the web browser [225], and a full *DAW*³³. Another strand of projects have focused on both musical and non-musical sounds, such as the Freesound Explorer³⁴. Conversely, other projects have only focused on non-musical sounds, such as the online real-time sound effects synthesis platform described in [226].

In recent years, Web Audio technologies have been employed in embedded systems, thus bridging the realm of audio applications leveraging the web with that of smart objects. For instance, in [227] the authors describe a system comprising Raspberry Pi platforms, each running a Web Audio application. Such an application could exploit various libraries previously built for mobile based applications (e.g., for synchronization purposes [228]), with the purpose of implementing a distributed architecture for musical performances.

Another example of system integrating web-based digital audio technologies and embedded audio was proposed in [35] for body-centric sonic performances. The system consisted of sensor- and actuator-equipped jacket and trousers enabling the interactive manipulation of musical and non-musical sounds retrieved from online sound repositories.

5) *Networking*: In Section II, we have seen that the real-time communication of audio-related information poses stringent requirements in terms of latency (delay from the transmission to the reception of packets), jitter (sudden variations of the latency) and reliability (probability of successful packet reception) [229]–[231]. Moreover, in some use cases the data rate is low, such as to detect crashes from accidents or simple acoustic signals, whereas in other use cases, the

data rates are very high, such as when the acoustic signals carry complex information and need to be quantized at very high sampling rates. Communication protocols such as those used in cellular wireless communications, local area network communications (e.g., Wi-Fi) and internet connectivity have not been traditionally designed or intended for the use cases of internet in Internet of Sounds. However, in the recent year, there have been significant research efforts to design and introduce general purpose protocols that can potentially support these “low-latency and high-reliability applications”. These protocols work both at the network core level (Internet connectivity), and at the wireless access level (wireless local area and cellular wireless networks), as we briefly survey below. For a deeper discussion, see [232].

At the network core level, the Internet protocol (IP) includes lower layers protocols which greatly determine the delay, jitter, and reliability performance. One of the most prominent set of layers in this regard is Ethernet, and within Ethernet, the Time Sensitive Networking (TSN) [233]. TSN is a set of protocols that has been introduced to support applications such as professional audio and video. TSN aims at supporting packet (level 2 frames) loss ratios from 10^{-9} to 10^{-12} . TSN divides the traffic in two main categories: Class A and Class B. In Class A, the end-to-end latency that can be supported is up to 2ms, but for packets with limited bandwidth and very few hops in the path source-to-destination. In Class B, the end-to-end latency that can be supported is up to 2ms, but for packets with relatively limited bandwidth and up to 7 hops in the path source-to-destination. TSN requests to set up a contract between the source of traffic and the network operator, which ensures zero queueing loss and high packet synchronization. One issue with the adoption of TSN is that it is a service that will have to be required by the packet source when installing or maintaining the Internet service, usually at additional costs on top of the Internet connectivity. When the TSN cannot be used, we can resort to fall-back options, such as using UDP protocols without bothering which lower lever protocol is implemented. However, this fall back options greatly limits the bit rates, and introduces higher packet loss probabilities, and higher jitter compared to TSNs.

At the wireless access level, we have two main technologies to meet the requirements of the Internet of Sounds: wireless local area networks, and cellular networks. For wireless local area networks, we can use TSN to achieve the communication requirements that are suitable for audio services. Here, TSN offers the same pros and cons as in Ethernet for Internet. For the cellular networks technologies, in the recent years there have been major efforts to define the 5G standards. 5G is already being implemented and offers very good communication services for audio applications. This is possible, among others, thanks to three features: at the physical layer, and the network architectural level, and at the network management level:

- 1) At the physical layer, one of the major novelty is the introduction of the millimeter waves communications [234], which make it possible to transit very high data rates from the audio source at some wireless devices up to the base station and back, with rates of the order of Giga bits per second and latency below 1 ms.

³⁰<https://www.ismir.net/resources/datasets/>

³¹<http://www.audiocontentanalysis.org/data-sets/>

³²<https://www.w3.org/TR/webaudio/>

³³<https://www.soundtrap.com>

³⁴<http://labs.freesound.org/fse/>

- 2) At the network architectural level, one major novelty is the concept of edge computing [235], where the idea is to place computational resources near the wireless access points (base stations) so that wireless devices that need to perform complex computations can devolve them to near located edge computing nodes (MEC – Multi-Access edge computing), with major delay gains as compared to sending these computations to the cloud. Moreover, the edge nodes can store content near the wireless devices, so that the delay to fetch such content may be limited.
- 3) Finally, the third major novelty of 5G at the network management level is the concept of network slicing [236], which allows to transmit simultaneously on the physical wireless network several classes of traffic each having quite different requirements in terms of latency and reliability. In practice, network slicing allows to use sets of communication protocols that are tailored to the specific uses cases, such as audio or other real-time services.

The future composition of TSN and 5G protocols (when the source is a wireless device that needs to be connected to the Internet) will therefore allow to arguably meet most of the communication requirements of the Internet of Sounds. Recent research in this space has proposed dedicated architectures to interconnect distributed musicians over wireless links along with analysis of simulations under different conditions as well as real-world applications of such architectures [82], [231], [237], [238].

6) *Synchronization*: In several IoS applications the distributed nodes need to be synchronized in time. Nevertheless, the accuracy of such a synchronization shall depend on the application at hand. To keep a satisfactory level of synchronization between the nodes, developers focus shall be devoted to the control of two quantities: 1) the *local time* of each node and 2) the *delay*, i.e., the amount of time needed by the node to record, synthesize or playback an audio signal once the request to do so have been received. A complicating factor is that IoS nodes could slightly differ even in presence of the same hardware and software, and even minimal differences in parameters such as sampling rates in the long run can result in clock drifts and therefore cause synchronization issues [239]. Moreover, even if different devices in the network would initially share the same clock, they need a re-synchronization procedure from time to time.

In general, quality of service is ensured minimizing the two quantities: σ_t , the variance of the difference between the local time of each node, and σ_d , the variance of the difference between the delays of each node. To show the importance of such quantities, in the following we describe three use-cases with growing requirements in terms of synchronization accuracy:

- 1) In WASN, synchronization is typically needed to interpret some high-level behaviors happening across different nodes. In this case, σ_t and σ_d shall remain below the second.
- 2) On contrary, distributed playback systems that operate over IP [240], such as RAVENNA [241] or Dante [242],

reducing σ_t below the millisecond is critical as the human auditory system is highly sensitive to phase delays. In this case, σ_d is not a strong issue since the nodes are simple playback systems that are not in charge of audio processing or synthesis.

- 3) Smartphone [243] orchestras, laptop [244], [245] orchestras, or any NMP systems involving synchronization [5] represent a much more challenging case. They have the same requirements as distributed playback systems but have to face much more stress on σ_d as the nodes of the network have to process and synthesize audio before rendering using a wide diversity of hardware platform. The latter calls for software based solutions [246] which, however, are known to be inherently limited in terms of precision [247].

Different systems and protocols have been developed by the IoT community to minimize σ_d as well as to address the issue of establishing an accurate, network-wide notion of time, which is crucial for scenarios demanding precise temporal coordination [248], [249]. Various systems have attempted to improve the weakness of the Network Time Protocol, which is widely used in sensor networks [250]. A particular focus has been placed on minimizing synchronization errors between nodes of wireless sensor networks (see e.g., the Flooding Time-Synchronization Protocol [251], PulseSync [252] and variations of it [253]).

Synchronization issues are particularly relevant to NMPs occurring in both wide and local area networks and in both wired and wireless networks [36], [40], [62]. Several NMP systems have been devised for Wireless Local Area Networks (WLANs), typically leveraging Wi-Fi and using protocols to exchange musical messages between devices such as MIDI or Open Sound Control [98], [254]–[256]. Synchronization aspects in WLANs have been addressed by various studies in the literature [1], [36], [257]–[259]. An example is represented by the approach based on HTML5 proposed in [228] to synchronize mobile based applications leveraging the Web Audio framework. To date, the most widely adopted synchronization protocol for musical applications within Wi-Fi based WLANs is Link, a de-facto standard developed by the company Ableton [260]. However, recent research has assessed the limits of such a protocol in supporting a large number of nodes [247].

Moreover, a significant body of research has investigated at technical and perceptual level the use of metronomes in NMPs distributed over the Internet. For instance, dedicated hardware that broadcast GPS reference time over the network has been proposed in [66], [261], [262], while adaptive metronomes have been proposed in [65], [263].

IV. CHALLENGES

In this section we discuss open questions that currently hinder the development of the IoS. In particular, we describe the challenges that are common to both the IoMusT and the IoAuT, as well as those that are specific to such fields.

A. Embedded audio

As the IoS emerges, sound-specific operating systems are required on embedded hardware to ease development and

portability of IoS applications. Most of current embedded systems specific to sound processing offer a little range of connectivity options and scarce hardware-software methods supporting advanced ML algorithms. In the IoS vision, the connectivity component of embedded systems is crucial to devise advanced applications leveraging edge computing techniques while seamless accounting for privacy and security aspects.

Current challenges in this area include i) platform independence (i.e., the operating system should support a number of hardware platforms as great as possible, to foster software portability); ii) low-latency audio and sensor processing (especially for IoMusT applications); iii) support wireless connectivity options, in particular the latest generation of cellular network; iv) development of methods able to optimize the consumption of resources (e.g., memory, processing, power); v) enabling ML (primarily inference, but also adaptation procedures or re-training) on edge devices by dedicated hardware accelerators.

B. Machine listening

The recent availability of large amounts of audio recordings has fostered research on the use of ML methods to gather both low and high level information about various aspects of musical and non-musical contexts. These endeavors fall within the remit of the so-called field of “Machine Listening”.

Concerning musical contexts, the field of MIR investigates computational methods to extract information from musical content [42], [264]. One of the major branches of this area deals with the analysis of audio signals captured by microphones, from recordings of single musical instruments to recordings of large ensembles. One of the challenges concerning MIR in the context of the IoS paradigm regards the real-time aspect and the use of embedded systems to perform the computations. To date, the majority of MIR research has focused on offline methods analyzing large datasets of audio recordings [265]. The availability of good MIR techniques for real-time contexts, especially on embedded systems, is scarce. This is due not only to the stringent requirement on the processing time to report the wanted information, but also to the fact that pre- and post-processing of the audio signal, typically involved in offline methods, cannot be performed. An area of application of embedded real-time MIR is interactive systems for musical performance [266] such as smart musical instruments [4], where the extracted information is repurposed, with unperceivable latency for the human player, into digital sounds. Current real-time MIR methods and related datasets are severely affected by temporal inaccuracies. Therefore, novel temporally accurate datasets are needed to advance the state of the art in this space, along with innovative information retrieval algorithms conceived for real-time usage.

Along the same lines, the development of ML approaches to predict the future evolution of an audio signal in real-time, based on past audio samples, would find application in NMP scenarios as an alternative approach for packet loss concealment [267]. Nowadays, recovery mechanisms included in audio codec implementations are adopted when a packet

carrying audio data gets lost or is received too late to be reproduced in due time, but they introduce additional processing delays which add up to the overall perceived mouth-to-ear latency. Moreover, in a long term and more “visionary” scenario, ML algorithms could even become capable of learning to anticipate what the musician will play ahead of time, thus being able to reproduce a predicted version of the audio stream *before* the real audio data generated by a remote performer is received. Such advanced artificial intelligence capabilities would definitively eliminate any delay-induced usability limitation.

Regarding non-musical contexts, as described in Section III-B1 several efforts have been conducted to extract meaning from soundscapes (i.e., sonic environments), particularly in urban areas [174] and wildlife monitoring. While those two application areas are now well established, one recent and promising field of application for ASNs is the surveillance of industrial processes for security and quality control. The main scientific challenge here is that, due to the complexity of the production chain, all possible abnormal behaviors can hardly be modeled. Alternatively, one has to numerically define what is a normal behavior and raise an issue when the recorded behavior significantly departs from it. Quantifying and thresholding this level of difference between the observed data the model of normality the system have in memory is, at this time, a very open research question.

New tasks have been proposed in the DCASE challenge to foster research on this topic [268] and the body of knowledge is gaining momentum, as demonstrated by a systematic research study done by considering 7 journals and 16 conferences relevant to the field [269]. Within those publication venues, the study shows that the number of publications on this topic is approximately doubling each year since 2015.

C. Semantic Audio

With the proliferation of “smart” devices featuring advanced information interaction capabilities and access to large amounts of data, there is increasing demand for such features in the context of IoS. This calls for the use of state-of-the-art audio and music analysis and processing techniques in IoS devices provided by Semantic Audio and MIR (see Sections III-A4 and III-C2). These fields, however, are increasingly dominated by deep learning solutions [116], [270], [271].

Although the available computing power is fast increasing in IoS and edge computing devices, with more and more innovative AI accelerators proposed [272], decoding large neural networks still presents a problem in certain applications, particularly where computational, bandwidth or energy resources are limited, or where hard real-time criteria need to be observed, e.g., for efficient interaction between human and machine [104]. There are currently no clear guidelines and established methodologies for optimizing applications given specific technical criteria and user requirements. For example, in [85] edge and cloud computing solutions for semantic audio analysis are painstakingly compared with traditional keyword based search to determine the trade-off between these techniques with respect to user requirements. Similar experiments

would be needed to establish the optimal solution for most applications involving MIR or Semantic Audio techniques in IoS applications.

Test-beds providing diverse annotated data and platforms to easily test algorithms in different application contexts would help breaking the barriers in applying advanced audio analysis and processing techniques in IoS. Advanced methodologies for optimizing neural networks for specific hardware would also be beneficial to overcome these barriers. Particularly in the context of IoAuT, model compression [273] and quantization [274] have been noted as a promising way forward in [2]. Further challenges in edge computing in IoS are discussed in Section IV-D.

Data interoperability is another substantial barrier in creating complex IoS applications. The ontologies discussed in Section III-C2 provide a mechanism for shared conceptualizations that alleviate the problem of matching the “meaning” of data and metadata items in complex networked applications with multiple stakeholders and solution providers. There are ontologies ripe for use in the audio and music domains, and their utilities have been demonstrated across diverse IoS relevant applications [48], [49], [200], [205]–[208], [275]. However, it can be observed that no ontology is optimal for any given application, since trade-offs are necessary for viable shared conceptualisation [192]. As a solution to this problem, the development of flexible ontology frameworks that allow solution-specific components to be plugged into higher-level models that include only foundational classes and relations is proposed in [192], while a layered approach to information modelling is proposed in [199] in the music and audio domains.

A further related challenge is the efficiency of ontology-based solutions. This can be divided into efficiency challenges related to data exchange, and challenges related to storage, querying and inference. In the context of data exchange, i.e., the syntax used for representing semantically enhanced information, verbose XML-based formats such as RDF/XML³⁵ have been criticized, with Turtle³⁶ and later JSON-LD³⁷ emerging as broadly supported solutions. In the context of IoS, a further consideration is the optimal granularity at which semantics should be embedded in an application. While binary and very concise exchange formats such as Open Sound Control [276] with weak underlying semantic models are popular and necessary in some IoS contexts, data efficient semantic information exchange formats are also emerging. This includes binary serialization formats for semantically enhanced data such as Header Dictionary Triples (HDT/RDF³⁸) [277].

