

RioVista-Media Music Tracks

Classics Series-1: RVCD Collection-6

This document provides you with the following:

- Music Product Information
- Monitoring (previewing) 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

Each collection is comprised of 10 product folders (1 folder for each track). Within each folder are 2 files: 1 product track in highest quality uncompressed .WAV format and another of the same product in compressed .MP3 format. Whichever format you choose to work with, we always recommend using a copy.

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 table below provides reference information for each track.

Classics Series-1, Collection 6: RVCD_06

	Product ID	Composer	Track Selection	Date	Arrangement	Time
1	RVCD_06_T01	Bizet, G.	Seguidilla, from Carmen Suite #1	1875	Orchestra	1.57
2	RVCD_06_T02	Dvorak, A.	Serenade for Strings, Op. 22, #1, Moderato	1875	String Orch/Ens	3.58
3	RVCD_06_T03	Dvorak, A.	Serenade for Strings, Op. 22, #2, Valse	1875	String Orch/Ens	4.15
4	RVCD_06_T04	Dvorak, A.	Symphony 7, No. 3 Scherzo (excerpt)	1885	Orchestra	2.45
5	RVCD_06_T05	Elgar, E.	Serenade for Strings (Em), Op. 20, #3, Allegretto	1892	String Orch/Ens	2.26
6	RVCD_06_T06	Holst, G.	March from Suite #2, in F,	1911	Winds/Brass Band	2.16
7	RVCD_06_T07	Ravel, M.	Le Tambeau de Couperin: No. 3, Menuet	1919	Orchestra	4.02
8	RVCD_06_T08	Ravel, M.	Le Tambeau de Couperin: No. 4, Rigaudon	1919	Orchestra	2.04
9	RVCD_06_T09	Rimsky-Korsakov, N.	Scheherazade, No. 3, "The Prince & Princess"	1888	Orchestra	9.38
10	RVCD_06_T10	Tchaikovsky, P.	Serenade for Strings, Op. 48, No. 2, Valse	1880	String Orch/Ens	3.37

Monitoring (listening) and Usage Guideline

1. **Wave Files:** With each collection, the wave files are considered to be the *essential 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 about the tools and processes we used to create this product.
2. **MP3 Files:** These are provided as a convenience--for quick previews and other purposes--but may also be freely used within your productions. The MP3s were made from and are exact replicas of the Wave product files. They will sound virtually the same but, due to their high compression, with each re-render, they will tend to degrade (in sonic quality) much more quickly than their wave counterparts.

Royalty-Free Music Product Scope

This section outlines what the music product is and what it is not.

1. What the Music is:

- Each track is, in some context, popular and well-known for its dramatic content.
- While all tracks have at least one standout section, *most have several very memorable and useful sections*. Any part or all of any track may be used. The possibilities are really limitless.
- Each of our tracks will save you the relatively large amounts of time and money required to produce them yourself--as well as broadening your current palette of musical resources.
- The music in our collections is from the public domain, with the actual source scores used for our adaptations all from the *original compositions* themselves. Everything is sourced from time periods that are clear of copyright restrictions. (Our adaptations are, of course, newly copyrighted arrangements and performances of these original works.)
- 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 from the digital orchestral instruments used (see page 3, for tools and processes).
- Each track comes in .WAV and .MP3 format, and is designed to be used in a digital editing and production environment. The “.wav” file being the uncompressed product, and the “.mp3” an equivalent yet highly-compressed version of the .Wav. The tracks (wave or mp3) will play exceptionally well on an iPod.
- 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.
- Royalty-free means you may, within certain restrictions (please review the license), use these tracks again and again with your projects and productions. There is no limit to the number of times the tracks may be used!
- 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 as a standard consumer CD-Audio product (i.e. purely for “listening pleasure” purposes) and should not be compared to consumer-based CD recordings that are created and designed specifically for that purpose. These music tracks are not an “audio” product in the conventional/consumer sense, and, being computer files, will not play on a consumer-level CD audio system that does not also support digital formats such as Wave and MP3. (The tracks do play fine on an iPod.)
- We did not endeavor to copy or replicate any specific (and/or popular) recording of any piece produced for our music library collections. (We did endeavor to capture a certain spirit with each work, as well as stay within certain bounds as given in 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
Sonic Implants Symphonic Strings	Vienna Symphonic Libraries (VSL)	N/A

We wish to gratefully acknowledge the “sample libraries” listed above for their vital role in our productions. For Collections 1-5, instruments from the Vienna Symphonic Libraries (VSL) were the main source for full orchestral productions and, by and large, comprise 70-100% of the instruments used in each of those tracks. However, for this collection (#6), the primary source of instruments is Symphonic Library from Sonic Implants (SoniVOX).

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 that is still under the 70-year rule, whose works RioVista produces, 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—both originally published prior to 1923. These are available from our *Classics Collection 3*.