

STANDARD CONTRACT FOR LIVE PERFORMANCE BY MUSICIANS

HIRER (person or company name) _____

Trading as (name of business and ABN) _____

of (address) _____ (hmv/fax phone) _____

(mobile) _____ (email) _____ (fax) _____

AND

ARTIST/BAND LEADER (name) _____
Reference to Artist is also to Band Leader. If more than one person, the Band Leader acts as agent for personnel listed at Schedule A (reverse side)

of (address) _____ (hmv/fax phone) _____

(mobile) _____ (email) _____ (fax) _____

AGREEMENT TO ENGAGE ARTIST The Hirer agrees to engage the Artist on the terms of this agreement

1(a) Appearing as _____ (name of Act/ Band)

1(b) To Perform _____ (description of performance)

1(c) To provide the performance there will be _____ (No. of Musicians and Crew ("personnel") listed at Sch. A

PERFORMANCE VENUE AND TIMES If a residency (more than 1 booked gig) then list dates at Schedule B (reverse side)

2(a) At _____ (venue and full address)

2(b) On _____ (date) or as set out in Sch. B for performance from _____ (time) to _____ (time)
or for a period of _____ (less breaks)

TRAVEL: TRANSPORT, ACCOMMODATION AND MEALS is included in Final Total unless one of the following options completed:

3(a) The Hirer will pay a travel total of \$ _____ (incl GST) to cover all personnel travel, equipment transport, personnel accommodation and meal costs, which will be arranged by the Artist. Travel total to be paid no later than 5pm on _____ (date)

3(b) The Hirer will transport all equipment and provide travel, _____ night/s accommodation per person and _____ meals per person per day for personnel. Confirmation in writing of these arrangements and all tickets, accommodation and meal vouchers to be provided by 5pm on _____ (date)

CONFIRMATION OF PERFORMANCE

A booking is not confirmed by the Artist until in receipt of signed contract. The Hirer agrees to confirm performance by returned signed copy of the contract (via mail or fax) at least 7 days before the performance date.

CANCELLATION OF PERFORMANCE

The performance may only be cancelled by written notice received by the other party, no less than 7 days 14 days 21 days or 28 days before the performance date/s at clause 2(b). (Circle appropriate choice).

Standard Sample Performance Contracts Musicians

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Standard Sample Performance Contracts Musicians:

The Enterprising Musician's Guide to Performer Contracts David R. Williams, 2017-11-01 The Enterprising Musician's Guide to Performer Contracts is an empowering resource that provides detailed plain language explanations of the clauses commonly found in legal agreements such as engagement gig contracts artist management contracts and producer agreements Musicians from all musical styles will be able to decipher contracts offered to them and improve terms to their benefit In clear detail David Williams dissects the most common clauses in performer contracts revealing how to avoid pitfalls and properly amend content to address each musician's needs Seasoned performers emerging artists and music students of all levels will find this handy volume an invaluable compendium of conflict free guidance as they navigate their careers in the music industry

The Self-Promoting Musician Peter Spellman, 2008-12-01 Berklee Guide This updated second edition will teach you how to take charge of your musical career with crucial do it yourself strategies Filled with empowering resources and tips for self managed musicians including How to write a business plan create press kits sharpen your business chops Using the Internet to promote your music How to customize your demos for maximum exposure Secrets to getting your music played on the radio 12 things you can do to get the most out of every gig The most comprehensive musician's resource list on the planet updated continually online

Performers' and Performance Rights in Sound Recordings United States. Congress. House. Committee on the Judiciary. Subcommittee on Intellectual Property and Judicial Administration, 1994

Continuum Encyclopedia of Popular Music of the World, Volume 1 John Shepherd, David Horn, Dave Laing, Paul Oliver, Peter Wicke, 2003-03-06 The Bloomsbury Encyclopedia of Popular Music Volume 1 provides an overview of media industry and technology and its relationship to popular music In 500 entries by 130 contributors from around the world the volume explores the topic in two parts Part I Social and Cultural Dimensions covers the social phenomena of relevance to the practice of popular music and Part II The Industry covers all aspects of the popular music industry such as copyright instrumental manufacture management and marketing record corporations studios companies and labels Entries include bibliographies discographies and filmographies and an extensive index is provided This and all other volumes of the Encyclopedia are now available through an online version of the Encyclopedia https://www.bloomsburypopularmusic.com/encyclopedia/work/docid/BPM_reference_EPMOW A general search function for the whole Encyclopedia is also available on this site A subscription is required to access individual entries Please see <https://www.bloomsburypopularmusic.com> for librarians