Regarding querying and complex machine-to-machine communication, the Constrained Application Protocol [278] have been proposed as a lightweight IoT protocol using semantic technologies [95]. This has been demonstrated to cope with efficiency constraints in a musical context in [96] and [97].

Inference remains an ongoing challenge since reasoning with very large knowledge bases is known to be computation-

ally expensive. Solutions to this problem include restricting the expressivity of knowledge representation, e.g., through the use of a specific profile of an ontology language such as OWL EL³⁹ which allows reasoning in polynomial time. Deep learning-based solutions for reasoning with ontologies are also emerging [279]. The granularity at which semantic representation is used is another important consideration in the IoS. For example, using an ontology to annotate large blobs of homogeneous data, instead of individual data items, may be a good trade-off in some IoS applications. Further semantic audio related challenges in the context of interoperability and storage are discussed in Sections IV-I and IV-H.

D. Audio detection on the edge

Edge computing is a distributed computing paradigm that brings computation and data storage closer to the sources of data. In ASNs, there are numerous advantages in concentrating most of the processing on the sensors. Computational inference of quantities of interest on the edge reduces the bandwidth required to transmit the data, and most of the time reduces privacy issues. The latter arises because a greater level of control can be performed since the data transferred is usually more compact.

To do so, the sensor has to embed computational components which must be carefully chosen to wisely balance energy consumption and processing capabilities. While sensing and features computation are relatively low consumption processes, powerful state of the art machine listening detectors based on deep learning models have to be simplified to fit memory and energy consumption requirements [280]. Even with such compact embedded software systems, sensors are heavily dependent on a reliable and continuous source of energy. That means that the sensor has to be wired or has to carry powerful batteries to overcome the non avoidable down times of energy harvesting components like solar panels.

Resorting to embedded power storage reduces the ease of maintenance and increases the dependency on polluting materials. Those issues call for innovative solutions such as batteryless designs [281]. While this kind of hardware potentially allows simpler and more reliable networks designs, it also opens an interesting challenges in sparse network management to be able to produce reliable estimates of quantities of interest from sources of information that are only intermittently able to record, process and transmit.

E. Networking architectures

To date, actual IoS deployments over 5G networks remain scarce, and very limited statistical results are available on the actual latency and reliability of 5G networks for IoS scenarios [82], [238]. There is the need to design, implement and evaluate novel networking architectures exploiting the new capabilities offered by 5G to support IoS services and applications. Research should address fundamental questions such as how to design 5G slices dedicated to low-latency and high-reliable transmissions, which computations can be offloaded

³⁵<http://www.w3.org/TR/rdf-syntax-grammar/>

³⁶<https://www.w3.org/TR/turtle/>

³⁷<https://json-ld.org/>

³⁸<https://www.rdfhdt.org/>

³⁹<http://www.w3.org/TR/owl-profiles>

from local devices to MEC servers, what is the interplay between MEC and cloud servers, and how to optimize the position of MEC servers even in a dynamic fashion.

Furthermore, IoS research could address emerging computing paradigms such as in-network computing. To date only a handful of IoS studies have investigated such avenue [282].

F. Networked music performances

For what concerns NMP solutions, the adoption of 5G wireless transmission technologies would ensure access delay to the backbone telecommunication infrastructure below 10 ms. Such figure is compliant to the typical latency requirements of NMP while fostering flexibility and portability of NMP setups, which are nowadays constrained by the need of leveraging cabled Ethernet connections for local area network connectivity (note that Wi-Fi wireless connections are typically avoided for NMP purposes, as they introduce too high jitter). As further step, involving Internet service providers and network operators in the development of commercial NMP services would allow the adoption of prioritization criteria for NMP-generated audio/video data (e.g., in the context of Software Defined Networking design approaches), thus providing to the users adequate Quality of Service guarantees in terms of latency and jitter.

Video conferencing has advanced dramatically with the introduction of ultra-reliable low-latency communication (URLLC) in 5G and Nvidia's radical new idea, where only key points in the video are transmitted and then Deep Neural Networks (DNNs) reconstruct artificial video representations, which have very high similarity with the original video [283]. The challenge would be to exploit similar tricks for the audio content, where key points in the acoustic scenes are transmitted, and then DNNs would be constructing artificial representations of the significant parts of the original acoustic scenes.

A challenge is to change the current paradigm where users interact with their Sound Things via individual interfaces and networks, into a more sound service oriented and network driven paradigm, where any sound technology can be seamlessly accessed via a common IoS software layer. In principle, users only see the sound services and not the underlying Sound Things that automatically organize themselves, analyze the acoustic scenes, and exchange information with each other.

G. Distributed Machine Learning over Networks

Machine learning is a research area that is increasingly gaining attention to design, optimize and manage sound related systems. Although ML is well established within computer vision and speech and text analysis, ML faces new major challenges when it comes sounds and internet. In a IoS ecosystem, all the involved units generate distributed, heterogeneous and imbalanced data that cannot be easily collected timely due to the bandwidth of the communication protocols, the economic unsustainability to deploy high bandwidth communications, and privacy concerns.

Unfortunately, to achieve the highly desirable ML-based targets for IoS services, we cannot simply apply existing ML.

The prominent successes of ML are largely in the domains of images, speech, where the availability of large datasets and popular platforms that can provide vast amounts of dedicated computational and communication resources in centralized setups such as data centers. Such assumptions challenge the distributed, networked, and real-time nature of the Internet of Sounds [284]. On the one side, ML methods and algorithms are not yet mature for being used in the Internet of Sounds domain. On the other side, it is not clear up to which extent the ML predictions can be realistically used in a Internet of Sounds data communication architecture. Specifically, in the Internet of Sounds, we face two prominent challenges: unbalanced data sets and distributed data sets, as we survey below:

- The first challenge for ML-based IoS systems is that the predictions have to be done at locations or times from which noisy or sparse/partial measurements are available. ML achieves impressive performance mostly on the data that contains no missing values and have balanced classes. In IoS datasets (for both time-series data or statistical data), missing data commonly exists due to the distributed devices connected over communication networks. Internet of Sound data suffer from a number of unpredictable impairments since the hardware and software of the involved units will be produced by different vendors with different standards and different costs, memory and computation [285]. Datasets may also be imbalanced, which may increase the risk of having the so-called bias in the training pipeline. Despite recent advancements in connectivity solutions for IoT, the existing methods cannot properly address how to handle heterogeneous types of data. A recent survey [286] showed that deep learning methods achieve good performance, among other alternative approaches, for most time-series classification tasks with missing data. Unfortunately, the existing methods are usually limited to non-sparse and balanced datasets, which we may rarely see in cyber-physical systems such as the Internet of Sound.
- The second challenge for ML in Internet of Sound is that the datasets are distributed and must be connected over a public communication network, including via Edge computing [284], [287]. In these solutions, ML services will have to be solved by distributed algorithms, where the heavy coordination and computation procedures of ML are much hindered by bandwidth limitations, latency and message loss. The computational capability and storage of the Internet of Sound devices challenges the use of heavy pre-trained models. The communication networks enforce inference with partial knowledge. The challenge here is to support self adaptive ML based applications composed of edge and cloud modules. A promising direction to address these issue is the design of novel wireless and wired communication protocols tailored for distributed ML [288].

H. Storage

Storage is an important component of the IoS ecosystem with relevant open challenges. Fast access from embedded

devices to content stored in cloud repositories that can provide satisfactory user experiences when working with audio in real-time and consuming audio from the cloud, is one of the basic challenges that can be addressed with the adoption of faster network technologies such as 5G. Moreover, interoperability between different cloud content providers is also an open challenge. In a rich IoS ecosystem, different processes running in different devices and under different platforms should be able to interact with storage solutions using common protocols and APIs.

In addition to that, the traceability and authentication of audio content distributed in the IoS ecosystem is a substantial challenge that needs to be addressed for successful deployments of IoS applications. To that end, *blockchain*-based technologies have already been envisioned to verify the integrity of original audio content and to enable its secure distribution, as well as have been implemented as a proof-of-concept within the paradigm of IoAuT [289]. However, challenges remain open, including the traceability of audio content usage in the IoS ecosystem.

I. Interoperability and standardization

The result of our survey of the IoS field reveals that, to date, active research on IoS-related themes is rather fragmented, typically focusing on individual technologies or single application domains in isolation. Ad-hoc solutions exist that are well-developed and substantial. However, their adoption remains low due to the issues of fragmentation and weak interoperability between existing systems. Such a fragmentation is potentially detrimental for the development and successful adoption of IoS technologies, a recurring issue within the more general IoT field [46].

Within the IoS, different types of musical and non-musical devices targeting a variety of stakeholders are utilized to generate, detect, or analyze sonic content. Those devices need to be able to dynamically discover and spontaneously interact with heterogeneous computing, physical resources, as well as digital data. Challenges related to their interconnection include the need for ad-hoc protocols and interchange formats for sound-related information that have to be common to the different Sound Things, as well as the definition of common APIs specifically designed for IoS applications. Semantic technologies, such as Semantic Web [290] and knowledge representation [291] have arguably the potential to become a viable solution to enable interoperability across heterogeneous Sound Things. However, to date, only a few ontologies exist for the representation of the knowledge related to IoS ecosystems.

The Moving Picture Experts Group was a working group of ISO/IEC and has since 1988 been instrumental in driving the development and standardization of audio compression, synchronization, processing, transmission, and file formats for a wealth of applications [292]. Recently new organizations such as the Moving Picture, Audio and Data Coding by Artificial Intelligence has been formed in order to further push the technology towards artificial intelligence data coded standards [293]. Standards targeting the combination of communications

and audio for personal area networks include Bluetooth LE [294], [295]. A challenge would be to further develop the standardizations and interoperability within the intersection of communications and audio beyond personal area networks.

A common operating system for Sound Things can be considered as a starting point for achieving interoperability. As surveyed in Section III-C1, recent technological advances in the embedded audio field have led to the creation of platforms that are suitable for IoS applications. Their wide adoption and deployment is therefore expected to enable advanced IoS ecosystems and has the potential to foster interoperability within and even between the musical and non-musical sides of the IoS.

J. Quality of Service

The desire to distribute audio and audio-related data across IoS devices imposes application specific service requirements of the IoS architecture.

In general, the reliability of the data delivery is defined under the umbrella term Quality of Service (QoS). For telecommunication application, the telecommunication experts of the International Telecommunication Union defines QoS as the “[t]otality of characteristics of a telecommunications service that bear on its ability to satisfy stated and implied needs of the user of the service” [296]. This definition also holds for the IoS in which users could be humans or machines, e.g., in form of sound creators or listeners. For instance, for a telematic musical event with co-located musicians and audiences, the need to exchange audio signals or parametric control data over the network without perceivable artifacts is crucial. Perceivable artifacts can be caused by packet loss, transmission delay, and limited bandwidth. Packet loss may occur when utilizing an unreliable data transport protocol, like the User Datagram Protocol (UDP), or when the audio stream via a reliable transport mechanism, like the Transmission Control Protocol (TCP), gets interrupted. Without proper mitigation or error concealment, audible artifacts such as spectral distortion, drop-outs, pops, or crackles reduce the audio quality and consequently affect the listening experience. An end-to-end low-latency transmission chain enables remote musicians to perform as if they were in close proximity. It has been shown that a round trip delay as low as 40 ms already starts affecting the ability to perform together (see also Section III-A1) and a latency of above 150 ms will degrade a communication scenarios [297]. Especially in wireless networks, transmission latency is often time-variant which needs to be compensated by additional audio buffers. This adds delay for real-time audio applications. The bandwidth limitations of many IoS network protocols such as Bluetooth, or Wi-Fi demand perceptual audio signal compression. The processing latency caused by the signal encoding and signal decoding contributes to the overall transmission latency. Low-latency audio codecs have a coding delay as low as 5 ms [298], [299]. Generally, parametric control data (e.g., MIDI, Open Sound Control) require relatively little bandwidth compared to audio data. When transmitted together, the QoS has to ensure that control data and audio data are kept synchronized across the IoS network.

Many IoS devices are hardware-constrained and have limited capabilities to connect. Further, mobile IoS devices need to be resourceful with their limited battery power which may lead to throttled data processing and transmission. At the same time, network conditions may change over time and can become unstable. Supporting the high QoS requirements across time-varying network conditions and across devices that may have different processing and network capabilities poses a cross-disciplinary challenge for the IoS.

K. Ethics, privacy, security and sustainability

Notwithstanding the numerous societal, economic, and artistic benefits that the IoS promises, the ubiquitous nature and increased autonomy of Sound Things raise concerns about the ethical compliance of the associated services. We need to incorporate ethics in the IoS so that the services provided do not infringe on the ethical rights of its beneficiaries.

Nevertheless, the study of ethics in music and audio technology is not yet well established, with only a few authors dealing in recent years with the importance of related ethical dilemmas. Researchers in the musical domain have questioned the practices of music streaming services in monitoring users and inducing behaviours, warning about the associated risks [300], [301]. Other authors have examined the ethical dimensions of the field of MIR, arguing that such technology is not value-neutral but is influenced by design choices, and so has ethically relevant implications [302]. In the field of New Interfaces for Musical Expression, some authors have discussed political issues inherent in new musical instruments [303]. Similar statements can be made for the audio-technology domain.

All these research strands are also relevant to the IoS field, although to the authors' best knowledge no investigations have been conducted yet on such topics at the scale of IoS. Ethical research in IoT has identified major issues such as privacy, security, transparency, trust, social equity, social equality, and responsibility according to law. Research has also identified the factors that can increase the acceptance of IoT and proposed a set of guidelines to interact with IoT from a social perspective [304]. There is a strong need to follow some policies that support social issues also in the IoS in order for it to be socially acceptable and undertaken in the public interest. Nevertheless, the IoS is distinguished from the general IoT field for its sound-specific focus. While some technical and societal challenges are common to the two fields, IoS poses music- and audio-specific challenges that cannot be simply addressed by using the same methods and tools of IoT.

Sound Things have the ability to automatically collect, analyze, and exchange personal data related to their users, and consequently, they can expose users to breaches of security and privacy, which are common to other IoT subfields [20], [305]. Research in this domain is already emerging, in particular in the area of speech, where recent works have addressed the interpretation of legal frameworks [306], the challenge of quantifying privacy [307] and by organizing challenges, such as VoicePrivacy [308], to research and develop solutions to particular problems.

It is important to consider that users have an intuition and can be assumed to be competent to gauge their level of privacy

and security only when it relates to human capabilities [309], [310]. However, where computer systems go beyond human, to super-human capabilities, users generally cannot be expected to have an intuition with respect to their security and privacy when they interact with the system. As an analog, it is important that passengers of an airplane *feel safe* (i.e. that they have an intuition of safety), but it is *more* important that they actually *are safe*, though we cannot reasonably expect passengers to be competent in evaluating whether they are safe or not. Similarly, it is thus important that regulations and guidelines are developed to govern the security and privacy of IoT. Such guidelines are already available or in development for voice interfaces, e.g. [311], [312].

