

# **Live Music Contract**



# The Agreement

This Live Music Contract (the "Agreement") is made and entered into as of May 27, 2028, by and between:

| Client                             | Performer                          |
|------------------------------------|------------------------------------|
| TuneSmith Creations                | The Harmonic Quartet               |
| Address: 789 Orchestra Street,     | Address: 873 Liberty Street,       |
| Harmony, CA 90210                  | Montgomery, AL 36109               |
| Phone: 725-320-2997                | Phone: 218-237-5684                |
| Email: mail@tunesmithcreations.com | Email: contact@harmonicquartet.com |

## The Event

Date: June 15, 2028

Location: 789 Orchestra Street, Harmony, CA 90210

Event Type: Corporate Gala

Performance Duration: 7:00 PM - 10:00 PM

Setup Time: 5:00 PM

# Payment

Total Fee: \$3,000

Deposit: \$1,000 (due upon signing this Agreement)

Balance: \$2,000 (due on the date of the Event)

Payment Method: Bank Transfer

# **Musictican Live Performance Contract Sample**

**Kevin F. McCarthy** 

#### **Musictican Live Performance Contract Sample:**

Music is Your Business Christopher Knab, Bartley F. Day, 2007 This book takes the mystery out of the music business Music Is Your Business tells you who does what in the music industry Music industry veteran Christopher Knab s honest no nonsense information will empower you to market and promote your music whether you re an experienced performer or just starting out Learn how to attract distributors get radio airplay negotiate offers and create a demand for your music with topics like Con Jobs Watch Out for the Flim Flam Man 10 Reasons Why Musicians Fail and How Not To What A R Reps Do and Online Music Retailing Straight to the point legal chapters by entertainment attorney Bartley F Day include Filing Copyright Applications Trademarking Band Names and Making Sense of Recording Industry Contracts A sample distributor one sheet band tour and work schedule band bio and more Newly revised updated and 100 pages longer the 3rd edition of Music Is Your Business is essential for independent musicians and record labels Artist Management for the Music Business Paul Allen, 2012-11-12 Allen prepares you for the realities of successfully directing the careers of talented performers in the high risk high reward music business You will learn to prepare yourself for a career in artist management and then learn the tools to coach lead organize time manage finances market an artist and carve out a successful career path for both yourself and your clients The book features 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 at the book s companion website A peer reviewer for Artist Management for the Music Business proclaimed this is going to be an excellent text It contains many unique insights and lots of valuable information This is essential reading for managers students and artists in the music business 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 Musician's Business & Legal Guide Mark E. Halloran, 2001 For courses in Overview of

the Music Industry Copyright and Publishing Recording and Merchandising Major and Independent Levels Performing and Marketing Your Music and Managers and Agents Definitive in scope and written specifically for musicians and songwriters by top professionals currently working in the industry this text demystifies the music business and the indecipherable body of law which shapes it and provides substantive information on actual practices with clause by clause commentaries on all major contracts in the industry Musicians' & Songwriters' Yearbook 2008 Jonathan Little, Katie Chatburn, 2007-07-31 This essential black book to the music industry lists contact names and vital practical advice for producing selling and performing your music This expanded edition includes new articles on How to Approach a Performance How Vocal Performers Communicate Recording Acoustic Instruments The Basics of DJ Technique The Role of the Musical Director The A R Department and Setting up a Studio Includes information on the Flow of Royalties New Business Models for Deriving Income Music industry acronyms and terminology Among the many expert contributors Pete Kirtley Ivor Novello winning songwriter and producer Spice Girls Misteeg Gareth Gates Steve Levine Grammy Award winning producer Culture Club The Beach Boys Colin Emmanual Producer Jamelia Jim Jomoa professional DJ Ben Challis music lawyer Glastonbury Keith Lowde Former Deputy Chairman Music Copyright Protection Society Sharon Woolf songwriter and vocalist Fatboy Slim Liberty X JoJo Gould Editor of Music Business Journal Jen Moss Music Consultant Boosey Hawkes Adrian Winman Record and Games Producer The foreword is by John Kennedy Chairman CEO International Federation of the Phonographic Industry The Musician's Business and Legal Guide Mark E. Halloran, 2008 Advises would be musicians on getting started obtaining Musical Standard, 1923 copyrights selecting managers and related matters American Musician and Art Journal, 1913