[Artist Management for the Music Business](#) Paul Allen, 2014-07-17 With the evolution of the music business and the shifting influence of large record labels the artist manager is now more than ever at the center of an artist's career Artist managers are tasked with keeping abreast of the music industry and supporting the artists under their management while simultaneously managing their own careers Including key industry insights exclusive planning guidance management tools and strategies for a successful career Artist Management for the Music Business has the tools to support any new or

experienced artist manager Through its analysis of over a dozen case studies lessons and contract examples author Paul Allen provides a focused look at managing artists careers This follow up to the best selling second edition features a new chapter on entrepreneurship including detailed information on how to run an artist management enterprise as a business and includes coverage of anticipating risks reacting to challenges and basic money management The chapter also contains additional sections on the effective use of social media the Web and handling online promotion For additional resources visit the book s website at www.artistmanagementonline.com [The Self-promoting Musician](#) ,2000-01-01 Take charge of your career with these do it yourself strategies for independent music success Peter Spellman the Director of the Career Development Center at Berklee gives tips on how to write a business plan create press kits use the Internet to boost your career customize your demos for maximum exposure get better gigs and airplay network successfully and create the industry buzz you need to succeed A must read for every aspiring musician [Computer Analysis of the Auditory Characteristics of Musical Performance](#) Jack J. Heller,Warren C. Campbell,1972 [Music Law](#) Richard Stim,2024-10 The most complete guide to the law and business of music Updated regularly to keep pace with a rapidly evolving industry **Artist Management for the Music Business 2e** Paul Allen,2012-10-12 Artist Management for the Music Business provides clear in depth information on what to do as an artist manager and how to do it preparing the reader for the realities of directing the careers of performers in the risky but rewarding music business The book prepares the reader for a successful career looking at the application of classic management theory to artist management featuring profiles of artist managers an exclusive and detailed template for an artist career plan and samples of major contract sections for artist management and record deals Updated information including a directory of artist management companies is available on the companion website Artist Management for the Music Business is written for record industry employees who want to know both what to do as a professional artist manager and how to do it as well as for all students studying music business or industry programs Key industry insight for both the new and experienced artist managers Exclusive planning and management tools Successful career strategies for managers and the artists they manage Fully cited text from literature personal interviews and personal experience of the author Career and business planning for the artist manager including fully detailed and exclusive career plan template for an artist *The Enterprising Musician's Legal Toolkit* David R. Williams,2020-09-15 The Enterprising Musician s Legal Toolkit is a guide for navigating the foundational decisions to effectively launch and successfully operate a creative enterprise Using accessible language the book demystifies business and legal jargon and empowers entrepreneurial musicians through step by step instructions Expanding upon The Enterprising Musician s Guide to Performer Contracts David R Williams addresses For profit legal structures including sole proprietorships partnerships limited liability companies and corporations Alternative business models such as nonprofit organizations and newer hybrid structures B Corps L3Cs and Social Purpose Corporations Compliance matters How to protect your interests in artistic collaborations Music licensing

income streams Copyright basics including steps for federal registration The book also contains annotated samples of commonly used music industry contracts including independent contractor agreements non disclosure confidentiality agreements commission agreements releases and more Music Business Handbook and Career Guide David Baskerville,Tim Baskerville,Serona Elton,2022-11-16 The Thirteenth Edition of this powerhouse best selling text maintains its tradition as the most comprehensive up to date guide to the music industry in all of its diversity Readers new to the music business and seasoned professionals alike will find David Baskerville Tim Baskerville and Serona Elton s handbook the go to source regardless of their specialty within the music field Music Business Handbook and Career Guide is ideal for introductory courses such as Introduction to the Music Business Music and Media and other survey courses as well as more specialized courses such as the Record Industry Music Careers Artist Management and more The fully updated Thirteenth Edition includes a comprehensive discussion of the streaming revolution where this predominant form of music consumption stands today and is heading in the future Rapid changes in music licensin are addressed and how they impact creators musical work performance licensing compulsory and negotiated mechanicals and sound recording licenses The new edition also analyzes the changing picture of music video and shows how music video has been upended by on demand streaming Lastly there is all new coverage of COVID 19 and how the concert industry has been impacted as well as digital advances that have been made *Library of Congress Subject Headings* Library of Congress,Library of Congress. Office for Subject Cataloging Policy,1991 **Resources in Education** ,1994 **Highlights in Performance Science: Music Performance Anxiety** Oscar Casanova,Michiko Yoshie,Patrick Gomez,Katarina Habe,2023-12-19 VIEW BOOK DETAILS We are pleased to introduce the collection *Frontiers in Psychology Highlights in Performance Science Music Performance Anxiety* Music performance anxiety MPA has been defined as the experience of marked and persistent anxious apprehension related to musical performance For musicians performing in public is a demanding activity and the MPA can cause potential debilitating effects on their career and health regardless of age gender experience practicing time and music genre A greater understanding of the predicting factors of MPA has implications not only for theories of MPA but also for its prevention and management and more broadly for teaching and learning This collection will welcome and showcase a selection of articles about Music Performance Anxiety MPA authored by leaders in the field The work presented here highlights the broad diversity of research performed across the Performance Science field and aims to put a spotlight on the main areas of interest This collection aims to further support Frontiers strong community by shining a spotlight on our authors highly impactful research *The Performance Rights In Sound Recordings Act of 1995* United States. Congress. Senate. Committee on the Judiciary,1996 **New Theatre Quarterly 38: Volume 10, Part 2** Clive Barker,Simon Trussler,1994-07-14 One of a series discussing topics of interest in theatre studies from theoretical methodological philosophical and historical perspectives Musical Standard ,1923 *Kohn on Music Licensing* Al Kohn,Bob