The range of problems related to, and approaches for preserving privacy in IoS and IoT is vast. For example, data intentionally shared can unintentionally *leak* related information or, as a form of *function creep*, data can be used in unexpected ways. Moreover, users' ignorance can lead to breaches, they can be tricked or coerced to share information, or their hardware or service providers can be hacked [313]. As a general policy, it is therefore important to develop products and services using the privacy-by-design approach, where the design and development process includes, from the beginning, impact assessment of security and privacy.

Application of privacy and security standards thus has to be included in all parts of systems design, including the acoustic environment, acoustic and hardware design of device, edge software, communication links, device interaction, cloud services as well as user interface and service design. One approach to ensure the privacy of information consists of the definition of privacy policies. Sound Things could be equipped with machine-readable privacy policies, so that when they come into contact they can negotiate privacy policies for before communicating [314], [315].

Taking advantage of distributed computational resources in an IoS context seems to bear the risk of giving away control over shared data. For instance, transmitting audio signals to a cloud service for acoustic signal enhancement exposes the audio signals to the cloud provider and to the algorithm developer and could potentially enable unwanted data usage. There are well-established data encryption methods for protecting data from unwanted access while stored and while transmitted over the internet (e.g., HTTPS, MQTT). However, protecting data during the actual processing remains challenging. Ensuring privacy during data processing is the field of secure signal processing (SSP) and privacy preserving ML respectively. SSP allows mathematical operations to be executed on encrypted data without the need for prior decryption. The foundation of SSP is homomorphic encryption, which is a special class of data encryption methods. Here, one or more specific mathematical operations performed on the encrypted data corresponds to mathematical operation performed on the original data. The result of the operation remains encrypted and cannot be decrypted without proper credentials.

In the audio context, homomorphic encryption has been used for audio analytics (e.g., privacy-preserving speaker verification and identification [316]) as well as signal processing tasks (e.g., convolution [317]). Besides the audio input

data, it has been shown that even the actual algorithm can remain encrypted, which protects both the data provider and the algorithm developer from unwanted information sharing with the platform provider. Homomorphic encryption is also applied to ML methods, such as logistic regression [318], XGBoost [319], or even DNNs [320]. The main challenge of secure signal processing using homomorphic encryption is the computational complexity. For instance, the inference on the privacy preserving ML model in [319] is 400 times slower than its conventional version.

In a different vein, it is paramount to be aware of the adverse impact of current IoS technology on the environment in terms of greenhouse gases emissions, pollution and soil consumption. To date, research on sustainability aspects of the IoS is limited. The study reported in [321] has recently provided a survey of the environmental issues produced by current information and communication technology and related these to the use cases that the IoS envisions. On the basis of this survey, the authors identified some key aspects to reduce the footprint of IoS services and products and then provided suggestions to make advancements in IoS environment-aware.

L. Blockchain technologies

Blockchain is an emerging technology that is impacting several industries, including the creative industries and those operating in the IoT [322]–[325]. The IoS vision requires, above all, IoT features such as decentralization, seamless authentication, transparency, data integrity and privacy, and self-maintenance, as well as the musical domain's feature such as efficient handling of copyrights and speed of royalties payment. Such features can be brought by blockchain, but its integration in the IoS has not been investigated thus far.

Recently the integration of IoMusT and blockchain technology has been proposed in [326], where several examples of use cases have been provided. For instance, in the “cover song identification” scenario, authors envisioned a Sound Thing, equipped with microphones and machine listening algorithms dedicated to the identification of the cover of songs, which is used by an inspector of a National Rights Society at a music venue during a live concert. The Sound Thing automatically verifies whether the played songs match the titles declared by musicians in the list of music pieced to be sent to the National Rights Society. As soon as the match is verified the composers of those music pieces are immediately rewarded thanks to the use of a smart contract deployed on the blockchain underlying the system.

V. IOS: A RESEARCH AGENDA

The above sections have shed some light on the current challenges that prevent the IoS field to flourish. In this section, we collect together the different aspects and open questions that need to be answered in order to create, design, use and finally evaluate IoS systems. This may be seen as a roadmap that we hope would be addressed in the ongoing research of the emerging IoS community.

- 1) To progress the design of embedded platforms specific for the IoS, including the integration of methods for

low-latency processing, and the support to the latest generation of cellular networks;

- 2) To progress the design of reliable, autonomous sensing devices to better monitor and understand our environment through the audio modality;
- 3) To progress the design of Sound Things, with new solutions for the analysis of sound-related information based on the edge computing paradigm and the most advanced machine listening approaches;
- 4) To advance the current connectivity infrastructure, with the implementation of novel interoperable protocols for the exchange of sound-related information;
- 5) To define standards (e.g., for protocols, shared ontologies, formats, APIs) that will allow one to reduce fragmentation and facilitate interoperability among Sound Things as well as the services they offer including audio processing and storage; such endeavors could entail the creation of dedicated Web of Sound Things architectures;
- 6) To create advanced IoS ecosystems, in both the musical and audio domain, which include enabling technologies and communities of users interacting with them;
- 7) To investigate ethical concerns and define appropriate measures to address them; this includes the definition of principles for an Ethical IoS that can inform design, development, and evaluation of IoS ecosystems, their hardware and software components, and the interactions of stakeholders; moreover, this entails tackling the challenges of i) privacy and security of personal data, with a “privacy by design” approach; ii) sustainability aspects at all levels, from production to distribution; iii) inclusiveness and accessibility, conceiving systems for various categories of users;
- 8) To explore the integration of haptic feedback and motion tracking mechanisms in those IoS scenarios where gestural data play a fundamental role (e.g., in the context of remote music teaching) or when enhanced immersion in artificial soundscapes is required;
- 9) To devise methods capable of minimizing the need for the user to configure the Sound Things: the Sound Things should self-configure and automatically adapt to changing environments and use cases.
- 10) To ease the adoption by the industry of IoS related technologies by providing end-to-end systems that are easy to deploy and to adapt to new needs;
- 11) To investigate novel network communication protocols for the IoS (e.g., TSN over 5G) that will be compatible with the network slicing concept introduced in 5G;
- 12) To establish distributed machine learning tasks (training and inference) that are robust to the data missing and data imbalance problems and that can run over optimized or ad-hoc communication protocols so that the computations will be reliable and with limited latencies;
- 13) To develop cognitive processing methods to fuse acoustic signals from ad-hoc microphone arrays into a single high-quality audio stream;
- 14) To design processing frameworks that allows dynamic distribution of audio processes within the network with

service guarantees e.g., to take advantage of both low-latency edge computing and scalable cloud processing;

- 15) To devise new temporally accurate datasets and methods for the real-time analysis and classification of musical and non-musical sonic content on embedded systems;
- 16) To integrate the blockchain into the IoS, and create effective and efficient applications based on such integration such as secure audio distribution and traceability.

VI. CONCLUSION

In this paper we introduced the paradigm of the Internet of Sounds, highlighting its unique characteristics that differentiate it from the IoT, and identifying the major challenges and requirements that need to be addressed for reaching its full potential. We introduced a definition for such a new subfield of the IoT, and placed it in the context of neighbouring fields. In the IoS paradigm, which merges under a unique umbrella the emerging fields of the Internet of Musical Things and the Internet of Audio Things, heterogeneous devices dedicated to musical and non-musical tasks can interact and cooperate with one another and with other things connected to the Internet to facilitate sound-based services and applications that are globally available to the users. We presented a vision for this emerging research field, which is rooted in different lines of existing research including sound and music computing, Internet of Things, machine listening, semantic audio, artificial intelligence, and human-computer interaction. The IoS relates to wireless networks of intelligent devices dedicated to musical and non-musical purposes, which enable, in both co-located and remote scenarios, various forms of interconnection among different stakeholders.

The IoS vision not only offers several unprecedented opportunities, but also brings technological and non-technological challenges that both academic and industrial research will need to address in upcoming years. The realization of the proposed IoS vision would ultimately benefit society, by providing several novel possibilities, which include musical interactions between geographically displaced performers and audiences, a widespread use of ambient intelligence systems employed to monitor environments in smart cities, and in general novel ways of interacting with sounds across the network (such as sound-based therapies involving remotely connected users).

We recognize that substantial standardization efforts are also necessary. Just like for the general IoT field, the success of the IoS strongly relies on standardization requirements, which are currently unmet. The definition of standards specific to the IoS (for platforms, formats, protocols, and interfaces) will allow to achieve interoperability between heterogeneous systems. Issues related to security and privacy of information, which are also common to the IoT, need to be addressed, especially for IoS systems deployed for the masses. Moreover, research will need to address the challenge of how to design systems capable of supporting rich interaction paradigms that enable users to fully exploit the potentials and benefits of the IoS.

REFERENCES

[1] L. Turchet, C. Fischione, G. Essl, D. Keller, and M. Barthet, "Internet of Musical Things: Vision and Challenges," *IEEE Access*, vol. 6, pp. 61 994–62 017, 2018.

[2] L. Turchet, G. Fazekas, M. Lagrange, H. Shokri Ghadikolaei, and C. Fischione, "The internet of audio things: state-of-the-art, vision, and challenges," *IEEE Internet of Things Journal*, vol. 7, no. 10, pp. 10 233–10 249, 2020.

[3] F. Font, "SOURCE: a Freesound Community Music Sampler," in *Proceedings of Audio Mostly Conference*, 2021.

[4] L. Turchet, "Smart Musical Instruments: vision, design principles, and future directions," *IEEE Access*, vol. 7, pp. 8944–8963, 2019.

[5] A. Migicovsky, J. Scheinerman, and G. Essl, "Moveosc - smart watches in mobile music performance," in *In joint proceedings of the International Computer Music Conference and the Sound and Music Computing Conference*, 2014, pp. 692–696.

[6] S. Thorn, "Telematic wearable music: Remote ensembles and inclusive embodied education," in *Audio Mostly 2021*, 2021, pp. 188–195.

[7] L. Turchet, T. West, and M. M. Wanderley, "Touching the audience: musical haptic wearables for augmented and participatory live music performances," *Personal and Ubiquitous Computing*, vol. 25, no. 4, pp. 749–769, 2021.

[8] A. Bertrand, "Applications and trends in wireless acoustic sensor networks: A signal processing perspective," in *2011 18th IEEE symposium on communications and vehicular technology in the Benelux (SCVT)*. IEEE, 2011, pp. 1–6.

[9] L. Turchet, "Interactive sonification and the iot: the case of smart sonic shoes for clinical applications," in *Proceedings of Audio Mostly Conference*, 2019, pp. 252–255.

[10] L. Vignati, S. Zambon, and L. Turchet, "A comparison of real-time linux-based architectures for embedded musical applications," *Journal of the Audio Engineering Society*, 2020 (In press).

[11] M. Maier, M. Chowdhury, B. Rimal, and D. Van, "The tactile internet: vision, recent progress, and open challenges," *IEEE Communications Magazine*, vol. 54, no. 5, pp. 138–145, 2016.

[12] Z. Sheng, S. Pfersich, A. Eldridge, J. Zhou, D. Tian, and V. C. Leung, "Wireless acoustic sensor networks and edge computing for rapid acoustic monitoring," *IEEE/CAA Journal of Automatica Sinica*, vol. 6, no. 1, pp. 64–74, 2019.

[13] M. Satyanarayanan, "Pervasive computing: Vision and challenges," *IEEE Personal communications*, vol. 8, no. 4, pp. 10–17, 2001.

[14] V. Lazzarini, D. Keller, N. Otero, and L. Turchet, *Ubiquitous Music Ecologies*. London: Routledge, 2020.

[15] T. Virtanen, M. D. Plumbley, and D. Ellis, *Computational analysis of sound scenes and events*. Springer, 2018.

[16] Y. Rogers, H. Sharp, and J. Preece, *Interaction design: beyond human-computer interaction*. John Wiley & Sons, 2011.

[17] S. Furui, "Digital speech processing, synthesis, and recognition: Synthesis, and recognition," 2018.

[18] E. Rubio-Drosdov, D. Díaz-Sánchez, F. Almenárez, P. Arias-Cabarcos, and A. Marín, "Seamless human-device interaction in the internet of things," *IEEE Transactions on Consumer Electronics*, vol. 63, no. 4, pp. 490–498, 2017.

[19] Y. Moon, K. J. Kim, and D.-H. Shin, "Voices of the internet of things: An exploration of multiple voice effects in smart homes," in *International Conference on Distributed, Ambient, and Pervasive Interactions*. Springer, 2016, pp. 270–278.

[20] T. Bäckström, "Speech coding, speech interfaces and iot-opportunities and challenges," in *2018 52nd Asilomar Conference on Signals, Systems, and Computers*. IEEE, 2018, pp. 1931–1935.

[21] M. Bunz and G. Meikle, *The internet of things*. John Wiley & Sons, 2017.

[22] S. A. Alvi, B. Afzal, G. A. Shah, L. Atzori, and W. Mahmood, "Internet of multimedia things: Vision and challenges," *Ad Hoc Networks*, vol. 33, pp. 87–111, 2015.

[23] M. Noura, M. Atiqzaman, and M. Gaedke, "Interoperability in internet of things: Taxonomies and open challenges," *Mobile Networks and Applications*, vol. 24, no. 3, pp. 796–809, 2019.

[24] D. Guinard, V. Trifa, F. Mattern, and E. Wilde, "From the internet of things to the web of things: Resource-oriented architecture and best practices," in *Architecting the Internet of things*. Springer, 2011, pp. 97–129.

[25] H. Boley and E. Chang, "Digital ecosystems: Principles and semantics," in *Inaugural IEEE International Conference on Digital Ecosystems and Technologies*, 2007, pp. 398–403.

[26] O. Mazhelis, E. Luoma, and H. Warma, "Defining an internet-of-things ecosystem," in *Internet of Things, Smart Spaces, and Next Generation Networking*. Springer, 2012, pp. 1–14.

