SCORING SOLUTIONS & MORE

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**TETHERED SHOOTING**

The Live-Link Jr from Studio Technologies is an integrated camera-extend system that has been optimized for ENG, uplink truck and broadcast applications. Weighing less than six pounds, the portable camera end unit works in tandem with a rack-mounted truck unit to provide the resources needed for a single-camera live event. The unit supports two-way SC/HD/SD-SDI video with all transported audio embedded into the SDI paths. The camera end unit offers two mic/line inputs for microphone or line-level signals with adjustable input sensitivity, +48 volt DC phantom power and level metering. The integrated two-channel intercom system allows users to set up a fully functional four-way to two-way camera-to-truck communication system in a few minutes. Two line-level audio signals from the truck end carry IFB. The system offers full SMPTE-standards compatibility, hybrid fiber/copper powering of the camera end unit and standard AC and DC powering of the truck end unit, as well as standard optical, video and audio connectors. List Price: $9,995. Contact: Studio Technologies, Inc., (847) 676-9177, www.studio-tech.com.

**STREAMING MADE EASY**

Marshall and StreamVu are working together to provide a simple process for hosting video distribution and streaming online content. Marshall’s line of Producer Station AV Encoders is available in standard definition (PS-11 with composite input), high definition (PS-102-HDI with HDMI input) or HD/SDI high definition (PS-102-HDSI). When combined with a user-generated Producer account at StreamVu.com (services start as low as $15/month), the turnkey solution enables encoding of live content for distribution through the Internet or over standard IP networks. Once an account has been established on the StreamVu website, merchant account and subscriber management functions enable pay-per-view or subscription revenue models. Streaming events are set up through the Producer Portal on the StreamVu.com site prior to the event. Meanwhile, Marshall’s Producer Station encoders are self-contained units that automatically process the audio and video feeds of an event for broadcast and transport through high-speed broadband or Internet connections. The units will locate the StreamVu server upon connection for performing tests and analysis, and broadcast initiation is then performed through the Producer Portal. List Price: $1,999 (PS-102-HDSI), $999 (PS-102-HDI), $399 (PS-11). Contact: Marshall Electronics, (800) 800-6608, www.marshallcom.com.
INS AND OUTS

The Hiilo Reference A/D A/D Converter System provides two channels of masterizing quality analog-to-digital conversion and up to eight channels of digital-to-analog conversion. It also functions as a secondary monitor output and an independent headphone amplifier, all in a half-rack size. The 480x272 touch-screen interface and front-panel controls support ver-bose signal routing and mixing, sample rate selection, clock source options, levels, metering and diagnostics. New designs of the analog stages and converter topology lower distortion and noise, and there are extensive I/O capabilities (12 total inputs and 16 total outputs, plus 52 channels possible via the I/O port), including Line Output (with eight trim settings), Monitor Output and Headphone Output (each with dedicated DMAs), as well as a dedicated D/A converter that supports 32-channel headroom and independent monitor and monitor outputs. On the input side, AES/EBU I/O includes transformers/isolated balanced XLR connectors, while SPDIF I/O are available via transformer-coupled coax or optical Toslink connections. Estimated Street Price: $2,495. Contact: Lynx Studio Technology, (714) 545-4700, www.lynxstudio.com.

GOOD RANGE

Designed for vocalists, performers and active spoken-word presenters, the XD-V75 family of wireless digital audio devices offer a 180-foot range, as well as 14 channels that can be used simultane-ously. The same digital wireless receiver is used for all components, so mixing and matching a variety of devices is as simple a setup process as selecting the proper channel. (Models in the family include 3 hand-held microphones, a digital lavalier system, a digital headphone system and a dig-ital bodypack system with TR4 mini-XLR jack) The XD-V75 bodypack and lavalier systems include nine EQ filter modes for optimizing noise cutoff by mic placements. There’s un compressed 24-bit audio with a frequency response of 30 Hz to 20 kHz and a wide dynamic range of up to 120 dB. Operating on the 2.4 GHz ISM band and Encoded DCL Digital Channel lock technology, the devices are free from interference, and the receiver incorporates a buddy LCD display, a Dynamic Filter, gain control, channel scanning, two powered RNC antenna outputs for daisy-chaining up to 14 systems and three five-segment LEDs for monitoring RF battery and audio levels. List Price: Begins at $839 (Line 6 XD-V75 Handheld Micro- phone System) Contact: Line 6, Inc., (818) 575-3600, www.line6.com.

