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I've recently ripped some pretty crazy and some not-so-confusing CDs from my collection to my computer using both iTunes and Windows Media Player 11's recent beta. Along the way, I've uncovered annoying anomalies in both apps, how they upload information to their respective CD-info databases. Over the years I have gradually ripped my CD collection. The situation today, when it comes to bringing information about music CDs, is significantly better than the first days of CDDDB (now Gracenote.) But it's far from perfect. Now that I have a pretty good setup for broadcasting digital music around the house, I've wanted to make music more widely available to other family members. This means that moving a lot of classical music CDs we have onto the hard drive because my wife Jan is a great classical music buff. For various reasons, I rip using both iTunes and Windows Media Player, using each player's corresponding lossless codec. Both seem to handle CD data differently. Apple's iTunes uses the above-mentioned Gracenote database. Microsoft manages its own CD information database. It also seems to be glitches so, in certain cases. Take, for example, The Goreck Symphony No. 3. But if you manually tell WMP11 to download the CD information, you get the full list: On the other hand, iTunes immediately recognized the CD and identified the tracks and label correctly. However, it could not offer album art. When you try to manually get album art, it seems that none are available: Ironically, I added the album art to iTunes by copying the bitmap image that was stored in the Windows Media Player 11 library. Let's be even crazier. My wife's aunt Katahn is a classical pianist who has published several CDs by smaller labels. I ripped the CD pierre dubois compositions played by Katahn in both players. Once again, iTunes correctly identified the CD, artist and track information-but not art. WMP11 was completely baffled: When I manually tried to add album information, the WMP11 service was still unhappy. Then, cuddly, I tried to search for album information with the artist's name: So let's click through the Next button and see what we find:Clicking dubois music for piano entry and pressing the next yield, what we need: So why couldn't Windows Media Player detect the CD when it was added? The inquiring minds would like to know. I had similar results with less mixed classic CDs. For example, let's look at Telemann: Suites Concerto D Major: But when I manually searched the database, the correct information popped up: Once again iTunes found the right CD, but there was no album art. Now let's dig into my checkered musical past. I have some guilty pleasures, and I admit that in the world that I have a problem. It's embarrassing, I know, but there it is: I have a CD of Emerson, Lake and Palmer's Works Vol. 1, one of the most pompous pieces of progressive rock of the era of overblowed, pompous progressive rock. It's definitely a guilty pleasure. Apple software gets all the tracks directly on both CDs (it's a two-parter), but I had to add a (live) tag to distinguish extra live tracks from studio tracks. (Live tracks were not the original version of Works Vol. 1. Microsoft is able to distort CD information in a different way: It's right, we don't have song data, but the album sucked is right. Actually, I'm a little unfair here. The Microsoft database detected CD 1 correctly, but contained all the song information from both CDs, even though I had only ripped CD1. When I entered CD2, the picture above appeared. I had to manually share songs that were cd2 cd1 list, which included all the songs. Actually, I could have left one on the list. However, the Microsoft database appeared to contain data from an earlier version of Works Vol.1 because the direct tracks that were added were not identified. I had to add them manually. Read audio audio wirelessly throughout your home. I can certainly understand the difficulties of id recognition required for ID CDs properly because the music cd does not have metadata information stored on them. But you could think that the record publishers actually give the correct information to Gracenote or Microsoft ... But then, maybe not. Curmudgeons at the RIAA probably think it promotes piracy. These are just some of my problems. It was time WMP10 ripped mark Knopfler's CD (Sailing to Philadelphia) and continued to create five or six different entries, one or two songs, each by different artists who worked with Knopfler. So if you were looking for Mark Knopfler, you'd only find two songs from that album. What's the name of the song? This week ExtremeTech's take-off holiday over the next three weeks, headed to England and Scotland with his family. So I'm going to leave the prisoners to run the sanctuary while I'm gone. But we have some good things to come. Jeremy Atkinson has spent quality time with some nifty extensions in Photoshop, and shares his findings. Jason Cross tries to answer the question: What exactly is DirectX 10? Meanwhile, Victor Loh is taking another NAS recording device. Finally, we announce the first week of the mod winner this Friday.Be certainly check out ExtremeTech's weekly podcast. And speaking of prisoners in the shelter, don't forget DL.TV the last of the greats, their crazy men, Patrick Norton and Robert Heron. This weekend, at a nightclub in Harvard Square, Belle Linda Halpern is singing him. selections from several popular musicals, including Pirate Jenny from Threepenny Opera and Nothing Is Coming From West Side Story. Right now, though, he's helping me with the presentation - and I'm the one bursting into the song. Halpern, founder of Cambridge-based Ariel Group, Inc., is an accomplished cabaret singer who still performs at least once a month. The rest of the time he instructs businessmen on how to perform more effectively, interacting more emotionally. We follow our train though, and we admire your logic. But we want to get in touch with you as a person, we need to see how you feel about things. I turned to Halpern for advice on a call I had to send to 80 people. It was, I understood, a well-structured presentation - so well structured that my audience could plan exactly when to fall asleep. Introduction. First point. Second point. Conclusion. Pass on NoDoz. I thought I needed professional help. After listening to me, Halpern agreed. First of all, he said, I need more animation. Instead of using logic for transition (Now, if you understand my first point, let me turn to your other side.) I should use expressive hand gestures and add emotional colors to my face. I'm not suggesting you're flashy, Halpern counseled, but we need to see what you think about things. So we tried the exercise. Halpern assigned me a topic (in my neighborhood) and asked me to start talking. Every 10 seconds, he cried about a different idiot - love, hate, humility, happiness— for which I made an eloquent transition. (I love people and a sense of history in my neighborhood. I hate when I learn about the crime of my block.) Time and time again, Halpern forced me to communicate with tools other than my voice. If I were deaf - or back in line - I would need to know your body language for what you're talking about, she explained. Actually, my vote was the next big challenge. Describing my voice as monotonous assumes that this is the tone in the first place. So it was time for another exercise, the one that involved Shakespeare. Halpern asked me to read the four-line passage to Tempest, which takes a different voice for each line. Don't be afraid (Ethel Merman shouts across the street); The Isle is full of voices (high-speaker Seinfeld whispering in his ear), Sounds and Sweet Airs (James Earl Jones yawning). It gives joy and hurt not (Kenneth Branagh plays the king). The idea, he explained, is to stretch your voice in the same way you stretch the rubber band. It breaks back, but it's more flexible than before you stretched it. The biggest problem, however, was my reluctance to pause - a common presentation error. I would make a point and then rush the examples without letting the point sink. I feel gargantuan over time when you're up there, Halpern sympathizes, but for the audience, a few seconds of pause is generous. It says: I think it's important enough to give you a moment to take it. If I can't stand the silence, he added, I should take a few steps around the stage or take a drink of water. Whatever I do, the goal is the same: just stop talking. We completed our fast-track course by revisiting my original presentation. Who would have thought it would be so gripping? Introduction. Pause. Scary face. High voice. First point. Pause. Excited hands. Strong voice. Second point. Pause. Finale. Applause.Siskel and Ebert, where are you? Contact Belle Linda ariellgroup@aol.com. I heard this, the music is very similar to the music: sos by Rhianna. Looks like the song came out in the 1980s and 1990s... The singer says this: You have to run, oh, run away as far as I know, her not chinkees. Thanks! Thanks!

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