[27] D. Bogdanov, M. Won, P. Tovstogan, A. Porter, and X. Serra, "The mtg-jamendo dataset for automatic music tagging," in *Machine Learning for Music Discovery Workshop, International Conference on*

- Machine Learning (ICML 2019)*, Long Beach, CA, United States, 2019. [Online]. Available: <http://hdl.handle.net/10230/42015>
- [28] E. Fonseca, X. Favory, J. Pons, F. Font, and X. Serra, "Fsd50k: an open dataset of human-labeled sound events," *IEEE/ACM Transaction on Audio, Speech, and Language Processing*, vol. In press, 2021.
- [29] B. De Man, M. Mora-McGinity, G. Fazekas, and J. D. Reiss, "The Open Multitrack Testbed," in *137th Convention of the Audio Engineering Society*, October 2014.
- [30] J. Cáceres and C. Chafe, "Jacktrip: Under the hood of an engine for network audio," *Journal of New Music Research*, vol. 39, no. 3, pp. 183–187, 2010.
- [31] J. P. Bello, C. Silva, O. Nov, R. L. Dubois, A. Arora, J. Salamon, C. Mydlarz, and H. Doraiswamy, "SONYC: A System for Monitoring, Analyzing, and Mitigating Urban Noise Pollution," *Commun. ACM*, vol. 62, no. 2, 2019.
- [32] L. Turchet, A. McPherson, and M. Barthet, "Real-time hit classification in a Smart Cajón," *Frontiers in ICT*, vol. 5, no. 16, 2018.
- [33] L. Turchet and A. Zanetti, "Voice-based interface for accessible soundscape composition: composing soundscapes by vocally querying online sounds repositories," in *Proceedings of Audio Mostly Conference, 2020*, pp. 160–167.
- [34] L. Turchet, S. J. Willis, G. Andersson, A. Gianelli, and M. Benincaso, "On making physical the control of audio plugins: the case of the Retrologue Hardware Synthesizer," in *Proceedings of Audio Mostly Conference, 2020*, pp. 146–151.
- [35] S. Skach, A. Xambó, L. Turchet, A. Stolfi, R. Stewart, and M. Barthet, "Embodied interactions with e-textiles and the internet of sounds for performing arts," in *Proceedings of the International Conference on Tangible, Embedded, and Embodied Interaction*. ACM, 2018, pp. 80–87.
- [36] C. Rottondi, C. Chafe, C. Allocchio, and A. Sarti, "An overview on networked music performance technologies," *IEEE Access*, vol. 4, pp. 8823–8843, 2016.
- [37] J. Sœur and A. Farina, "Ecoacoustics: the ecological investigation and interpretation of environmental sound," *Biosemiotics*, vol. 8, no. 3, pp. 493–502, 2015.
- [38] C. Perera, A. Zaslavsky, P. Christen, and D. Georgakopoulos, "Context aware computing for the internet of things: A survey," *IEEE communications surveys & tutorials*, vol. 16, no. 1, pp. 414–454, 2014.
- [39] M. Lefford, G. Bromham, G. Fazekas, and D. Moffat, "Context aware intelligent mixing systems," *Journal of the Audio Engineering Society*, vol. 69, no. 3, pp. 128–141, 2021.
- [40] L. Gabrielli and S. Squartini, *Wireless Networked Music Performance*. Springer, 2016.
- [41] A. Jensenius and M. Lyons, *A NIME Reader: Fifteen Years of New Interfaces for Musical Expression*. Springer, 2017.
- [42] J. Burgoyne, I. Fujinaga, and J. Downie, "Music information retrieval," *A New Companion to Digital Humanities*, pp. 213–228, 2016.
- [43] C. Rowland, E. Goodman, M. Charlier, A. Light, and A. Lui, *Designing connected products: UX for the consumer Internet of Things*. O'Reilly Media, Inc., 2015.
- [44] L. Turchet, R. Hamilton, and A. Çamci, "Music in extended realities," *IEEE Access*, vol. 9, pp. 15 810–15 832, 2021.
- [45] O. Hödl, G. Fitzpatrick, and F. Kayali, "Design implications for technology-mediated audience participation in live music," in *Proceedings of the Sound and Music Computing Conference, 2017*, pp. 28–34.
- [46] E. Borgia, "The Internet of Things vision: Key features, applications and open issues," *Computer Communications*, vol. 54, pp. 1–31, 2014.
- [47] G. Fazekas and T. Wilmering, "Semantic Web and Semantic Audio Technologies," *Tutorial presented at the 132nd Convention of the Audio Engineering Society*, 2012.
- [48] M. Sandler, D. De Roure, S. Benford, and K. Page, "Semantic web technology for new experiences throughout the music production-consumption chain," in *International Workshop on Multilayer Music Representation and Processing*. IEEE, 2019, pp. 49–55.
- [49] G. Fazekas, Y. Raimond, K. Jakobson, and M. Sandler, "An overview of Semantic Web activities in the OMRAS2 project," *Journal of New Music Research, Special Issue on Music Informatics and the OMRAS2 Project*, vol. 39, no. 4, pp. 295–311, 2011.
- [50] L. Turchet and C. Fischione, "Elk Audio OS: an open source operating system for the Internet of Musical Things," *ACM Transactions on the Internet of Things*, vol. 2, no. 2, pp. 1–18, 2021.
- [51] "Digital stage," <https://digital-stage.org/?lang=en>.
- [52] "Jamulus," <https://jamulus.io/it/>.
- [53] C. Drioli, C. Allocchio, and N. Buso, "Networked performances and natural interaction via lola: Low latency high quality a/v streaming system," in *International Conference on Information Technologies for Performing Arts, Media Access, and Entertainment*. Springer, 2013, pp. 240–250.
- [54] "Jamkazam," <https://jamkazam.com/>.
- [55] A. Carôt and C. Werner, "Distributed network music workshop with soundjack," *Proceedings of the 25th Tonmeisterstagung, Leipzig, Germany*, 2008.
- [56] A. Olmos, M. Brulé, N. Bouillot, M. Benovoy, J. Blum, H. Sun, N. Lund, and J. Cooperstock, "Exploring the role of latency and orchestra placement on the networked performance of a distributed opera," in *12th annual international workshop on presence*. IWP Los Angeles, 2009, pp. 1–9.
- [57] L. Comanducci, M. Buccoli, M. Zanoni, A. Sarti, S. Delle Monache, G. Cospito, E. Pietrocola, and F. Berbenni, "Investigating networked music performances in pedagogical scenarios for the intermusic project," in *2018 23rd Conference of Open Innovations Association (FRUCT)*. IEEE, 2018, pp. 119–127.
- [58] M. Bosi, A. Servetti, C. Chafe, and C. Rottondi, "Unlocking remote music performance during the lockdowns: a networked concert with jacktrip," submitted to *Journal of the Audio Engineering Society*.
- [59] C. Chafe, J. Cáceres, and M. Gurevich, "Effect of temporal separation on synchronization in rhythmic performance," *Perception*, vol. 39, no. 7, pp. 982–992, 2010.
- [60] S. Farner, A. Solvang, A. Sæbo, and U. Svensson, "Ensemble hand-clapping experiments under the influence of delay and various acoustic environments," *Journal of the Audio Engineering Society*, vol. 57, no. 12, pp. 1028–1041, 2009.
- [61] P. Driessen, T. Darcie, and B. Pillay, "The effects of network delay on tempo in musical performance," *Computer Music Journal*, vol. 35, no. 1, pp. 76–89, 2011.
- [62] C. Bartlette, D. Headlam, M. Bocko, and G. Velikic, "Effect of network latency on interactive musical performance," *Music Perception*, vol. 24, no. 1, pp. 49–62, 2006.
- [63] A. Sawchuk, E. Chew, R. Zimmermann, C. Papadopoulos, and C. Kyrakakis, "From remote media immersion to distributed immersive performance," in *Proceedings of the 2003 ACM SIGMM workshop on Experiential telepresence*, 2003, pp. 110–120.
- [64] C. Rottondi, M. Buccoli, M. Zanoni, D. Garao, G. Verticale, and A. Sarti, "Feature-based analysis of the effects of packet delay on networked musical interactions," *Journal of the Audio Engineering Society*, vol. 63, no. 11, pp. 864–875, 2015.
- [65] R. Battello, L. Comanducci, F. Antonacci, A. Sarti, S. Delle Monache, G. Cospito, E. Pietrocola, and F. Berbenni, "An adaptive metronome technique for mitigating the impact of latency in networked music performances," in *27th Conference of Open Innovations Association (FRUCT)*. IEEE, 2020, pp. 10–17.
- [66] R. Hupke, L. Beyer, M. Nophut, S. Preihs, and J. Peissig, "Effect of a global metronome on ensemble accuracy in networked music performance," in *Audio Engineering Society Convention 147*. Audio Engineering Society, 2019.
- [67] J. H. Sørensen, P. Popovski, and J. Østergaard, "Delay minimization in real-time communications with joint buffering and coding," *IEEE Communications Letters*, vol. 21, no. 1, pp. 52–55, 2017.
- [68] C. Werner and R. Kraneis, "Unison: A novel system for ultra-low latency audio streaming over the internet," in *2021 IEEE 18th Annual Consumer Communications Networking Conference (CCNC)*, 2021, pp. 1–4.
- [69] P. Ferguson, C. Chafe, and S. Gapp, "Trans-europe express audio: testing 1000 mile low-latency uncompressed audio between edinburgh and berlin using gps-derived word clock, first with jacktrip then with dante," in *Audio Engineering Society Convention 148*. Audio Engineering Society, 2020.
- [70] J. Valin, K. Vos, and T. Terriberry, "Definition of the opus audio codec," *IETF, September*, 2012.
- [71] F. Pflug and T. Fingscheid, "Robust ultra-low latency soft-decision decoding of linear pcm audio," *IEEE Trans. Audio Speech and Lang. Proc.*, vol. 21, no. 11, 2013.
- [72] R. Aream, J. Kovacevic, and V. Goyal, "Multiple description perceptual audio coding with correlating transform," *IEEE Trans. Speech Audio Processing*, vol. 10, pp. 140 – 145, 2000.
- [73] G. Schuller, J. Kovacevic, F. Masson, and V. Goyal, "Robust low-delay audio coding using multiple descriptions," *IEEE Trans. Speech Audio Processing*, 2005.
- [74] J. Østergaard, O. Niamut, J. Jensen, and R. Heusdens, "Perceptual audio coding using n-channel lattice vector quantization," in *IEEE Int. Conference on Audio, Speech and Signal Processing (ICASSP)*, May 2006, pp. 197 – 200.

- [75] J. Østergaard, D. E. Quevedo, and J. Jensen, "Real-time perceptual moving-horizon multiple-description audio coding," *IEEE Transactions on Signal Processing*, vol. 59, no. 9, pp. 4286–4299, 2011.
- [76] J. Leegaard, J. Østergaard, J. Jensen, and R. Zamir, "Practical design of delta-sigma multiple description audio coding," *Eurasip Journal on Audio, Speech, and Music Processing*, vol. 16, 2014.
- [77] J. Østergaard, "Low delay robust audio coding by noise shaping, fractional sampling, and source prediction," in *2021 Data Compression Conference (DCC)*, 2021, pp. 273–282.
- [78] D. Keller, C. Gomes, and L. Aliel, "The handy metaphor: Bimanual, touchless interaction for the internet of musical things," *Journal of New Music Research*, vol. 48, no. 4, pp. 385–396, 2019.
- [79] L. Turchet, M. Benincaso, and C. Fischione, "Examples of use cases with smart instruments," in *Proceedings of Audio Mostly Conference*, 2017, pp. 47:1–47:5.
- [80] A. Fraietta, O. Bown, S. Ferguson, S. Gillespie, and L. Bray, "Rapid composition for networked devices: HappyBrackets," *Computer Music Journal*, vol. 43, no. 2, pp. 89–108, 2019.
- [81] B. Matuszewski, "A web-based framework for distributed music system research and creation," *Journal of the Audio Engineering Society*, vol. 68, no. 10, pp. 717–726, 2020.
- [82] M. Centenaro, P. Casari, and L. Turchet, "Towards a 5G Communication Architecture for the Internet of Musical Things," in *IEEE Conference of Open Innovations Association (FRUCT)*. IEEE, 2020, pp. 38–45.
- [83] L. Turchet, "Smart Mandolin: autobiographical design, implementation, use cases, and lessons learned," in *Proceedings of Audio Mostly Conference*, 2018, pp. 13:1–13:7.
- [84] L. Turchet and M. Barthet, "An ubiquitous smart guitar system for collaborative musical practice," *Journal of New Music Research*, vol. 48, no. 4, pp. 352–365, 2019.
- [85] L. Turchet, J. Pauwels, C. Fischione, and G. Fazekas, "Cloud-smart musical instrument interactions: Querying a large music collection with a smart guitar," *ACM Transactions on the Internet of Things*, vol. 1, no. 3, pp. 1–29, 2020.
- [86] L. Men and N. Bryan-Kinns, "Lemo: Supporting collaborative music making in virtual reality," in *IEEE VR Workshop on Sonic Interactions for Virtual Environments*, 2018.
- [87] B. Loveridge, "Networked music performance in virtual reality: Current perspectives," *Journal of Network Music and Arts*, vol. 2, no. 1, p. 2, 2020.
- [88] L. Turchet and M. Barthet, "Co-design of Musical Haptic Wearables for electronic music performer's communication," *IEEE Transactions on Human-Machine Systems*, vol. 49, no. 2, pp. 183–193, 2019.
- [89] L. Turchet, D. Baker, and T. Stockman, "Musical Haptic Wearables for synchronisation of visually-impaired performers: a co-design approach," in *Proceedings of the ACM International Conference on Interactive Media Experiences*, 2021.
- [90] O. Bown, S. Ferguson, A. D. P. Dos Santos, and K. Mikolajczyk, "Supporting creative practice in wireless distributed sound installations given technical constraints," *Journal of the Audio Engineering Society*, vol. 69, no. 10, pp. 757–767, 2021.
- [91] O. Bown, S. Ferguson, L. Bray, A. Fraietta, and L. Loke, "Facilitating creative exploratory search with multiple networked audio devices using happybrackets," in *Proceedings of the International Conference on New Interfaces for Musical Expression*, 2019, pp. 286–291.
- [92] A. Fraietta, O. Bown, and S. Ferguson, "Transparent communication within multiplicities," in *2020 27th Conference of Open Innovations Association (FRUCT)*. IEEE, 2020, pp. 61–72.
- [93] R. Vieira and F. Schiavoni, "Sunflower: an environment for standardized communication of iomust," in *Audio Mostly 2021*, 2021, pp. 175–181.
- [94] L. Turchet, F. Viola, G. Fazekas, and M. Barthet, "Towards a Semantic Architecture for Internet of Musical Things applications," in *IEEE Conference of Open Innovations Association (FRUCT)*. IEEE, 2018, pp. 382–390.
- [95] L. Roffia, P. Azzoni, C. Aguzzi, F. Viola, F. Antoniazzi, and T. Salmon Cinotti, "Dynamic Linked Data: A SPARQL Event Processing Architecture," *Future Internet*, vol. 10, no. 4, p. 36, 2018.
- [96] F. Viola, L. Turchet, and G. Antoniazzi, F. Fazekas, "C Minor: a Semantic Publish/Subscribe Broker for the Internet of Musical Things," in *IEEE Conference of Open Innovations Association (FRUCT)*. IEEE, 2018, pp. 405–415.
- [97] L. Turchet and F. Antoniazzi, "Semantic Web of Musical Things: achieving interoperability in the Internet of Musical Things," *Journal of Web Semantics*, vol. 75, p. 100758, 2023.
- [98] L. Turchet, F. Antoniazzi, F. Viola, F. Giunchiglia, and G. Fazekas, "The internet of musical things ontology," *Journal of Web Semantics*, vol. 60, p. 100548, 2020.
- [99] X. Serra, M. Magas, E. Benetos, M. Chudy, S. Dixon, A. Flexer, E. Gómez, F. Gouyon, P. Herrera, S. Jorda, O. Paytuvi, G. Peeters, J. Schlüter, H. Vinet, and G. Widmer, "Roadmap for music information research," *MIREs Consortium, Geoffroy Peeters (Ed.), Creative Commons BY-NC-ND 3.0 license, ISBN: 978-2-9540351-1-6*, 2013.
- [100] S. Pauws, "Musical key extraction from audio," in *Proc. of the 5th International Society for Music Information Retrieval Conference*, 2004.
- [101] T. Fujishima, "Realtime chord recognition of musical sound: a system using Common Lisp Music," in *Proc. of the International Computer Music Conference*, 1999, pp. 464–467.
- [102] M. E. Davies and M. D. Plumbley, "Casual tempo tracking of audio," in *Proc. of the 5th International Society for Music Information Retrieval Conf, Barcelona, Spain, Oct.*, 2004.
- [103] J. Bello, L. Daudet, S. Abdallah, C. Duxbury, M. Davies, and M. Sandler, "A tutorial on onset detection in music signals," *IEEE Transactions on speech and audio processing*, vol. 13, no. 5, pp. 1035–1047, 2005.
- [104] L. Turchet, "Hard real time onset detection for percussive sounds," in *Proceedings of the Digital Audio Effects Conference*, 2018, pp. 349–356.
- [105] A. Klapuri, "Signal processing methods for the automatic transcription of music," *PhD Thesis, Tampere University of Technology*, 2004.
- [106] G. Tzanetakis and P. Cook, "Musical genre classification of audio signals," *IEEE Transactions on Speech and Audio Processing*, vol. 10, no. 5, pp. 293–302, 2002.
- [107] K. Choi, G. Fazekas, B. McFee, K. Cho, and M. B. Sandler, "Towards music captioning: Generating music playlist descriptions," in *Proc. Int'l. Soc. Music Information Retrieval (extended abstract)*, 2016.
- [108] I. Manco, E. Benetos, E. Quinton, and G. Fazekas, "Muscaps: generating captions for music audio," in *Proc. of the International Joint Conference on Neural Networks (IJCNN)*, 18-22 July, 2021.
- [109] M. Barthet, G. Fazekas, and M. Sandler, *Music Emotion Recognition: From Content- to Context-Based Models*, ser. Lecture Notes in Computer Science. Springer-Verlag, Heidelberg, Germany., 2013, vol. 7900.
- [110] J. S. Gómez-Cañón, E. Cano, T. Eerola, P. Herrera, X. Hu, Y.-H. Yang, and E. Gómez, "Music emotion recognition: Toward new, robust standards in personalized and context-sensitive applications," *IEEE Signal Processing Magazine*, vol. 38, no. 6, pp. 106–114, 2021.
- [111] L. Turchet and J. Pauwels, "Music emotion recognition: intention of composers-performers versus perception of musicians, non-musicians, and listening machines," *IEEE/ACM Transactions on Audio, Speech, and Language Processing*, 2022 (accepted).
- [112] B. Azvine, D. Djan, K. Tsui, and W. Wobcke, "The intelligent assistant: An overview," *Intelligent Systems and Soft Computing. Lecture Notes in Computer Science, vol 1804*. Springer, Berlin, Heidelberg., 2000.
- [113] A. Sheh and D. P. W. Ellis, "Chord segmentation and recognition using EM-trained hidden Markov models," in *Proc. of the International Society for Music Information Retrieval Conference*, 2003.
- [114] F. Korzeniowski and G. Widmer, "End-to-end musical key estimation using a convolutional neural network," in *25th European Signal Processing Conference*, 2017, pp. 966–970.
- [115] K. O'Hanlon and M. B. Sandler, "Fifthnet: Structured compact neural networks for automatic chord recognition," *IEEE/ACM Transactions on Audio, Speech, and Language Processing*, vol. 29, pp. 2671–2682, 2021.
- [116] K. Choi, G. Fazekas, K. Cho, and M. Sandler, "A tutorial on deep learning for music information retrieval," ArXiv preprint, 2017.
- [117] J. Pauwels, K. O'Hanlon, E. Gómez, and M. B. Sandler, "20 years of automatic chord recognition from audio," in *Proc. of the 20th International Society for Music Information Retrieval Conference*, 2019, pp. 54–63.
- [118] S. Böck and G. Widmer, "Maximum filter vibrato suppression for onset detection," in *Proc. 16th International Conference on Digital Audio Effects*, 2013.
- [119] M. Tian, G. Fazekas, D. A. A. Black, and M. Sandler, "Design and evaluation of onset detectors using different fusion policies," in *Proc. 15th International Society of Music Information Retrieval Conference*, 2014.
- [120] J. Schlüter and S. Böck, "Improved musical onset detection with convolutional neural networks," in *2014 IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP)*, 2014, pp. 6979–6983.