SINGLE-MIC SURROUND SOUND

Designed for audio and video applications, the PortaMic 5.1 is a portable surround-sound microphone that’s compact enough to mount to the hot-shoe of any camera. The PortaMic 5.1 operates from a single 9-volt battery and provides six individ-ual microphone capsules for capturing left-front, right-front, rear center, left-rear, right-rear and sub channels. The built-in Dolby Pro Logic II encoder automatically encodes audio for stereo output through the included cables. Audio then can be decoded to 5.1 channels in post through SureCode for ProLogic II software or via any Dolby Pro Logic II decoder. A -12 dB pad switch gives control over maximum headroom, as well as noise and peak distortion. The PortaMic Pro steps up the offerings with a balanced Mini XLR connection in addition to the 3.5mm mini stereo plug, as well as a zoom feature that allows the user to forward bias the pickup pattern by reducing the gain of the rear channels and directing the front stereo image to be more cen-tered. Weighted List Price: $599 (PortaMic Pro); $599 (PortaMic 5.1). Contact: Holophone Microphone Systems, (416) 562-7799, www.holophone.com.

RECEPTOR VIP

Offered as an afford-able low-cost alternative to the RECEPTOR 2+ PRO and PRO MAX, the entry-level RECEPTOR VIP (Virtual Instrument Player) plug-in player will run hundreds of virtual instruments and effects on a single dedicated hardware system. Ins and outs include stereo inputs and outputs on the rear panel, a full MIDI input, footswitch input for incrementing or decrementing through presets, and front panel guitar and microphone inputs with phantom power. The front panel also sports a new interface design with buttons and a dual-line blue and LCD. With a dual-core processor, 4 GB of RAM and a 1 TB hard drive, the RECEPTOR VIP is sized at 21U rack-mount. It offers a number of presets with the SoundFinder feature for easily navigating the large vari-ety of effects. List Price: $5,999. Contact: Muse Research & Devel-opment, Inc., (603) 326-5400, www.museresearch.com.

DESKTOP ANALOG

Bringing the sound, feel and flow of analog recording to Mac and PC platforms, the Universal Audio Apollo audio interface delivers pristine 24-bit/192 kHz sound quality through an 18x24 chassis with Thunderbolt compatibility. 18 inputs and 24 outputs, and four mic preamps with phantom power. The optional user-installable, dual-port Thunderbolt Option Card gives the Apollo throughput compatibility with the latest Apple computers along-side lower latency, reduced audio buffer size, improved performance and the ability to daisy-chain numerous devices like hard drives, processors and additional computer monitors. Available with DUO Core or QUAD Core processors, the Realtime UAD Processing removes operational strain from computers during recording, mixing and mastering of analog emulations. The front and rear panels offer direct access to commonly used recording and monitoring features and connections, including preamp gain, channel selection, level meters, monitor outputs and more. The Core Audio and ASIO drivers make Apollo compatible with most major digital audio workstations like Pro Tools, Logic Pro, Cubase and Ableton Live, including recall of settings for revisiting sessions later. The Console software application offers front-panel settings, as well as access to plug-ins from Neve, Manley, Studer, Lexicon and others. Estimated Street Price: Begins at $1,999. Contact: Universal Audio, Inc., (677) 698-2384, www.uaudio.com.

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**THE BASS BOSS**
Offering full bass management, calibration and remote volume control in an efficient package, the Blue Sky BMC MK III bass management controller features fully balanced inputs and quality audio components for professional applications. Designed for use with 5.1-channel systems, the BMC MK III utilizes a redesigned remote with indicator LEDs for levels. LFE trim gives fine adjustment with a trim range of +/-2 dB for matching small studio sound to larger dubbing stages or cinema productions. There are four level presets, including Standard “Blue Sky LFE = 0”, Film Surround -3 dB, 6 Channel Volume Control and Films-Small Surround. The Film Surround -3 dB preset drops input levels on the left and right surrounds by -3 dB to match SMPTE calibration standards, and Film-Small Surround allows for bass management to be turned on the surround channels to better reproduce cinema surround channel playback speakers with limited bass response. Settings and calibration levels can be renamed and customized, and the performance of the BMC MK III features a signal-to-noise ratio of more than 120 dB and Output Noise of -100 dB (30 dB for the SUB output). The BMC MK III can be combined with Blue Sky’s Sky System One, ProDesk or Big Blue System for multichannel studio monitoring, and it’s also compatible with many other studio monitors. The remote measures in at 6.28"x1.43"x2.6 inches while the Input/Output module is 19.0x6.0x1.75 inches. Estimated Street Price: $999. Contact: Group One, Ltd. (Blue Sky International), (516) 249-1399, www.abluesky.com.