Entertainment Industry Contracts Donald C. Farber, Craig W. Harding, 1986 An authoritative form book with expert quidance on negotiating drafting contracts in the major areas of the entertainment industry including entertainment software 9 Volumes The Performing Arts in a New Era Kevin F. McCarthy, 2001 This book examines recent trends in the performing arts and discusses how he arts are likely to evolve in the future It is the first book to provide a comprehensive overview of the performing arts including analysis of opera theater dance and music in both their live and recorded forms Theauthors focus on trends affecting four aspects of the performing arts audiences performers arts organizations and financing and offer a vision for the future The book discusses the implications of current and likely future developments and considers public policy issues such as publicfunding for the arts **Straight Ahead** Marty Khan, 2004 American Jurisprudence Legal Forms ,1971 **Software-Based Extraction of Objective Parameters from Music Performances** Alexander Lerch, 2009-04 Doctoral Thesis Dissertation from the year 2008 in the subject Musicology grade 1 0 Technical University of Berlin 259 entries in the bibliography language English abstract Different music performances of the same score may significantly differ from each other It is obvious that not only the composer's work the score defines the listener's music experience but that the music performance itself is an integral part of this experience Music performers use the

information contained in the score but interpret transform or add to this information Four parameter classes can be used to describe a performance objectively tempo and timing loudness timbre and pitch Each class contains a multitude of individual parameters that are at the performers disposal to generate a unique physical rendition of musical ideas The extraction of such objective parameters is one of the difficulties in music performance research This work presents an approach to the software based extraction of tempo and timing loudness and timbre parameters from audio files to provide a tool for the automatic parameter extraction from music performances The system is applied to extract data from 21 string quartet performances and a detailed analysis of the extracted data is presented The main contributions of this thesis are the adaptation and development of signal processing approaches to performance parameter extraction and the presentation and discussion of string quartet performances of a movement of Beethoven's late String Quartet op 130 

This Business of Music M. William Krasilovsky, Sidney Shemel, 2000 This new edition addresses such important issues as the implication of MP3 the Copyright Term Extension Act union treatment of digital music and much more 

Irish folk music studies ,2001

Representation, Discourse & Desire Patrick Fuery,1994 Internet Law and Business Handbook J. Dianne
Brinson,Mark F. Radcliffe,2000 This practical reference uses simple language and clear explanations to help businesses and individuals with all aspects of Internet usage including setting up business Web sites and personal home pages putting existing material online creating material specifically for the Internet using material found on the Internet e commerce and educational aspects of the Internet Music Law Richard Stim,1998 Music isn t just an arm form it s a business Whether you are looking for a manager recording an album budgeting a tour or insuring your vintage guitar you need solid information to make the right business and legal decisions Otherwise your band could be left in the wings Music law is the guide you need to run your band s business like a pro Back cover Continental Shift Elizabeth Jacka,1992 Derived from papers delivered at the Continental Shift Conference in August 1992 which examined some of the cultural effects of globalisation Topics discussed include cultural markets television in the Latin world world music and vectoral analysis of the global media event Of interest to media analysts academics policy makers and teachers The eight contributors are academics and writers in fields such as sociology and communications Includes references for each paper and notes on contributors

Currency Companion to Music and Dance in Australia John Whiteoak, 2003 This publication is unique in its comprehensiveness and recognision of cultural diversity and a broad notion of community It covers the history of concert music opera ballet music teaching composition instruments venues union activity Aboriginal music and all forms of popular and folk music and dance It embraces the wide variety of immigrant influences from Europe America and particularly the Pacific There's sound art computer music electroacoustics belly dance debutante balls subcultures music videos and much more Over two hundred academics practitioners and private researchers from all parts of Australia and beyond are among this book's contributors

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• Interactive and Gamified eBooks

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