- [121] E. Benetos, S. Dixon, Z. Duan, and S. Ewert, "Automatic music transcription: An overview," *IEEE Signal Processing Magazine*, vol. 36, no. 1, pp. 20–30, 2019.
- [122] C. Hawthorne, E. Elsen, J. Song, A. Roberts, I. Simon, C. Raffel, J. Engel, S. Oore, and D. Eck, "Onsets and frames: Dual-objective piano transcription," *Proc. International Society for Music Information Retrieval Conference*, 2018.
- [123] C. Hawthorne, I. Simon, R. Swavely, E. Manilow, and J. Engel, "Sequence-to-sequence piano transcription with transformers," *Proc. International Society for Music Information Retrieval Conference*, 2021.
- [124] P. Saari, G. Fazekas, T. Eerola, M. Barthet, Lartillot, S. O., and M., "Genre-adaptive semantic computing enhances audio-based music mood prediction," *IEEE Transactions on Affective Computing*, vol. 7, no. 2, pp. 122–135, 2016.
- [125] P. Saari, M. Barthet, G. Fazekas, T. Eerola, and M. Sandler, "Semantic models of musical mood: Comparison between crowd-sourced and curated editorial tags," in *Proc. of the IEEE International Conference on Multimedia and Expo Workshop*, 2013, pp. 1–6.
- [126] C. Baume, G. Fazekas, M. Barthet, D. Martson, and M. Sandler, "Selection of audio features for music emotion recognition using production music," in *Proc. of the AES 53rd International Conference on Semantic Audio, Jan, 26-29., London, UK, 2014*.
- [127] K. Choi, G. Fazekas, M. Sandler, and K. Cho, "Transfer learning for music classification and regression tasks," in *Proc. 18th International Society for Music Information Retrieval Conference*, 2017.
- [128] K. Choi, G. Fazekas, K. Cho, and M. Sandler, "The effects of noisy labels on deep convolutional neural networks for music tagging," *IEEE Transactions on Emerging Topics in Computational Intelligence*, vol. 2, no. 2, pp. 139 – 149, 2018.
- [129] K. Choi, G. Fazekas, M. Sandler, and K. Cho, "Convolutional recurrent neural networks for music classification," in *IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP), March 5-9, New Orleans, USA, 2017*, pp. 2392–2396.
- [130] J. Pons, O. Nieto, M. Prockup, E. M. Schmidt, A. F. Ehmann, and X. Serra, "End-to-end Learning for Music Audio Tagging at Scale," in *Proceedings of the 19th International Society for Music Information Retrieval Conference*. Paris, France: ISMIR, Sep. 2018, pp. 637–644.
- [131] M. Barthet, A. Anglade, G. Fazekas, S. Kolozali, and R. Macrae, "Music recommendation for music learning: Hotttabs a multimedia guitar tutor," in *Proc. of the 2nd Workshop on Music Recommendation and Discovery in conjunction with the ACM Recommender Systems conference*, 2011.
- [132] J. Pauwels, A. Xambo, G. Roma, M. Barthet, and G. Fazekas, "Exploring real-time visualisations to support chord learning with a large music collection," in *Proc. of the Web Audio Conference (WAC '18), 19-21 Sept., Berlin, Germany., 2018*.
- [133] A. Xambo, G. Roma, A. Lerch, M. Barthet, and G. Fazekas, "Live repurposing of sounds: Mir explorations with personal and crowd-sourced databases," in *Proc. of the New Interfaces for Musical Expression (NIME), 3-6 June, Blacksburg, VA, USA., 2018*, pp. 364–369.
- [134] J. Picaut, A. Can, N. Fortin, J. Ardouin, and M. Lagrange, "Low-cost sensors for urban noise monitoring networks—a literature review," *Sensors*, vol. 20, no. 8, p. 2256, 2020.
- [135] F. Gontier, M. Lagrange, P. Aumond, A. Can, and C. Lavandier, "An efficient audio coding scheme for quantitative and qualitative large scale acoustic monitoring using the sensor grid approach," *Sensors*, vol. 17, no. 12, p. 2758, 2017.
- [136] D. Stowell, D. Giannoulis, E. Benetos, M. Lagrange, and M. Plumbley, "Detection and classification of acoustic scenes and events," *IEEE Transactions on Multimedia*, vol. 17, no. 10, pp. 1733–1746, 2015.
- [137] A. Politis, A. Mesaros, S. Adavanne, T. Heittola, and T. Virtanen, "Overview and evaluation of sound event localization and detection in dease 2019," *IEEE/ACM Transactions on Audio, Speech, and Language Processing*, vol. 29, pp. 684–698, 2020.
- [138] D. Steele, J. Krijnders, and C. Guastavino, "The sensor city initiative: cognitive sensors for soundscape transformations," *GIS Ostrava*, pp. 1–8, 2013.
- [139] J. Ardouin, L. Charpentier, M. Lagrange, F. Gontier, N. Fortin, D. Ecoitière, J. Picaut, and C. Miettlicky, "An innovative low-cost sensor for urban sound monitoring," in *INTER-NOISE and NOISE-CON Congress and Conference Proceedings*, vol. 258. Institute of Noise Control Engineering, 2018, pp. 2226–2237.
- [140] L. Lavia, M. Easteal, D. Close, H. Witchel, O. Axelsson, M. Ware, and M. Dixon, "Sounding brighton: Practical approaches towards better soundscapes," in *INTERNOISE and NOISE-CON Congress and Conference Proceedings*, 2012, pp. 436–444.
- [141] S. Kephelopoulos, M. Paviotti, and F. Anfosso-Lédée, "Common noise assessment methods in europe (cnossos-eu)," pp. 180–p, 2012.
- [142] C. Mydlarz, M. Sharma, Y. Lockerman, B. Steers, C. Silva, and J. P. Bello, "The life of a New York City noise sensor network," *Sensors*, vol. 19, no. 6, p. 1415, 2019.
- [143] P. Bellucci, L. Peruzzi, and G. Zambon, "LIFE DYNAMAP project: The case study of Rome," *Applied Acoustics*, vol. 117, pp. 193–206, 2017.
- [144] D. Botteldooren, L. Dekoninck, C. Meeussen, and T. Van Renterghem, "Early stage sound planning in urban re-development: The Antwerp case study," in *Proceedings of the International Congress and Exposition on Noise Control Engineering (Inter-Noise)*, 2018.
- [145] J. Abeßer, M. Gotze, S. Kuhnlenz, R. Grafe, C. Kuhn, T. ClauB, and H. Lukashevich, "A distributed sensor network for monitoring noise level and noise sources in urban environments," in *Proceedings of the IEEE International Conference on Future Internet of Things and Cloud (FiCloud)*. IEEE, 2018, pp. 318–324.
- [146] J. P. Bello, C. Silva, O. Nov, R. L. DuBois, A. Arora, J. Salamon, C. Mydlarz, and H. Doraiswamy, "SONYC: A system for monitoring, analyzing, and mitigating urban noise pollution," *Communications of the ACM*, vol. 62, no. 2, pp. 68–77, 2019.
- [147] A. Lesieur, P. Aumond, V. Mallet, and A. Can, "Meta-modeling for urban noise mapping," *The Journal of the Acoustical Society of America*, vol. 148, no. 6, pp. 3671–3681, 2020.
- [148] F. Gontier, C. Lavandier, P. Aumond, M. Lagrange, and J.-F. Petiot, "Estimation of the perceived time of presence of sources in urban acoustic environments using deep learning techniques," *Acta Acustica united with Acustica*, vol. 105, no. 6, pp. 1053–1066, 2019.
- [149] M. Cartwright, J. Cramer, J. Salamon, and J. P. Bello, "TriCycle: Audio representation learning from sensor network data using self-supervision," in *Proceedings of the IEEE Workshop on Applications of Signal Processing to Audio and Acoustics (WASPAA)*. IEEE, 2019, pp. 278–282.
- [150] F. Gontier, V. Lostanlen, M. Lagrange, N. Fortin, C. Lavandier, and J.-F. Petiot, "Polyphonic training set synthesis improves self-supervised urban sound classification," *The Journal of the Acoustical Society of America*, vol. 149, no. 6, pp. 4309–4326, 2021.
- [151] B. M. Van Doren, K. G. Horton, A. M. Dokter, H. Klinck, S. B. Elbin, and A. Farnsworth, "High-intensity urban light installation dramatically alters nocturnal bird migration," *Proceedings of the National Academy of Sciences*, vol. 114, no. 42, pp. 11 175–11 180, 2017.
- [152] V. Lostanlen, A. Bernabeu, J.-L. Béchenec, M. Briday, S. Faucou, and M. Lagrange, "Energy efficiency is not enough: Towards a batteryless internet of sounds," in *Audio Mostly 2021*, 2021, pp. 147–155.
- [153] D. Stowell and M. D. Plumbley, "Automatic large-scale classification of bird sounds is strongly improved by unsupervised feature learning," *PeerJ*, vol. 2, p. e488, 2014.
- [154] S. Kahl, C. M. Wood, M. Eibl, and H. Klinck, "Birdnet: A deep learning solution for avian diversity monitoring," *Ecological Informatics*, vol. 61, p. 101236, 2021.
- [155] E. Rovithis, N. Moustakas, K. Vogklis, K. Drossos, and A. Floros, "Design recommendations for a collaborative game of bird call recognition based on internet of sound practices," *Journal of the Audio Engineering Society*, vol. 69, no. 12, pp. 956–966, 2021.
- [156] G. E. Davis, M. F. Baumgartner, J. M. Bonnell, J. Bell, C. Berchok, J. B. Thornton, S. Brault, G. Buchanan, R. A. Charif, D. Cholewiak *et al.*, "Long-term passive acoustic recordings track the changing distribution of north atlantic right whales (*eubalaena glacialis*) from 2004 to 2014," *Scientific reports*, vol. 7, no. 1, pp. 1–12, 2017.
- [157] M. F. Baumgartner, J. Bonnell, S. M. Van Parijs, P. J. Corkeron, C. Hotchkiss, K. Ball, L.-P. Pelletier, J. Partan, D. Peters, J. Kemp *et al.*, "Persistent near real-time passive acoustic monitoring for baleen whales from a moored buoy: System description and evaluation," *Methods in Ecology and Evolution*, vol. 10, no. 9, pp. 1476–1489, 2019.
- [158] M. Iber, B. Dumphart, V.-A. de Jesus Oliveira, S. Ferstl, J. M. Reis, D. Slijepčević, M. Heller, A.-M. Raberger, and B. Horsak, "Mind the steps: Towards auditory feedback in tele-rehabilitation based on automated gait classification," in *Audio Mostly 2021*, 2021, pp. 139–146.
- [159] J. Vandendriessche, N. Wouters, B. da Silva, M. Lamrini, M. Y. Chkouri, and A. Touhafi, "Environmental sound recognition on embedded systems: From fpgas to tpus," *Electronics*, vol. 10, no. 21, p. 2622, 2021.
- [160] S. S. Sethi, R. M. Ewers, N. S. Jones, C. D. L. Orme, and L. Picinali, "Robust, real-time and autonomous monitoring of ecosystems with an open, low-cost, networked device," *Methods in Ecology and Evolution*, vol. 9, no. 12, pp. 2383–2387, 2018.