**THE TALENT POOL**
The Hentry Engineering Talent Pod mic and headphone controller is a user-friendly, simple-to-use unit that gives control over microphone and headphone levels directly to the announcer. Whether working on location or remotely, this gives announcers the ability to mix their own microphone and headphone levels without affecting broadcasts or other recordings in the mix. The Talent Pod can be used as a stand-alone unit or it can be linked to several additional Talent Pods through Cat-5 cable for giving multiple talent the ability to control their own levels. There’s a microphone preamp output, local and return control of audio within the same headset as well as center and right controls. The Talent Pod weighs only three pounds, and there’s a “Cough” button for quickly muting the mic. The LOCat button located on the rear allows mic preamp output to be used for local monitoring without a mixer. Estimated Street Price: $340. Contact: Hentry Engineering, (626) 355-3650, www.hentryeng.com.

**ANALOG SYNTH**
With a voltage-controlled oscillator wave mixer and a compact keyboard with Aftertouch support and 25 semi-weighted keys, the monophonic Arturia MiniBrute Full-Blaze Analog Synthesizer produces a compact analog audio signal path. Tone-shaping tools include a selectable LFO with six waveforms and bipolar modulation destinations, two ADSR envelope generators, an arpeggiator with four modes of arpeggiation and a Steiner-Parker multimode filter with LP, BP, HP and Notch. There’s an oscillator mixer with a Sub-Oscillator, Sawtooth/Ultrawave, Square/PMW, Triangle/5-Pulse, White Noise and Audio In, and it’s equipped with MIDI, CV (Control Voltage with Pitch, Gate, Filter and Amp) and USB connections. Estimated Street Price: $499. Contact: Arturia, www.arturia.com.

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**CineSoundPro • New Gear To Give You An Edge**

**Four Square**
Ideal for computer-based audio applications, broad-casting, voiceovers, recording, postproduction and more, the Aphex HD 9000 HeadPod 4 is a professional monitoring solution for all headphone types that will allow up to four people to listen to the same signal at the same time. The system includes four independent stereo amplifiers and circuits and four 1/4-inch output jacks, as well as two analog and one digital stereo inputs. The amp has independent level controls as well as master volume, and the input signal can be fed from separate balanced connections, through the existing headphone output, or digitally via the coaxial S/PDIF input. The independent amp design allows mixing of headphone types for uncompromised sound quality. Construction includes durable metal jacks, low distortion, a wide-frequency response, top-panel input selection, four independent stereo power amplifiers and a travel-friendly size. Estimated Street Price: $119. Contact: Aphex, (818) 767-2929, www.aphex.com.

**Ableton Live 8**
For composition, songwriting, recording, production, remixing and live performance, Ableton Live 8 provides a nonlinear real-time audio-creation and editing program with flexible performance options and improvements over previous systems. Version 8 of the audio software solution incorporates a variety of features, like the new Warp engine with Warp Mode enhancements, Ableton Looper for sound-on-sound looping with remote operation, and five newer effects—Vocoder, Multiband Dynamics, Ableton Looper for sound-on-sound looping with remote operation, and improvements to the Overdrive, Limiter and Frequency Shifter. Ableton Live 8 provides operation, and five newer effects—Vocoder, Multiband Dynamics, Ableton Looper for sound-on-sound looping with remote operation, and improvements to the Overdrive, Limiter and Frequency Shifter. Ableton Live 8 incorporates a variety of features, like the new Warp engine with Warp Mode enhancements, Ableton Looper for sound-on-sound looping with remote operation, and five newer effects—Vocoder, Multiband Dynamics, Ableton Looper for sound-on-sound looping with remote operation, and improvements to the Overdrive, Limiter and Frequency Shifter. Ableton Live 8 incorporates a variety of features, like the new Warp engine with Warp Mode enhancements, Ableton Looper for sound-on-sound looping with remote operation, and five newer effects—Vocoder, Multiband Dynamics, Ableton Looper for sound-on-sound looping with remote operation, and improvements to the Overdrive, Limiter and Frequency Shifter.
MINIATURIZED MICS
The ultraminature Sanken COS-11D omnidirectional lavaliere mic updates the mic known for clear, natural audio to be free of RF interference by addressing noise issues caused by digital transmitters. The water-resistant mesh screen protects from humidity, perspiration, makeup and more. Sized to be hidden, the mics are available in beige, black, gray and white, and provide an omnidirectional polar pattern, making it ideal for use in video, film, theater and broadcast. It’s also available in various configurations with 3.0m cable for wired and 1.8m or 3.0m for the PT (pigtail) versions. Contact: plus24 (Sanken Microphone Co.), (323) 845-1171, www.plus24.net.