Kohn,2010-01-01 Whether you are a music publisher or songwriter looking to maximize the value of your music catalog or a producer ad agency or internet music service seeking to clear music rights for products performances and other uses the new Fourth Edition of Kohn On Music Licensing offers you comprehensive and authoritative guidance Written by experts with over 70 years of combined hands on experience this one of a kind resource takes you through the various music licensing processes type by type and step by step In clear coherent language they provide detailed explanations of the many kinds of music licenses identify the critical issues addressed in each and offer valuable strategy and guidance to both rights owners and prospective licensees Kohn on Music Licensing Fourth Edition Walks the reader through the history of the music publishing business from Tin Pan Alley to the user generated content phenomena of the present Dissects the songwriter agreement providing the reader with a clause by clause analysis and offering the best negotiating strategies to achieve the best possible outcome for their clients Guides the reader through the complexities of co publishing agreements administration agreements and international subpublishing agreements with a report on the rapidly changing music licensing landscape in Europe Takes on the intricacies of licensing music in sound recordings from the traditional CD format to the newer delivery methods including downloads streams ringtones and ringbacksand including the rates and terms used in the U S Canada and the United Kingdom Confronts the pitfalls of licensing music for audiovisual works synchronization licenses using history as a guide from the early talkies through streaming internet content Explores new media and its impact on the licensing process Technological developments have forced the industry to rethink licenses when dealing with videogames computer software karaoke and digital print including downloadable sheet music lyric database websites and digital guitar tabs Sizes up the digital sampling controversy and offers up suggestions for negotiating licenses for digital samples Explores the ever evolving concept of Fair Use and its application to the music industry Provides the reader with a look at the landscape of licensing fees including and going ratesand for synch print radio andclearandquot a license Advice on maximizing the value of your music copyrights Formalities of licensing Duration of copyright renewal and termination of grants Typical fees And much more Every chapter of Kohn on Music Licensing has been completely updated in this expanded Fourth Edition New topics include New mechanical license fee regimes including rates for ringtones and on demand streaming for U S Canada and U K New webcasting rates in the U S Canada and U K All new chapter on User Generated Content and the new YouTube agreements Print License chapter now discusses terms for digital print digital guitar tabs etc Synch License chapter now covers terms for downloading and streaming of video International sub publishing chapter now explains the rec

Advanced Musical Performance: Investigations in Higher Education Learning Ioulia Papageorgi,Graham Welch,2016-03-23 To reach the highest standards of instrumental performance several years of sustained and focused learning are required This requires perseverance commitment and opportunities to learn and practise often in a collective musical environment This book brings together a wide range of enlightening current psychological and educational research

to offer deeper insights into the mosaic of factors and related experiences that combine to nurture and sometimes hinder advanced musical performance Each of the book s four sections focus on one aspect of music performance and learning musics in higher education and beyond musical journeys and educational reflections performance learning and developing expertise and professionalism Although each chapter within its home section offers a particular focus there is an underlying conception across all the book s contents of the achievability of advanced musical performance and of the important nurturing role that higher education can play particularly if policy and practice are evidence based and draw on the latest international research findings The narrative offers an insight into the world of advanced musicians detailing their learning journeys and the processes involved in their quest for the development of expertise and professionalism It is the first book of its kind to consider performance learning in higher education across a variety of musical genres including classical jazz popular and folk musics The editors have invited an international community of leading scholars and performance practitioners to contribute to this publication which draws on meticulous research and critical practice This collection is an essential resource for all musicians educators researchers and policy makers who share our interest in promoting the development of advanced performance skills and professionalism *Subject Headings Used in the Dictionary Catalogs of the Library of Congress* Library of Congress, Library of Congress. Subject Cataloging Division, 1966

Unveiling the Magic of Words: A Report on "**Standard Sample Performance Contracts Musicians**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Standard Sample Performance Contracts Musicians**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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