

RioVista-Media Music Tracks

Classics Series: RVCD Collection-1

This document provides you with the following:

- Music Product Information
- Monitoring and Usage Guideline
- Royalty-Free Music Product Scope
- Production Process and Tools Information (i.e., what was used to produce the music)
- General Reference Information on Music Copyright Laws

Music Product Information

All of the tracks in this collection are from the Public Domain. Source scores for most of these works are provided by either *Dover Publications* or *E. F. Kalmus*.

The following table provides useful reference information for each track.

Collection 1: RVCD_01

	Product ID	Composer	Track Selection	Date	Arrangement	Time
1	RVCD_01_T01	Bach, J. S.	Brandenburg Concerto #6, Allegro, 3 rd movement	c.1720s	Chamber Strings	4:01
2	RVCD_01_T02	Bach, J. S.	Prelude, Cello Suite #1 (bmv 1007)	c.1720s	Cello ensemble	2:38
3	RVCD_01_T03	Bach, J. S.	Prelude, Partita # 3, (bmv 1006)	c.1720s	Violin ensemble	4:07
4	RVCD_01_T04	Beethoven	Fur Elise (Bagatelle in A minor)	c.1810	Piano	2:40
5	RVCD_01_T05	Borodin, A.	Nocturne, Quartet #2 in D	1880	Chamber Strings	7:40
6	RVCD_01_T06	Borodin, A.	Polovtsian Dances – Intro & 1st Dance (from “Prince Igor”)	1879	Orchestra	2:26
7	RVCD_01_T07	Borodin, A.	In the Steppes of Central Asia	1880	Orchestra	6:56
8	RVCD_01_T08	Borodin, A.	Serenade, from Petite Suite	1885	Piano	1:56
9	RVCD_01_T09	Brahms, J.	Waltz, Opus 39, #15	1865	Piano	1:42
10	RVCD_01_T10	Caccini, G	Ave Maria (Theme & Variations)	c.1610	Orchestra	4:26

Monitoring (listening) and Usage Guideline

1. **Wave Files:** The wave files *are the actual product* and are designed to be used with audio applications such as Adobe Audition, Cubase, or Sony Sound Forge, etc. A basic yet important usage guideline is that these files may not sound correct if played with any other program but a pro-grade audio application, DAW, or NLE system. The wave files (.wav) are in high-quality 16-bit format, with a sampling rate of 44.1 Khz. The section on page 3 provides more specific information on the tools and processes we used to create this product.
2. **MP3 Files:** These are provided as a convenience only; for quick previews and other purposes. The mp3’s were made from and are exact replicas of the wave product files.

Royalty-Free Music Product Scope

This section outlines what the collections is and what it is not.

1. What the Music is:

- Each track is, in some context, popular and known for it's dramatic content.
- The music in our collections is from the public domain and available to all. However, what we hope our tracks will do is save you the relatively large amounts of time and money required to produce them yourself; as well as broadening your palette of musical resources.
- Each track is a fairly complete adaptation; although we did not typically include all repeat sections. In certain longer pieces (such as a symphonic movement), a shorter version that still includes all of the important dramatic themes might have been created.
- While original source scores were used in every case, each track is specially adapted to bring out the best performance (we hope) from the digital orchestral instruments used.
- Most tracks have several memorable and useful sections; any part or all of any track may be used. The possibilities are really limitless.
- Each track comes in .Wav and .Mp3 format, and is designed to be used in a digital editing and production environment. The ".wav" file is the product; the additional ".mp3" file is provided as a convenience only.
- The reverb treatment is, in most cases, fairly light so that, if desired, you can add your own flavor of additional reverb and/or other effects.
- We have several of our own productions under way in which we intend to use this music. (We never offer music tracks to others that we would not use ourselves.)

2. What the Music is Not:

- These tracks are not loops or short excerpts. Instead, they are fairly complete adaptations of original scores.
- These tracks are not engineered to be used for "listening" pleasure and should not be compared to recordings that are created and designed specifically for that purpose. (I.e., if that was our intention we would have created audio masters in standard CD format, with the treatment and sonic-quality coming out much differently.)
- We did not endeavor to copy or replicate any specific (and/or popular) recording of any piece produced for our music library collections. However, we did endeavor to capture a certain spirit with each work, yet stay within certain bounds of what is called for within the original score. In the end, as with all performances of classical and folk music, the interpretation is our own.