Unleash your sound.

WALL PANELING
Available in two sizes, 1’x1’x2” or 2’x2’x2”, SonoFlat Panels offer acoustic absorption of mid to high frequencies. Made of Auralex’s acoustical Studiofoam, the edges are beveled for aesthetics, and the panels can also be installed and arranged in a variety of visually pleasing layouts for recording studios, home theaters and more. The panels are available in charcoal gray, purple or burgundy. Auralex also offers SonoColumns in charcoal gray for taming bass and low-frequency audio. List Price: $409 (2’x2’x2” SonoFlats, 16 per box); $274 (SonoColumns, 4 per box). Contact: Auralex Acoustics, Inc., (800) 959-3343, www.auralex.com.

ADVANCED PLAYBACK
The LouderLogic Advanced Audio Player application for iOS devices like the iPhone and iPad gives you more advanced control over your current iTunes library. Play Queues provide extended control over playback and upcoming songs without any interruption to currently playing tracks. You can also save these queues, and LouderLogic follows recently played music for reviewing recent songs. By minimizing volume fluctuations, Audio Level extension (ALX) technology enhances audio playback (DRM-free tracks only) on iOS devices without the need for additional hardware. Other features include up to 30 seconds of crossfade, gapless playback, social-media sharing and two separate ALX modes for listening to music or audiobooks and podcasts. List Price: $3.99. Contact: McDowell Signal Processing, LLC, (408) 732-3500, www.mcdsp.com.

Elevate Your Audio

“Using Roland field recorders instead of my camera’s audio is like cable modem vs. dialup. Roland field recorders are the cleanest I’ve ever used.”

Adam Forgione, R-44 owner and internationally acclaimed HDSLR event filmmaker.

The Roland R-26 Field Recorder provides six simultaneous channels of pro-quality audio recording to an SD/SDHC card, built-in stereo mic, XLR/TRS combo inputs, and USB audio interface functionality. The compact R-26 is perfect for videographers who want to elevate their sound quality to the level of their HD video.

Also available:

8-Phr
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8-69
 Roland Portable Field Recorder
Frank Serafine has been at the cutting edge of sound design and the creation of signature audio effects for more than 30 years. His artistry transforms a surface of what he has accomplished as an incredible and powerful tool.

In his career, Serafine not only has created some of the most iconic sound effects, sound designs and music, but he also has built a number of studios. His latest project is taking shape, and it will forge ahead, taking advantage of the latest project is taking shape, and it will grow. The plan is to get leaner on hardware, but not on capability. Serafine unloads the analog synthesizers in favor of software synthesizers. "The advantages of software synthesizers over analog include being reintroduced as the Arturia Mini V and Arturia Modular V, among other software tools. He had been an avid user of the original Minimoog V and Arturia Modular V, among other software tools. He had been an avid user of the original Minimoog V and Arturia Modular V, among other software tools. He had been an avid user of the original Minimoog V and Arturia Modular V, among other software tools. He had been an avid user of the original Minimoog V and Arturia Modular V, among other software tools. He had been an avid user of the original Minimoog V and Arturia Modular V, among other software tools.

In the laptop, but Serafine uses the Origin to create new synths in a modular system. "The Origin reimagines yesterday’s systems into a single synth system," he says. "Back when I was playing analog synthesizers, I was playing the control knobs. When software came around, it was pushing a mouse. The Origin takes me back to the analog playability."

Serafine is much more than just a software driver. He’s an artist who’s constantly working new sounds. He tells students to carry a Samson Zoom H4N with them so they can be recording anything that comes along. He’s advice he follows himself. Of course, he has a full quiver of other gear at his disposal should he want to capture something specific, but the H4N serves as a sort of compact camera that’s always available no matter where Serafine is or what he’s doing.