- [161] A.-M. Solomes and D. Stowell, "Efficient bird sound detection on the bela embedded system," in *IEEE International Conference on Acoustics, Speech and Signal Processing*. IEEE, 2020, pp. 746–750.
- [162] G. Kiarie and C. wa MAINA, "Raspberry pi based recording system for acoustic monitoring of bird species," in *2021 IST-Africa Conference*. IEEE, 2021, pp. 1–8.
- [163] M. Kukushkin and S. Ntalampiras, "Automatic acoustic classification of feline sex," in *Audio Mostly 2021*, 2021, pp. 156–160.
- [164] Y. Fu, M. Kinniry, and L. N. Kloeppe, "The chirocopter: A uav for recording sound and video of bats at altitude," *Methods in Ecology and Evolution*, vol. 9, no. 6, pp. 1531–1535, 2018.
- [165] I. Zulkernan, J. Judas, T. Mahbub, A. Bhagwagar, and P. Chand, "An aiot system for bat species classification," in *2020 IEEE International Conference on Internet of Things and Intelligence System (IoT&IS)*. IEEE, 2021, pp. 155–160.
- [166] T. Michailidis, G. Meadow, C. Barlow, and E. Rajabally, "Implementing remote audio as a diagnostics tool for maritime autonomous surface ships," in *2020 27th Conference of Open Innovations Association (FRUCT)*. IEEE, 2020, pp. 157–163.
- [167] M. Iber, P. Lechner, C. Jandl, M. M., and M. Reichmann, "Auditory augmented reality for cyber physical production systems," in *Proceedings of Audio Mostly Conference*, 2019, pp. 53–60.
- [168] J. Hsu, "Starkey's AI Transforms Hearing Aids Into Smart Wearables," IEEE Spectrum biomedical blog: <https://spectrum.ieee.org/the-human-os/biomedical/devices/starkeys-ai-transforms-hearing-aid-into-smart-wearables>, accessed: 2021-07-07.
- [169] D. Michelsanti, Z.-H. Tan, S.-X. Zhang, Y. Xu, M. Yu, D. Yu, and J. Jensen, "An overview of deep-learning-based audio-visual speech enhancement and separation," *IEEE/ACM Transactions on Audio, Speech and Language Processing*, vol. 29, pp. 1368–1396, 2021.
- [170] C. B. Christensen, R. K. Hietkamp, J. M. Harte, T. Lunner, and P. Kidmose, "Toward eeg-assisted hearing aids: Objective threshold estimation based on ear-eeg in subjects with sensorineural hearing loss," *Trends in hearing*, vol. 22, pp. 1–13, 2018.
- [171] T. Quatieri, K. Brady, D. Messing, J. P. C. W. Campbell, M. S. Brandstein, C. J. Weinstein, J. D. Tardelli, and P. D. Gatewood, "Exploiting nonacoustic sensors for speech encoding," *IEEE Transactions on Audio Speech and Language Processing*, vol. 14, pp. 533–544, 2006.
- [172] X. Shen, W.-S. Gan, and D. Shi, "Multi-channel wireless hybrid active noise control with fixed-adaptive control selection," *Journal of Sound and Vibration*, vol. 541, p. 117300, 2022.
- [173] E. Baccelli, C. Gündoğan, O. Hahm, P. Kietzmann, M. S. Lenders, H. Petersen, K. Schleiser, T. C. Schmidt, and M. Wählisch, "Riot: An open source operating system for low-end embedded devices in the iot," *IEEE Internet of Things Journal*, vol. 5, no. 6, pp. 4428–4440, 2018.
- [174] B. da Silva, A. W. Happi, A. Braeken, and A. Touhafi, "Evaluation of classical machine learning techniques towards urban sound recognition on embedded systems," *Applied Sciences*, vol. 9, no. 18, p. 3885, 2019.
- [175] I. Franco and M. Wanderley, "Prynth: A framework for self-contained digital music instruments," in *International Symposium on Computer Music Multidisciplinary Research*. Springer, 2016, pp. 357–370.
- [176] E. Meneses, J. Wang, S. Freire, and M. M. Wanderley, "A comparison of open-source linux frameworks for an augmented musical instrument implementation," in *Proceedings of the Conference on New Interfaces for Musical Expression*, 2019, pp. 222–227.
- [177] A. McPherson and V. Zappi, "An environment for Submillisecond-Latency audio and sensor processing on BeagleBone black," in *Audio Engineering Society Convention 138*. Audio Engineering Society, 2015. [Online]. Available: <http://www.aes.org/e-lib/browse.cfm?elib=17755>
- [178] J. Brown and B. Martin, "How fast is fast enough? Choosing between Xenomai and Linux for real-time applications," in *Proceedings of the 12th Real-Time Linux Workshop*, 2010, pp. 1–17.
- [179] J. T. Pollock and R. Hodgson, *Adaptive Information: Improving Business Through Semantic Interoperability, Grid Computing, and Enterprise Integration (Wiley Series in Systems Engineering and Management)*. USA: Wiley-Interscience, 2004.
- [180] G. Fazekas and T. Wilmering, "Semantic Web and Semantic Audio Technologies," *Tutorial presented at the 132nd Convention of the Audio Engineering Society, Budapest, Hungary*, 2012.
- [181] D. Moffat and M. B. Sandler, "Approaches in intelligent music production," *Arts*, vol. 8, no. 4, 2019. [Online]. Available: <https://www.mdpi.com/2076-0752/8/4/125>
- [182] R. Stables, B. De Man, S. Enderby, J. Reiss, G. Fazekas, and T. Wilmering, "Semantic description of timbral transformations in music production," in *Proc. ACM Multimedia, Oct. 15-19, Amsterdam, Netherlands*, 2016, pp. 337–341.
- [183] S. Singh, G. Bromham, D. Sheng, and G. Fazekas, "Intelligent control method for the dynamic range compressor: A user study," *Journal of the Audio Engineering Society*, vol. 69, no. 7/8, pp. 576–585, 2021.
- [184] M. B. Cartwright and B. Pardo, "Social-eq: Crowdsourcing an equalization descriptor map," in *Proceedings of the 14th International Society for Music Information Retrieval Conference, ISMIR 2013, Curitiba, Brazil, November 4-8, 2013*, 2013, pp. 395–400.
- [185] T. Wilmering, G. Fazekas, and M. Sandler, "High level semantic metadata for the control of multitrack adaptive audio effects," in *Proc. of the 133rd Convention of the Audio Engineering Society, San Francisco, CA, USA*, 2012.
- [186] G. Fazekas and M. Sandler, "Intelligent editing of studio recordings with the help of automatic music structure extraction," in *Proc. of the 122nd Convention of the Audio Engineering Society, Vienna, Austria*, 2007.
- [187] D. Stowell, M. Wood, H. Pamula, Y. Stylianou, and H. Glotin, "Automatic acoustic detection of birds through deep learning: the first bird audio detection challenge," *Methods in Ecology and Evolution*, vol. 10, no. 3, pp. 368–380, 2019.
- [188] D. Doukhan, J. Carrive, F. Vallet, A. Larcher, and S. Meignier, "An open-source speaker gender detection framework for monitoring gender equality," in *2018 IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP)*, 2018, pp. 5214–5218.
- [189] A. Draghici, J. Abeßer, and H. Lukashevich, "A study on spoken language identification using deep neural networks," in *Proceedings of the 15th International Conference on Audio Mostly*, 2020, pp. 253–256.
- [190] Y. Raimond, S. Abdallah, M. Sandler, and F. Giasson, "The music ontology," in *Proceedings of International Society for Music Information Retrieval Conference*, 2007.
- [191] Y. Raimond, F. Giasson, K. Jacobson, G. Fazekas, T. Gangler, and S. Reinhardt, "The music ontology specification," in *Online Specification Document*, 2010. [Online]. Available: <http://musicontology.com/>
- [192] G. Fazekas and M. Sandler, "Knowledge representation issues in audio-related metadata model design," in *Proc. of the 133rd Convention of the Audio Engineering Society, San Francisco, CA, USA*, 2012.
- [193] —, "The Studio Ontology Framework," in *Proceedings of the International Society for Music Information Retrieval conference*, 2011, pp. 24–28.
- [194] T. Wilmering, G. Fazekas, and M. Sandler, "The audio effects ontology," in *Proceedings of the International Society for Music Information Retrieval conference*, 2013, pp. 215–220.
- [195] —, "AUFEX-O: Novel Methods for the Representation of Audio Processing Workflows," in *The Semantic Web, proc. of the 15th International Semantic Web Conference*, ser. Lecture Notes in Computer Science, vol. 9982. Springer, Cham, 2016, pp. 229–237.
- [196] A. Allik, G. Fazekas, and M. Sandler, "An ontology for audio features," in *Proceedings of the International Society for Music Information Retrieval Conference*, 2016, pp. 73–79.
- [197] S. M. Rashid, D. De Roure, and D. L. McGuinness, "A music theory ontology," in *Proceedings of the 1st International Workshop on Semantic Applications for Audio and Music*, 2018, pp. 6–14.
- [198] P. Proutskova, A. Volk, P. Heidarian, and G. Fazekas, "From Music Ontology towards Ethno-Music-Ontology," in *21st International Society for Music Information Retrieval Conference*, 2020, pp. 923–931.
- [199] K. Page, S. Bechhofer, G. Fazekas, D. Weigl, and T. Wilmering, "Realising a layered digital library: Exploration and analysis of the Live Music Archive through Linked Data," in *ACM/IEEE-CS Joint Conference on Digital Libraries (JCDL)*, Toronto, Canada, 2017.
- [200] T. Wilmering, F. Thalmann, G. Fazekas, and M. B. Sandler, "Bridging fan communities and facilitating access to music archives through semantic audio applications," in *Audio Engineering Society Convention 143*. Audio Engineering Society, 2017.
- [201] S. Kolozali, G. Fazekas, M. Barthet, and M. Sandler, "Knowledge representation issues in musical instrument ontology design," in *Proc. of the 12th International Society for Music Information Retrieval (ISMIR'11) conference, 24-28 Oct., Miami, Florida, USA*, 2011.
- [202] S. Kolozali, M. Barthet, G. Fazekas, and M. Sandler, "Automatic ontology generation for musical instruments based on audio analysis," *IEEE Transactions on Audio, Speech, and Language Processing*, vol. 21, no. 10, pp. 2207–2220, 2013.
- [203] F. Thalmann, A. Carrillo, G. Fazekas, G. A. Wiggins, and M. Sandler, "The mobile audio ontology: Experiencing dynamic music objects