Production Process and Tools Information

In a nutshell, the process is as follows:

1. Enter the source score into the notation application (Sibelius & GigaStudio).
2. Develop the instrumentation and create the performance with a sequencer (Cubase & GigaStudio).
3. Place digital instruments within the virtual stage (GigaPulse Pro).
4. Record the finished sequence into submix audio tracks (Cubase & GigaStudio).
5. Apply a "light" reverb to submix tracks (GigaPulse Pro, Waves-IR, and/or WizooVerb).
6. Mixdown to .wav (Adobe Audition: create .mp3 from the wave file)

Here is a table that lists the software applications and computers used in this process:

Process	Software Application	Computer	*Sound Card
Scoring (notation)	Sibelius Pro v3.x	VisionDAW	RME Hammerfall 96/32
Sequencing	Cubase SX v3.x	↓	↓
Digital Instrument Player	GigaStudio v3.x		
Staging	GigaStudio/GigaPulse Pro		
Reverb(s)	GigaPulse, Waves, or WizooVerb		
Mixing/Mixdown	Audition 1.5		

*sound system output to M-Audio near-field reference monitors

Here is a table that lists the digital instruments used in this process:

Orchestra: Main Source	Orchestra: Additional Source	Pianos and Keyboards
Vienna Symphonic Libraries (VSL)	Sonic Implants Symphonic Strings	Post Musical Instruments
	Project SAM Brass	SampleTEKK
		ArtVista

We wish to gratefully acknowledge the "sample libraries" listed above for their vital part in our productions. As indicated above, instruments from the Vienna Symphonic Libraries (VSL) are the main source and, by and large, comprise 80-100% of the instruments used in each of our orchestral productions.

The Vienna Symphonic Library (VSL) instruments are created with a specially designed "Silent Stage" where players from the world-renowned Vienna Symphony provided the source recordings. You can find out more about VSL by visiting their website at <http://www.vsl.co.at/index.html>.

General Reference Information on Music Copyright Laws

- Sources of original scores that are in the public domain:
 - *Dover Publications*
 - *Edwin F. Kalmus Publications*
- A search on the Internet can locate many resources of information on copyright law, music, and the public domain.

About U.S. Copyright Law and what is “in the Public Domain”

The following applies specifically to the USA: **All music works published prior to January 1, 1923 are listed in the public domain.**

Publishers like *Dover* and *Kalmus* cannot copyright the original compositions themselves—which is what they are actually producing. Copyrights on their publications apply specifically to certain notes, the layout, and the artwork, etc., of the score-book itself.

Copyright Law and Music Arrangements: Updated arrangements (created *after* 1923) of any Public Domain works are protected. An example of this is the swing version of the “*Song of India*” arranged by Tommy Dorsey (in the late 1930’s).

Copyright Law and Music Performances: Performances are also copyright. For example, there are dozens of recorded performances of Tchaikovsky’s *Nutcracker* that are all protected by copyright law. This also includes any midi-sequenced performances.

About International Copyright Law and what is “in the Public Domain”

Most countries follow either the 50 or 70 year post-mortem law. That is, the life of the composer plus 50 or 70 years. The following countries either directly follow or in certain ways operate within the 50 year rule:

1. Canada, Australia, and New Zealand
2. Japan, South Korea, Hong Kong, Taiwan, Sri Lanka, and China (note that India follows a 60 year rule)
3. Poland and Russia, Egypt and South Africa

Many other countries also follow the 50-year rule, with the entire list being too numerous to give here.

The only composer whose works RioVista produces, that is still under the 70-year rule, is Serge Rachmaninoff. Any of Rachmaninoff’s music works published before 1923 *are* in the public domain within the USA and all of the countries listed directly above (as well as many others). RioVista has produced 2 of Rachmaninoff’s pieces and these are available from our *Classics Collection 3*.