With his constant supply of recordings, ambient backgrounds, and an incredible array of effects and music, Serafine’s extensive library is huge and growing. So it was only logical that he would also move into licensing his effects. He started licensing in the 1990s. Today, the Serafine Collective consists of Royalty-Free Music, Sound Libraries, Sound Effects, Star Sound Paks. "Back when I was playing analog synthesizers, I was playing the control knobs. When software came around, it was pushing a mouse. The Origin takes me back to the analog playability."

Serafine is or what he’s doing. Adds Serafine, "I’m in the content business."

While some artists stick to one medium for their lives, Frank Serafine is the sort of creative who continuously pushes into new endeavors, new media and new ways to bring his content to others. He’s also a mentor and storyteller, seeming as boundless as his imagination.

For more information about Frank Serafine, go to www.frankserafine.com.
There's no denying that a carefully crafted music track can help underscore dramatic moments and provide a supportive backdrop to a complex piece of storytelling, adding both a sense of continuity and necessary punctuation to a film. The key, of course, is to understand how music can support a thematic mood or dramatic idea and then choose tracks that reinforce that modality.

Cutting the material to accurately match on-screen images might still require a music editor, whose musical sensibilities and understanding of tempos and structure will let the score flow more seamlessly; an experienced picture editor can also quickly pick up the basics and offer a viable alternative.

But you need to realize that these libraries aren't free; before you use any track, you need to license and pay for it. And no library carries well-known songs by famous artists or—with notable exceptions—offers exclusive use of any cut. However, most libraries offer cuts that are "style-alikes," meaning that they have the same style and sound as a commercial cue you might be looking for. In addition to style-alikes, most of the larger libraries also will create music on-demand. While this function may increase your costs, it's a useful solution if you can't find what you're after elsewhere. (Some libraries have access to an in-house recording studio and roster of artists associated with the company.)

Due to an increase in products needing music for the Internet and other digital media, there currently exists a large number of high-quality library sources, which fall into two basic types:

1. Large production music libraries, which often represent a number of smaller collections, offer virtually unlimited styles and genres. Knowledgeable staff often are available to help you find what you want, since these are full-service, one-stop operations and own all of the musical rights to their music; it's a simple process to license a cut for a series of targeted uses.

2. Independent libraries concentrate on representing artists with whom they have licensing agreements and for whom they act as the publishers; their focus is song placement in film and TV, which these days is a growing trend. Although they're often not as large or diverse as the bigger libraries, independents offer a variety of music and can often satisfy your musical needs, with helpful staff to get you through selection and licensing.

Also look for royalty-free music libraries that sell cuts that are yours to use forever with minimal restrictions. Most of the music available from both larger and independent libraries will include an underscore and cut-down versions of each cue. This means that you'll have available—in addition to the long cue—versions that are precut to 60, 30 and 15 seconds, as well as a version that excludes the main melodic material. In this way, for example, you can intercut the fully produced cue with the underscore and place it under narrative so it won't collide with the voice.

Most libraries provide a website with powerful search engines that let you find, audition, choose, pay for and download your music, usually in WAV or AIFF formats at 44.1/48 kHz sample rates or 128-320 kbps. MP3-format files directly compatible with most popular audio workstations. Should you need another format or music version, a phone call or email often will produce the desired result.

**SCORING YOUR PROJECT**

Before choosing the music, spot your production and decide where you think you may want music using time-code in/out points; that way you can get an accurate idea of how long your cue may need to be. Once you have some cues chosen, loosely sync them to picture to see how they work together. It's also helpful if all your cues have some unifying theme—style of music, for example, or size of ensemble, instrumentation, etc. In general, if a sequence features music running under talking heads, it's better to avoid use of vocal tracks or material with a prominent melodic line. When sifting through libraries, don't let the titles and descriptions dictate whether or not you

**SCORING SOLUTIONS**

Can't afford to hire an orchestra? Use music libraries or custom soundtrack creation software to get audio into your project.

*BY MEL LAMBERT AND MERELYN DAVIS*
should audition a cue; these labels often are highly subjective and can be misleading. A library's music director can usually be of great help in steering you toward the end result in what can be an overwhelming selection.

**HOW TO ACCESS THE LIBRARY YOU NEED**

Since you may have friends who are sold on a particular library, a first-hand recommendation often is the way to go. Otherwise, the Internet has it all. As a starting point, the Production Music Association (pmatrmusic.com) operates an excellent website that lists several dozen members and associates, including Element Music, 5 Alarm Music, 615 Music, 501 Music, AP Music, Brand X Music, Beattie Works, Cezame Music, Clear Music, Cue Music, DowNet Music, FirstSound, Immediate Music, KillerTracks, Litchfield Entertainment, Manhattan Production Music, Megatons Production Music, Music Beyond, Non-Stop & Beyond, StockMusic and Video Copilot.

