2.2 Sourcing Music and Sound Effects

Let's consider your options here one at a time. For audiobooks and dramas only use the first three as they can be used legally for commercial means without any financial cost.

1. Foley and Original Music.

The trickiest but most rewarding route. It's by far the one that the SRA judges appreciate the most. Foley is the term for creating your own sound effects. It's a challenging area, and our equipment won't be particularly good at it.

Original music is possible. Bath has a lot of talented student musicians and music societies. However, you need to establish a good working relationship with them, and be encouraging and clear about what type of music you'd like them to aim towards. You might be able to set up a recording session in Studio 1 by consulting URB's Station Manager.

For our original series, "Crowe", the Foley designer and music composer was Adam Jackson. He wanted us to be clear about what actions would be happening in the scenes where the music would be played to get the mood right, and we also sent him example pieces of music as inspiration. He was bloody good.

2. Creative Commons Attribution 0

The most efficient route. Attribution 0, or public domain sounds, mean that you don't have to credit the composer. They have waived their copyright. These are perfect for student radio projects because you can keep your end credits precise with only student names. The SRA only really wants entries that are made by and feature students, so Attribution 0 is good.

There's two good websites for these.

For Public Domain Music: *musopen.* These are all classical compositions. Double check when downloading, but they should be public domain.

For Attribution 0 Sounds: *freesound.org.* You can create an account on Freesound for free. Search for the type of sound that you want, and then filter your results to only include Creative Commons Attribution 0 sounds. URB's copies of Audition only tend to reliably recognise WAV and MP3 format files. More recent versions of Audition such as CC can also recognise FLAC and AIFF.

All of our big projects that started after the formation of RavenTales this year used Attribution 0 sounds. We actually remastered one our first projects, The Interview, from Attribution 3 to purely Attribution 0. The remastered version was renamed Assessment Day, broadcast, and submitted for SRA entry.

You could make a hybrid with original Foley/music and Attribution 0 stuff. Our series Crowe uses some Attribution 0 sounds for basic actions, but additional Foley and all of the music were original compositions by Adam Jackson.

3. Creative Commons Attribution 3

The quick route for bulk projects such as an audiobook series. Attribution 3 *music* is sort of a grey area as to whether or not the SRA judges mind it (we'll see after we get feedback on this year's entries). In stark contrast, DON'T use Attribution 3 *sound effects* for a project unless you know that you're never going to submit it to the SRA.

For either of these you need to credit the composer. The websites you get these from usually state how the composer is to be credited, though it tends to be "in a manner suitable to the medium". For radio, that tends to be in the end credits. Check though.

Here's two examples of Attribution 3 websites.

For Attribution 3 music: *Incompetech.* Kevin MacLeod's compositions on this website have been exceptionally popular for use in indie game development. He's the best at what he does. There's a huge range of genres available. We used incompetech music for three of our SRA entries this year: Assessment Day, Glass Mannequins, and RavenTales Audiobooks. I'd personally keep using incompetech for audiobooks.

For Attribution 3 sounds: *SoundJay.* You could also use freesound.org, and filter results to include only Attribution 3. Seriously though, just don't bother with either of these. Find Attribution 0 sounds.

4. Others

If you're making a documentary, you don't need to worry so much about using licensed music. You can use famous songs or pieces of backing music. You can also check out all of our available instrumental tracks and V Production Tracks in our Production Library in URB's Q Drive. The hard copies of the V Production Library CDs are in 1449AM URB Studio 3. Most student radio stations do this for documentaries and news shows. Just make that these are all timestamped correctly when you later upload the Documentary to Mixcloud.

Also, for documentary transitional sound effects look in the Q Drive under Effects. You'll find some decent ones under New FX>Sliced. This isn't an option for audiobooks and dramas.