- on mobile devices,” in *IEEE International Conference on Semantic Computing*, 2016, pp. 47–54.
- [204] L. Turchet, P. Bouquet, A. Molinari, and G. Fazekas, “The smart musical instruments ontology,” *Journal of Web Semantics*, p. 100687, 2021).
- [205] L. Turchet and D. Golishev, “SMIF: a format for the offline exchange of Smart Musical Instruments configuration and data,” *Journal of the Audio Engineering Society*, vol. 69, no. 12, pp. 946–955, 2021.
- [206] L. Turchet and P. Bouquet, “Smart Musical Instruments preset sharing: an ontology-based data access approach,” in *Proceedings of the IEEE World Forum on Internet of Things*. IEEE, 2021, pp. 1–6.
- [207] A. Allik, G. Fazekas, M. Barthet, and M. Sandler, “mymoodplay: An interactive mood-based music discovery app,” in *Proc. of the 2nd Web Audio Conference (WAC)*, April 4–6, Atlanta, Georgia, USA., 2016. [Online]. Available: <http://hdl.handle.net/1853/54589>
- [208] F. Thalmann, A. Perez Carrillo, G. Fazekas, and M. Sandler, “The semantic music player: A smart mobile player based on ontological structures and analytical feature metadata,” in *Proc. Web Audio Conference WAC-2016*, April 4–6, Atlanta, USA, 2016.
- [209] J. F. Gemmeke, D. P. W. Ellis, D. Freedman, A. Jansen, W. Lawrence, R. C. Moore, M. Plakal, and M. Ritter, “Audio set: An ontology and human-labeled dataset for audio events,” in *IEEE International Conference on Acoustics, Speech and Signal Processing*. IEEE, 2017, pp. 776–780.
- [210] M. Ceriani and G. Fazekas, “Audio commons ontology: a data model for an audio content ecosystem,” in *International Semantic Web Conference*. Springer, 2018, pp. 20–35.
- [211] European Broadcasting Union, “EBU Core Metadata Set Specification v1.10,” in *EBU Technical Report 3293*, Geneva, 2020.
- [212] V. Rodriguez-Doncel, J. Delgado, S. Llorente, E. Rodriguez, and L. Boch, “Overview of the mpeg-21 media contract ontology,” *Semantic Web*, vol. 7, no. 3, pp. 311–332, 2016.
- [213] T. Nakatani and H. G. Okuno, “Sound ontology for computational auditory scene analysis,” in *AAAI/IAAI*, 1998, pp. 1004–1010.
- [214] A. Lobanova, J. Spenader, and B. Valkenier, “Lexical and perceptual grounding of a sound ontology,” in *Text, Speech and Dialogue*. Springer Berlin Heidelberg, 2007, pp. 180–187.
- [215] A. Jiménez, B. Elizalde, and B. Raj, “Sound event classification using ontology-based neural networks,” in *Proceedings of the Annual Conference on Neural Information Processing Systems*, 2018.
- [216] Y. Sun and S. Ghaffarzadegan, “An ontology-aware framework for audio event classification,” in *ICASSP 2020-2020 IEEE International Conference on Acoustics, Speech and Signal Processing (ICASSP)*. IEEE, 2020, pp. 321–325.
- [217] H. F. Garcia, A. Aguilar, E. Manilow, and B. Pardo, “Leveraging hierarchical structures for few-shot musical instrument recognition,” in *Proc. 22nd International Society of Music Information Retrieval Conference*, 2021.
- [218] F. Font, G. Roma, and X. Serra, “Freesound technical demo,” in *Proceedings of the ACM international conference on Multimedia*. ACM, 2013, pp. 411–412.
- [219] F. Font, T. Brookes, G. Fazekas, M. Guerber, A. La Burthe, D. Plans, M. Plumbley, M. Shaashua, W. Wang, and X. Serra, “Audio commons: bringing creative commons audio content to the creative industries,” in *Audio Engineering Society Conference: 61st International Conference: Audio for Games*. Audio Engineering Society, 2016.
- [220] B. Smus, *Web Audio API: Advanced Sound for Games and Interactive Apps*. O’Reilly Media, Inc., 2013.
- [221] C. Roberts and J. Kuchera-Morin, “Gibber: Live coding audio in the browser,” in *Proceedings of the International Computer Music Conference*, 2012.
- [222] C. Roberts, G. Wakefield, and M. Wright, “The web browser as synthesizer and interface,” in *Proceedings of the International Conference on New Interfaces for Musical Expression*, 2013, pp. 313–318.
- [223] C. Clark and A. Tindale, “Flocking: a framework for declarative music-making on the web,” in *Proceedings of the Sound and Music Computing Conference*, 2014, pp. 1550–1557.
- [224] Q. Lan and A. Refsum, “Glicol: A graph-oriented live coding language developed with rust, webassembly and audioworklet,” in *Proceedings of the 6th Web Audio Conference (WAC)*, 2021.
- [225] A. A. Correya, J. Marcos Fernández, L. Joglear-Ongay, P. Alonso Jiménez, X. Serra, and D. Bogdanov, “Audio and music analysis on the web using *essentia.js*,” *Transactions of the International Society for Music Information Retrieval*. 2021; 4 (1): 167–81., 2021.
- [226] P. Bahadoran, A. Benito, T. Vassallo, and J. D. Reiss, “Ffive: A web platform for procedural sound synthesis,” in *Audio Engineering Society Convention 144*. Audio Engineering Society, 2018.
- [227] B. Matuszewski and F. Bevilacqua, “Toward a Web of Audio Things,” in *Proceedings of the Sound and Music Computing Conference*, 2018.
- [228] J. Lambert, S. Robaszekiewicz, and N. Schnell, “Synchronisation for distributed audio rendering over heterogeneous devices, in *html5*,” in *Proceedings of the Web Audio Conference*, 2016.
- [229] A. Baratè, G. Haus, and L. A. Ludovico, “Advanced experience of music through 5g technologies,” *IOP Conference Series: Materials Science and Engineering*, vol. 364, p. 012021, jun 2018.
- [230] A. Baratè, G. Haus, L. A. Ludovico, E. Pagani, and N. Scarabottolo, “5g technology and its applications to music education,” in *Multi Conference on Computer Science and Information Systems, MCCSIS 2019-Proceedings of the International Conference on e-Learning*, 2019, pp. 65–72.
- [231] C. Rinaldi, F. Franchi, A. Marotta, F. Graziosi, and C. Centofanti, “On the exploitation of 5G multi-access edge computing for spatial audio in cultural heritage applications,” *IEEE Access*, vol. 9, pp. 155 197–155 206, 2021.
- [232] X. Jiang, H. Shokri-Ghadikolaei, G. Fodor, E. Modiano, Z. Pang, M. Zorzi, and C. Fischione, “Low-latency networking: Where latency lurks and how to tame it,” *Proceedings of the IEEE*, vol. 107, no. 2, pp. 280–306, 2018.
- [233] N. Finn, “Introduction to time-sensitive networking,” *IEEE Communications Standards Magazine*, vol. 2, no. 2, pp. 22–28, 2018.
- [234] H. Shokri-Ghadikolaei, C. Fischione, G. Fodor, P. Popovski, and M. Zorzi, “Millimeter wave cellular networks: A MAC layer perspective,” *IEEE Transactions on Communications*, vol. 63, no. 10, pp. 3437–3458, 2015.
- [235] W. Shi, J. Cao, Q. Zhang, Y. Li, and L. Xu, “Edge computing: Vision and challenges,” *IEEE Internet of Things Journal*, vol. 3, no. 5, pp. 637–646, 2016.
- [236] X. Foukas, G. Patounas, A. Elmokashfi, and M. K. Marina, “Network slicing in 5g: Survey and challenges,” *IEEE Communications Magazine*, vol. 55, no. 5, pp. 94–100, 2017.
- [237] A. Carôt, M. Dohler, S. Saunders, F. Sardin, R. Cornock, and N. Uniyal, “The world’s first interactive 5G music concert: Professional quality networked music over a commodity network infrastructure,” in *Proc.17th Sound and Music Computing Conf.*, 2020, pp. 407–412.
- [238] J. Dürre, N. Werner, S. Hämäläinen, O. Lindfors, J. Koistinen, M. Saarenmaa, and R. Hupke, “In-depth latency and reliability analysis of a networked music performance over public 5G infrastructure,” in *Audio Engineering Society Convention 153*. Audio Engineering Society, 2022.
- [239] Y. Wu, Q. Chaudhari, and E. Serpedin, “Clock synchronization of wireless sensor networks,” *IEEE Signal Processing Magazine*, vol. 28, no. 1, pp. 124–138, 2010.
- [240] A. Hildebrand, “Aes67-2013: Aes standard for audio applications of networks-high-performance streaming audio-over-ip interoperability,” 2018.
- [241] A. Holzinger and A. Hildebrand, “Realtime linear audio distribution over networks: A comparison of layer 2 and 3 solutions using the example of ethernet avb and ravenna,” in *Audio Engineering Society Conference: 44th International Conference: Audio Networking*. Audio Engineering Society, 2011.
- [242] J.-S. Sheu, H.-N. Shou, and W.-J. Lin, “Realization of an ethernet-based synchronous audio playback system,” *Multimedia Tools and Applications*, vol. 75, no. 16, pp. 9797–9818, 2016.
- [243] J. J. Arango and D. M. Giraldo, “The smartphone ensemble. exploring mobile computer mediation in collaborative musical performance,” in *Proceedings of the international conference on new interfaces for musical expression*, vol. 16, 2016, pp. 61–64.
- [244] D. Trueman, P. Cook, S. Smallwood, and G. Wang, “Plork: The princeton laptop orchestra, year 1,” in *Proceedings of the International Computer Music Conference*, 2006.
- [245] G. Wang, N. J. Bryan, J. Oh, and R. Hamilton, “Stanford laptop orchestra (slork),” in *ICMC*, 2009.
- [246] N. Schnell, V. Saiz, K. Barkati, and S. Goldszmidt, “Of time engines and masters – an api for scheduling and synchronizing the generation and playback of event sequences and media streams for the web audio api,” in *Proceedings of the Web Audio Conference*, 2015.
- [247] L. Turchet and E. Rinaldo, “Technical performance assessment of the Ableton Link protocol,” *Journal of the Audio Engineering Society*, vol. 69, no. 10, pp. 748–756, 2021.
- [248] Q. Li and D. Rus, “Global clock synchronization in sensor networks,” *IEEE Transactions on computers*, vol. 55, no. 2, pp. 214–226, 2006.

- [249] F. Sivrikaya and B. Yener, "Time synchronization in sensor networks: a survey," *IEEE network*, vol. 18, no. 4, pp. 45–50, 2004.
- [250] D. L. Mills, "Internet time synchronization: the network time protocol," *IEEE Transactions on communications*, vol. 39, no. 10, pp. 1482–1493, 1991.
- [251] M. Maróti, B. Kusy, G. Simon, and Á. Lédeczi, "The flooding time synchronization protocol," in *Proceedings of the 2nd international conference on Embedded networked sensor systems*, 2004, pp. 39–49.
- [252] C. Lenzen, P. Sommer, and R. Wattenhofer, "Optimal clock synchronization in networks," in *Proceedings of the 7th ACM Conference on Embedded Networked Sensor Systems*, 2009, pp. 225–238.
- [253] K. S. Yildirim and A. Kantarci, "Time synchronization based on slow-flooding in wireless sensor networks," *IEEE Transactions on Parallel and Distributed Systems*, vol. 25, no. 1, pp. 244–253, 2013.
- [254] M. Wright, "Open sound control: an enabling technology for musical networking," *Organised Sound*, vol. 10, no. 3, pp. 193–200, 2005.
- [255] T. Mitchell, S. Madgwick, S. Rankine, G. Hilton, A. Freed, and A. Nix, "Making the most of wi-fi: Optimisations for robust wireless live music performance," in *Proceedings of the Conference on New Interfaces for Musical Expression*, 2014, pp. 251–256.
- [256] J. Wang, E. Meneses, and M. Wanderley, "The scalability of WiFi for mobile embedded sensor interfaces," in *Proceedings of the Conference on New Interfaces for Musical Expression*, 2020, pp. 73–76.
- [257] E. Brandt and R. Dannenberg, "Time in distributed real-time systems," in *Proceedings of the International Computer Music Conference*, 1999.
- [258] S. Madgwick, T. Mitchell, C. Barreto, and A. Freed, "Simple synchronisation for open sound control," in *Proceedings of the International Computer Music Conference*, 2015.
- [259] R. Dannenberg, "O2: A network protocol for music systems," *Wireless Communications and Mobile Computing*, vol. 2019, 2019.
- [260] F. Goltz, "Ableton link—a technology to synchronize music software," in *Linux Audio Conference*, 2018, pp. 39–42.
- [261] R. Oda and R. Fiebrink, "The global metronome: Absolute tempo sync for networked musical performance," in *Proceedings of the Conference on New Interfaces for Musical Expression*, 2016.
- [262] R. Hupke, J. Peissig, A. Genovese, S. Sridhar, and A. Roginska, "Impact of source panning on a global metronome in rhythmic networked music performance," in *2020 27th Conference of Open Innovations Association (FRUCT)*. IEEE, 2020, pp. 73–83.
- [263] R. Battello, L. Comanducci, F. Antonacci, G. Cospito, and A. Sarti, "Experimenting with adaptive metronomes in networked music performances!" *Journal of the Audio Engineering Society*, vol. 69, no. 10, pp. 737–747, 2021.
- [264] G. Widmer, "Getting closer to the essence of music: The con espresione manifesto," *ACM Transactions on Intelligent Systems and Technology*, vol. 8, no. 2, p. 19, 2017.
- [265] P. Alonso-Jiménez, D. Bogdanov, J. Pons, and X. Serra, "Tensorflow audio models in essentia," in *IEEE International Conference on Acoustics, Speech and Signal Processing*. IEEE, 2020, pp. 266–270.
- [266] R. Fiebrink and P. R. Cook, "The wekinator: a system for real-time, interactive machine learning in music," in *Proceedings of The Eleventh International Society for Music Information Retrieval Conference (ISMIR 2010)(Utrecht)*, vol. 3, 2010.
- [267] P. Verma, A. I. Mezza, C. Chafe, and C. Rottondi, "A deep learning approach for low-latency packet loss concealment of audio signals in networked music performance applications," in *2020 27th Conference of Open Innovations Association (FRUCT)*, 2020, pp. 268–275.
- [268] Y. Kawaguchi, K. Imoto, Y. Koizumi, N. Harada, D. Niihumi, K. Dohi, R. Tanabe, H. Purohit, and T. Endo, "Description and discussion on DCASE 2021 challenge task 2: Unsupervised anomalous sound detection for machine condition monitoring under domain shifted conditions," *DCASE workshop*, 2021.
- [269] E. C. Nunes, "Anomalous sound detection with machine learning: A systematic review," *arXiv preprint arXiv:2102.07820*, 2021.
- [270] L. Deng and D. Yu, "Deep learning: methods and applications," *Foundations and trends in signal processing*, vol. 7, no. 3–4, pp. 197–387, 2014.
- [271] J. Kim, J. Urbano, C. C. S. Liem, and A. Hanjalic, "One deep music representation to rule them all? a comparative analysis of different representation learning strategies," *Neural Computing and Applications*, vol. 32, no. 4, pp. 1067–1093, 2020.
- [272] J. Feldmann, N. Youngblood, M. Karpov, H. Gehring, X. Li, M. Stappers, M. Le Gallo, X. Fu, A. Lukashchuk, A. S. Raja *et al.*, "Parallel convolutional processing using an integrated photonic tensor core," *Nature*, vol. 589, no. 7840, pp. 52–58, 2021.
- [273] S. Han, H. Mao, and W. J. Dally, "Deep compression: Compressing deep neural networks with pruning, trained quantization and Huffman coding," *arXiv preprint arXiv:1510.00149*, 2015.
- [274] R. Krishnamoorthi, "Quantizing deep convolutional networks for efficient inference: A whitepaper," *arXiv preprint arXiv:1806.08342*, 2018.
- [275] R. Stables, S. Enderby, G. De Man, B. and Fazekas, and J. D. Reiss, "Safe: A system for extraction and retrieval of semantic audio descriptors," in *International Society for Music Information Retrieval Conference*, 2014.
- [276] A. Freed and A. Schmeder, "Features and future of open sound control version 1.1 for NIME," in *New Interfaces for Musical Expression*, 2009.
- [277] M. A. Martínez-Prieto, M. A. Gallego, and J. D. Fernández, "Exchange and consumption of huge rdf data," in *Extended Semantic Web Conference*. Springer, 2012, pp. 437–452.
- [278] Z. Shelby, K. Hartke, and C. Bormann, "The constrained application protocol (CoAP)," 2014.
- [279] J. Liu, X. Zhang, Y. Li, J. Wang, and H.-J. Kim, "Deep learning-based reasoning with multi-ontology for IoT applications," *IEEE Access*, vol. 7, 2019.
- [280] G. Cerutti, R. Prasad, A. Brutti, and E. Farella, "Compact recurrent neural networks for acoustic event detection on low-energy low-complexity platforms," *IEEE Journal of Selected Topics in Signal Processing*, vol. 14, no. 4, pp. 654–664, 2020.
- [281] V. Lostanlen, A. Bernabeau, J.-L. Béchenec, M. Briday, S. Faucou, and M. Lagrange, "Energy efficiency is not enough: Towards a batteryless internet of sounds," *International Workshop on the Internet of Sounds*, 2021.
- [282] H. Wu, Y. Shen, X. Xiao, G. T. Nguyen, A. Hecker, and F. H. Fitzek, "Accelerating industrial IoT acoustic data separation with in-network computing," *IEEE Internet of Things Journal*, 2022.
- [283] "Maxine - Nvidia," <https://blogs.nvidia.com/blog/2020/10/05/gan-video-conferencing-maxine>, accessed: 2021-07-07.
- [284] H. Li, K. Ota, and M. Dong, "Learning IoT in edge: Deep learning for the internet of things with edge computing," *IEEE Network*, vol. 32, no. 1, pp. 96–101, 2018.
- [285] V. López, A. Fernández, S. García, V. Palade, and F. Herrera, "An insight into classification with imbalanced data: Empirical results and current trends on using data intrinsic characteristics," *Information sciences*, vol. 250, pp. 113–141, 2013.
- [286] C. Huang, X. Wu, X. Zhang, S. Lin, and N. V. Chawla, "Deep prototypical networks for imbalanced time series classification under data scarcity," in *Proceedings of the 28th ACM International Conference on Information and Knowledge Management*, 2019, pp. 2141–2144.
- [287] J. Park, S. Samarakoon, M. Bennis, and M. Debbah, "Wireless network intelligence at the edge," *Proceedings of the IEEE*, vol. 107, no. 11, pp. 2204–2239, 2019.
- [288] H. Hellström, J. M. B. d. Silva Jr, V. Fodor, and C. Fischione, "Wireless for machine learning," *arXiv preprint arXiv:2008.13492*, 2020.
- [289] "Storage and authentication of audio footage for IoAuT devices using distributed ledger technology," submitted, <https://arxiv.org/abs/2110.08821>.
- [290] T. Berners-Lee, J. Hender, and O. Lassila, "The semantic web," *Scientific american*, vol. 284, no. 5, pp. 34–43, 2001.
- [291] J. Sowa, *Knowledge representation: logical, philosophical, and computational foundations*. Brooks/Cole Pacific Grove, CA, 2000, vol. 13.
- [292] "Moving picture experts group (MPEG)," <https://mpeg.chiariglione.org>, accessed: 2021-07-07.
- [293] "Picture, audio and data coding by artificial intelligence (MPAI)," <https://mpai.community>, accessed: 2021-07-07.
- [294] "Bluetooth LE," <https://www.bluetooth.com/learn-about-bluetooth/recent-enhancements/le-audio/>, accessed: 2021-07-07.
- [295] H. Cao, V. Leung, C. Chow, and H. Chan, "Enabling technologies for wireless body area networks: A survey and outlook," *IEEE Communications Magazine*, vol. 47, no. 12, pp. 84–93, 2009.
- [296] ITU-T, *E.800 - Definitions of terms related to quality of service*. Geneva, Switzerland: International Telecommunication Union, 2008.
- [297] —, *P.1305 - Effect of delays on telemeeting quality*. Geneva, Switzerland: International Telecommunication Union, 2016.
- [298] M. Lutzky, M. Schnell, M. L. Valero, and J. Hilpert, "MPEG-4 AAC-ELD v2—the new state of the art in high quality communication audio coding," in *Microelectronic Systems*. Springer, 2011, pp. 341–349.
- [299] M. Schnell, E. Ravelli, J. Büthe, M. Schlegel, A. Tomasek, J. Svedberg, and M. Sehlstedt, "LC3 and LC3plus: The new audio transmission standards for wireless communication," in *150th AES Convention*, 2021.
- [300] E. A. Drott, "Music as a technology of surveillance," *Journal of the Society for American Music*, vol. 12, no. 3, pp. 233–267, 2018.