As mentioned, most library cues come with a variety of 15-/30-/60-second cut-downs, but unless you work in advertising, promos and/or trailers, you'll undoubtedly need something other than these lengths. One of the good things about library music is that much of it was composed with editing in mind. AP Music, for example, offers a specially assembled collection of cues that are modular and can be pieced together into whatever sequence you need—a big open, for example, to a narrative underscore, to a transition break, to a button end and so on. Also, several libraries—most notably SmartSound and MAGIX—are set up with editing software, some of which also is available online either as a freebie or for purchase.

SmartSound's SonificPro scoring software is a unique library that lets users pick from numerous songs and albums, with tools for trimming these tracks to custom lengths; a very useful Final Cut Pro plug-in handles the task of automatically fitting cuts to an existing timeline, with each edit forming a perfect beginning, middle and ending to a quoted accuracy within 0.1 seconds. Similar is MAGIX Music Maker MX, which offers, via an online site, a large number of customizable tracks that can be used as sound building blocks to develop a complex music score without prior skills. AP Music's Quantum Tracks also allows tracks to be customized, including intro, loop and end clips, which can be edited into various combinations of cues that are compatible with Final Cut, Media Composer, Pro Tools and other editing software.

**ADVICE FROM THE LIBRARIES**

VP/General Counsel Cassie Lord considers that 5 Alarm’s main appeal is quality and variety. “Since we also represent 60 other music companies from around the world, a client gets a composer’s take on a style interpreted from his corner of the globe. Our primary business is film and TV, but we also do a lot of commercials and trailers. Our libraries include around 170,000 titles. Licensing fees are per use, but many times, we negotiate blankets so that a client can use as much music as they need for a set price. All of our music is online with a search engine powered by Soundminer. We also have offline hand drives with search engines for those clients who don’t have access to the Internet. Frequently, we help our clients solve their musical problems, if it isn’t in the library, we’ll create it for them for much more than the normal licensing fee.”

Since Cruxial Music’s library represents independent artists, “The majority of our catalog is song-based,” explains Aaron K. Davis, VP of music and licensing at MusicBox, a division of ole. “We originated in programming, whereas our competitors originated in short-form. Nearly all of the prominent music libraries got their start by catering to short-form production—promos, commercials, etc.—because, at the time of their conception, most in-show music was composed with original music. As the TV industry fragmented, thanks to new channels available via cable and satellite, production/show budgets dropped, making a library a more

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necessary source. Presently, we offer about 35,000 tracks in genres that serve film trailers, TV/in-show commercials, on-air promos and corporate/industrial productions. Our music is available for license in perpetuity—or for termed uses—and can be cleared on a ‘per-use’ basis, on a per-project/production blanket basis or via an annual blanket license.”

According to Ontario, Canada-based Westar Music’s Peter Alexander, “The library offers 3,000 distinct themes and 11,000 tracks available on CD, online or on hard drive, with 25 distinct categories, including corporate, sports, dance, country and classical.” The online service also offers access to 70,000 sound effects from the firm’s sister company, Sound Ideas. “Music is available as needle-drop or via an annual blanket license; our online licensing means that every track you purchase can be used in an unlimited number of different productions—you can also make an unlimited number of copies of your productions. No additional or separate music licensing is required if you edit your original production to add more music or create a version of the production in another language. And because Westar Music is relatively new, [users] will not select music and then hear it in other productions.”

Mel Lambert is principal of Media&Marketing, a Los Angeles-based consulting service for the media and entertainment industries. Merelyn Davis is an experienced music editor who has used music libraries on such productions as Dream On, Friends and The Drew Carey Show.

One library that falls outside the conventional library paradigm is Broadjam, which is based on a contribution model in which artists submit songs and then track the decision-making process, seeing when the song was auditioned, their profile viewed and then which songs were selected or are under consideration. If a song isn’t licensed for a project, but another Broadjam member was successful, a link to that song lets the contributor know what was licensed and learn from the process. All music-licensing submissions will be heard by the person providing the opportunity before they make a final decision; the library guarantees this capability or refunds the artist’s submission fee, stating that “All music licensing opportunities on Broadjam are open to every musician that wants to be considered, making it a level playing field for all.” Reportedly, each day more than 100 music-licensing opportunities are made available, covering various styles and genres.