- [301] F. Morreale and M. Eriksson, "my library has just been obliterated": Producing new norms of use via software update," in *Proceedings of the 2020 CHI Conference on Human Factors in Computing Systems*, 2020, pp. 1–13.
- [302] A. Holzapfel, B. Sturm, and M. Coeckelbergh, "Ethical dimensions of music information retrieval technology," *Transactions of the International Society for Music Information Retrieval*, vol. 1, no. 1, pp. 44–55, 2018.
- [303] F. Morreale, A. Bin, A. McPherson, P. Stapleton, and M. Wanderley, "A nime of the times: Developing an outward-looking political agenda for this community," in *New Interfaces for Musical Expression*, 2020.
- [304] G. Baldini, M. Botterman, R. Neisse, and M. Tallacchini, "Ethical design in the internet of things," *Science and engineering ethics*, vol. 24, no. 3, pp. 905–925, 2018.
- [305] R. Weber, "Internet of things: Privacy issues revisited," *Computer Law & Security Review*, vol. 31, no. 5, pp. 618–627, 2015.
- [306] A. Nautsch, C. Jasserand, E. Kindt, M. Todisco, I. Tranco, and N. Evans, "The GDPR & Speech Data: Reflections of Legal and Technology Communities, First Steps Towards a Common Understanding," in *Proc. Interspeech 2019*, 2019, pp. 3695–3699.
- [307] A. Nautsch, J. Patino, N. Tomashenko, J. Yamagishi, P.-G. Noé, J.-F. Bonastre, M. Todisco, and N. Evans, "The Privacy ZEBRA: Zero Evidence Biometric Recognition Assessment," in *Proc. Interspeech 2020*, 2020, pp. 1698–1702.
- [308] N. Tomashenko, B. M. L. Srivastava, X. Wang, E. Vincent, A. Nautsch, J. Yamagishi, N. Evans, J. Patino, J.-F. Bonastre, P.-G. Noé, and M. Todisco, "Introducing the VoicePrivacy Initiative," in *Proc. Interspeech 2020*, 2020, pp. 1693–1697.
- [309] B. Brüggemeier and P. Lalone, "Perceptions and reactions to conversational privacy initiated by a conversational user interface," *Computer Speech & Language*, vol. 71, p. 101269, 2022.
- [310] T. Bäckström, S. Das, P. Perez Zarazaga, J. Fischer, R. Findling, S. Sigg, and L. Nguyen, "Intuitive privacy from acoustic reach: A case for networked voice user-interfaces," in *accepted to Proceedings of the 1st ISCA Symposium on Security and Privacy in Speech Communication*, 2021.
- [311] European Data Protection Board, "Guidelines 02/2021 on virtual voice assistants," 2021. [Online]. Available: https://edpb.europa.eu/system/files/2021-07/edpb_guidelines_202102_on_vva_v2.0_adopted_en.pdf
- [312] Open Voice Network, "Privacy guidelines and capabilities unique to voice," 2021. [Online]. Available: <https://openvoicenet.org/post/voice-specific-privacy/>
- [313] T. Bäckström, B. Brüggemeier, and J. Fischer, "Privacy in speech interfaces," *VDE News*, 2020.
- [314] R. Roman, P. Najera, and J. Lopez, "Securing the Internet of things," *Computer*, vol. 44, no. 9, pp. 51–58, 2011.
- [315] P. P. Zarazaga, T. Bäckström, and S. Sigg, "Acoustic fingerprints for access management in ad-hoc sensor networks," *IEEE Access*, vol. 8, pp. 166 083–166 094, 2020.
- [316] M. A. Pathak and B. Raj, "Privacy-preserving speaker verification and identification using gaussian mixture models," *IEEE Transactions on Audio, Speech, and Language Processing*, vol. 21, no. 2, pp. 397–406, 2012.
- [317] M. A. Yakubu, P. K. Atrey, and N. C. Maddage, "Secure audio reverberation over cloud," in *10th Annual Symposium on Information Assurance (ASIA'15)*, 2015, p. 39.
- [318] E. Crockett, "A Low-Depth Homomorphic Circuit for Logistic Regression Model Training," 2020.
- [319] X. Meng and J. Feigenbaum, "Privacy-Preserving XGBoost Inference," 2020, <https://arxiv.org/pdf/2011.04789.pdf>.
- [320] A. QaisarAhmadAlBadawi, J. Chao, J. Lin, C. F. Mun, S. J. Jie, B. H. M. Tan, X. Nan, A. M. M. Khin, and V. Chandrasekhar, "Towards the alexnet moment for homomorphic encryption: Hcnn, the first homomorphic cnn on encrypted data with gpus," *IEEE Transactions on Emerging Topics in Computing*, 2020.
- [321] L. Gabrielli and L. Turchet, "Towards a sustainable Internet of Sounds," in *Proceedings of the 17th International Audio Mostly Conference*, 2022, pp. 231–238.
- [322] T. M. Fernández-Caramés and P. Fraga-Lamas, "A review on the use of blockchain for the internet of things," *IEEE Access*, vol. 6, pp. 32 979–33 001, 2018.
- [323] A. Reyna, C. Martín, J. Chen, E. Soler, and M. Díaz, "On blockchain and its integration with iot. challenges and opportunities," *Future generation computer systems*, vol. 88, pp. 173–190, 2018.
- [324] H.-N. Dai, Z. Zheng, and Y. Zhang, "Blockchain for internet of things: A survey," *IEEE Internet of Things Journal*, vol. 6, no. 5, pp. 8076–8094, 2019.
- [325] M. A. Uddin, A. Stranieri, I. Gondal, and V. Balasubramanian, "A survey on the adoption of blockchain in iot: Challenges and solutions," *Blockchain: Research and Applications*, p. 100006, 2021.
- [326] L. Turchet and C. Ngo, "Blockchain-based Internet of Musical Things," *Blockchain: Research and Applications*, p. 100083, 2022.



Luca Turchet (Senior Member, IEEE) is an Associate Professor at the Department of Information Engineering and Computer Science of University of Trento. He received master degrees (summa cum laude) in Computer Science from University of Verona, in classical guitar and composition from Music Conservatory of Verona, and in electronic music from the Royal College of Music of Stockholm. He received the Ph.D. in Media Technology from Aalborg University Copenhagen. His scientific, artistic, and entrepreneurial research has been supported by numerous grants from different funding agencies including the European Commission, the European Institute of Innovation and Technology, the European Space Agency, the Italian Minister of Foreign Affairs, and the Danish Research Council. He is co-founder of the music-tech company Elk. He serves as an associate editor for IEEE ACCESS and the JOURNAL OF THE AUDIO ENGINEERING SOCIETY, and is co-editor of the book "Ubiquitous Music Ecologies". He is the Chair of the IEEE EMERGING TECHNOLOGY INITIATIVE ON THE INTERNET OF SOUNDS and President of the INTERNET OF SOUNDS RESEARCH NETWORK. His main research interests are in music technology, Internet of Things, human-computer interaction, and multisensory perception.



Mathieu Lagrange is a CNRS research scientist at LS2N, a French laboratory dedicated to cybernetics. He obtained his Ph.D. in computer science at the University of Bordeaux in 2004, and visited several institutions in Canada (University of Victoria, McGill University) and in France (Orange Labs, TELECOM ParisTech, Ircam). He organized two editions of the Detection and Classification of Acoustic Scenes and Events (DCASE) Challenge with event detection tasks and is involved in the development of acoustic sensor networks for urban acoustic quality monitoring. His research focuses on machine listening algorithms applied to the analysis of musical and environmental audio.



Cristina Rottondi is Associate Professor with the Department of Electronics and Telecommunications of Politecnico di Torino. Her research interests include optical networks planning and networked music performance. She received both Bachelor and Master Degrees "cum laude" in Telecommunications Engineering and a PhD in Information Engineering from Politecnico di Milano in 2008, 2010 and 2014 respectively. From 2015 to 2018 she had a research appointment at the Dalle Molle Institute for Artificial Intelligence in Lugano, Switzerland. She is co-author of more than 80 scientific publications in international journals and conferences. She served as Associate Editor for IEEE Access from 2016 to 2020 and is currently Associate Editor of the IEEE/OSA Journal of Optical Communications and Networking. She is co-recipient of the 2020 Charles Kao Award, of three best paper awards (FRUCT-IWIS 2020, DRCN 2017, GreenCom 2014) and of one excellent paper award (ICUFN2017).



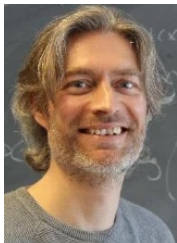
George Fazekas is a Senior Lecturer at the Center for Digital Music, Queen Mary University of London. He holds a BSc, MSc and PhD degree in Electrical Engineering. He is an investigator of UKRI's £6.5M Centre for Doctoral Training in Artificial Intelligence and Music and he was QMUL's Principal Investigator on the H2020 funded Audio Commons project. He was general chair of ACM's Audio Mostly 2017 and papers co-chair of the AES 53rd International Conference on Semantic Audio and he received the Citation Award of the AES. He

published over 150 papers in the fields of MIR, Semantic Web, Deep Learning and Semantic Audio.



Nils Peters is Professor of Audio Signal Processing at the International Audio Laboratories at University of Erlangen-Nuremberg, Germany. His work focuses on the possibilities and challenges of future audio applications using the Internet of Things. Before joining the International Audio Laboratories, he was a Senior Staff Research Engineer and team lead for spatial audio at Qualcomm's Multimedia R&D department in San Diego, California, a postdoctoral fellow at the University of California, Berkeley, and a Visiting Researcher at IRCAM (Paris). He holds a

PhD in Music Technology from McGill University Montreal and a Dipl.-Ing. degree in Electrical and Audio Engineering from the University of Technology in Graz, Austria. He is Co-Chair of the Technical Committee for Spatial Audio at the Audio Engineering Society.



Jan Østergaard (S'98 – M'99 – SM'11) received the M.Sc.E.E. degree from Aalborg University, Aalborg, Denmark, in 1999 and the PhD degree (with cum laude) from Delft University of Technology, Delft, The Netherlands, in 2007. From 1999 to 2002, he worked as an R&D Engineer with ETI A/S, Aalborg, and from 2002 to 2003, he was an R&D Engineer with ETI Inc., VA, USA. Between September 2007 and June 2008, he was a Postdoctoral Researcher with The University of Newcastle, NSW, Australia. He has been a Visiting Researcher at Tel

Aviv University, Israel and at Universidad Técnica Federico Santa María, Valparaíso, Chile. Dr. Østergaard is currently a Full Professor in Information Theory and Signal Processing, Head of the Section on AI and Sound, and Head of the Centre on Acoustic Signal Processing Research (CASPR), Aalborg University. He has received the Danish Independent Research Council's Young Researcher's Award, the Best PhD Thesis Award by the European Association for Signal Processing (EURASIP), and fellowships from the Danish Independent Research Council and the Villum Foundation's Young Investigator Programme.



Frederic Font is a senior researcher at the Music Technology Group of the Department of Information and Communication Technologies of Universitat Pompeu Fabra, Barcelona, Spain. He received the MSc and PhD degrees in Sound and Music Computing in 2010 and 2015, respectively, from Universitat Pompeu Fabra. His current research is focused on the understanding and analysis of large audio collections, including sound characterisation and classification, to improve sound retrieval techniques and to facilitate the reuse of large audio

collections in creative and scientific contexts. Frederic is the coordinator of the Freesound website and related research and development projects, and has recently coordinated the EU funded Audio Commons Initiative.



Tom Bäckström (Senior Member, IEEE) is an associate professor at Aalto University. He received his master's and Ph.D. degrees from Aalto University, in 2001 and 2004, respectively, which was then known as the Helsinki University of Technology. He has been an Associate Professor with the Department of Signal Processing and Acoustics, Aalto University, Finland, since 2016. He was a Professor at the International Audio Laboratory Erlangen, Friedrich-Alexander University, from 2013 to 2016, and a Researcher at Fraunhofer IIS from 2008 to 2013.

He has contributed to several international speech and audio coding standards and is the chair and co-founder of the ISCA Special Interest Group "Security and Privacy in Speech Communication". His research interests include technologies for spoken interaction, emphasizing efficiency and privacy, and in particular in multi-device and multi-user environments.



Carlo Fischione is a Full Professor at KTH Royal Institute of Technology. He received the Ph.D. degree in Electrical and Information Engineering from University of L'Aquila and the Laurea degree in Electronic Engineering (Summa cum Laude) from the same University. He has held research positions at Massachusetts Institute of Technology (Visiting Professor); Harvard University (Associate); and University of California at Berkeley (Visiting Scholar and Research Associate). His research interests include optimization with applications to networks,

wireless and sensor networks. He received a number of awards, including the IEEE Communication Society "Stephen O. Rice" award for the best IEEE Transaction on Communications publication of 2015, the best paper award from the IEEE Transactions on Industrial Informatics, the best paper awards at the IEEE International Conference on Mobile Ad-hoc and Sensor System 2005 and 2009, the Best Paper Award of the IEEE Sweden VT-COM-IT Chapter, the Best Business Idea awards from VentureCup East Sweden and from Stockholm Innovation and Growth Life Science in Sweden, and the Junior Research award from Swedish Research Council. He is Editor of IEEE Transactions on Communications and Associated Editor of IFAC Automatica. He is co-founder and Scientific Director of the music-tech company Elk.