New York University  
Tisch School of the Arts  

Music Licensing Lab  
Business Elective [2 credits]  
The Clive Davis Institute of Recorded Music  
Fall 2016  

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Wednesdays: 6:20pm - 9:00pm  
Location: Silver Center, Room 403  
Office Hours: Schedule directly with me.  

PRE-REQUISITE  
For majors: REMU-UT 1202 Introduction to Music Business, with a grade of C or better.  

DESCRIPTION  
Music supervision and music licensing are two of the hottest topics in the music business. This class will introduce you to the creative, financial, legal, and technical sides of music supervision as well as teach you the nuts and bolts of music clearance and licensing. We will look at the many different facets of a music supervisor’s job, and the services they provide for all types of media projects, including film, television, advertising, video games, online/apps, and more. If you aspire to have a career as a music supervisor, licensor, publisher, artist, songwriter, composer, producer, and/or creative entrepreneur, this course is for you. Some of the topics include: breaking into the field, opportunities for music placement, how to pitch and get your music placed, different parties involved in all sides of the licensing transaction. You will be exposed to complex business challenges that music supervisors face and learn the mindset and strategies needed to successfully overcome. Through readings, discussions, lab assignments, and case studies like Straight Outta Compton and Broad City, as well as interactions with special guests, you will gain a real-world understanding of the music supervision field as well as the many opportunities that music creators, and rights owners can leverage to take their career to the next level by understanding music licensing.  

OBJECTIVES  
To understand the essential elements of music supervision.  
To comprehend music rights and clearances.  
To develop a skill set for licensing music.  
To examine successful methods of, and current obstacles to, music supervision and licensing.  
To study all platforms from tv and film, to advertising, as they relate to music licensing.  

READING
You will also receive emails with links to articles and viewing assignments.

**COURSE REQUIREMENTS**
You must do the reading and view material on the dates assigned. The readings and viewings are essential to the course and will be featured in our discussions, exams, etc. Anything from the assigned viewings, readings and/or discussions may appear on the Midterm and Final. You will also be tested on guest speakers’ insights and comments.

The class email is: musiclicensing-group@nyu.edu and we will use this for all assignments, viewings, weekly discussions, news, and updates.

**GRADING**
Grading will be determined as follows:

- Participation: 10%
- Lab Assignments: 50%
- Final Project: 40%

**TEACHING STYLE**
Classes will be conducted in lecture-style, with notes provided on the dry erase board. Background information on topics, examples, case studies, and class guests will be supplied via class email (where constructive discussion will be encouraged and welcomed) ahead of time. Student engagement will be solicited in a discussion setting with recaps and follow-up topics to be announced.

**ATTENDANCE, CLASS CONDUCT + LATENESS POLICY**
Regular attendance for all classes is mandatory. Greater than 3 unexcused absences should result in severe penalties or automatic failure. You are expected to attend every class and arrive on time prepared to work. If you are running late, please let me know in advance. Only medical or genuine emergency excuses are accepted for missing a class. If you miss a class, please get the class notes from a fellow student. If you miss a guest speaker, please get as much information as possible from your fellow students on what you missed. Bring anything with you that you’ll need to take notes. Come ready to engage and offer your thoughts and ideas. Late work will not be accepted unless by prior arrangement on a case-by-case basis. Please just communicate with me if you are having problems or need anything.

**STATEMENT OF ACADEMIC INTEGRITY**
Plagiarism is presenting someone else’s work as though it were your own. More specifically, plagiarism is to present as your own: A sequence of words quoted without quotation marks from another writer or a paraphrased passage from another writer’s work or facts, ideas or images composed by someone else.

**STATEMENT OF PRINCIPLE**
The core of the educational experience at the Tisch School of the Arts is the creation of original academic and artistic work by students for the critical review of faculty members. It is therefore of the utmost importance that students at all times provide their instructors with an accurate sense of their current abilities and knowledge in order to receive appropriate constructive criticism and advice. Any attempt to evade that essential, transparent transaction between instructor and student through plagiarism or cheating is educationally self-defeating and a grave violation of Tisch School of the Arts community standards. For all the details on plagiarism, please refer to page 10 of the Tisch School of the Arts, Policies and Procedures Handbook 2014-2015, which can be found on the NYU Tisch Student Affairs webpage.

ACCESSIBILITY
Academic accommodations are available for students with documented disabilities. Please contact the Moses Center for Students with Disabilities at 212 998-4980 for further information.

MOSES CENTER FOR STUDENTS WITH DISABILITIES
The Henry and Lucy Moses Center for Students with Disabilities provides comprehensive services and programs for qualified undergraduate and graduate students with hearing and visual impairments, mobility impairments, learning disabilities, and attention deficit disorders, chronic illnesses, and psychological impairments. The Moses Center functions to determine qualified disability status and to assist students in obtaining appropriate accommodations and services. Services provided are designed to encourage independence and self-advocacy, backed by a comprehensive system of supports. Students seeking accommodations in your course must present a letter from the Moses Center documenting appropriate accommodation to you during the first few weeks of the semester. More information on this can be found at the Moses Center for Students with Disabilities website.

USE OF ELECTRONIC DEVICES
It is imperative that phones and computers are put away during class, unless they are being used to take notes.

CLASS SCHEDULE (Guests are subject to change due to scheduling):

Class 1: Overview [Sep 7th]
Course/Syllabus/Student introductions
Why is music supervision and licensing important
Buyers vs. Sellers
Music Supervision vs. Music Licensing
Keywords: clearance, cues, sides, work-for-hire, demo love
Lab Assignment 1
Reading: Chapters 1-3

Class 2: The Business [Sep 14th]
Sync: what does the term mean and how do we use it
Master + sync: how splits really work
Label + publishing examples
Cover songs and clearing samples
Keywords: all-in, both sides, one-stop, MFN

Lab Assignment 2
Reading: Chapters 4-7

Class 3: Legal Components [Sep 21st]
Example: Clearance breakdown of Empire State of Mind
Publishing 101
Royalties and synch royalties
PROs on the master + publishing sides
Derivative copyright: where is it heading
Keywords: pre-clearance, blanket

Lab Assignment 3
Reading: Chapters 8-11

Class 4: Rights + Fees [Sep 28th]
How to look up info via PRO databases
Publishing cont’d: let’s discuss the writer’s share
Music licensing agreements + more
Request letters, options + usages examples
Keywords: gratis, in-context
Special Guests: The Kobalt Synch Team

Lab Assignment 4
Reading: Chapter 12-15

Class 5: Music for Film [Oct 5th]
IMDB: Who are film music supervisors
How do film supervisors work with their directors
How does licensing work in films
Step deals for indie movies
Special Guest: Michael Hill

Lab Assignment 5
Reading: Chapter 16-18

Class 6: Music for Television [Oct 12th]
Writer, Pub, Master = Performance + Sync + Master Fees
Television cues, theme songs, walk-on songs
Ephemeral usage and how it works
Deadlines for clearances (i.e. live television)
Special Guest: Laura Ostler, Music Licensing for The Tonight Show @lauraostler

Final Projects Due Next Week!
Reading: Chapter 19

Class 7: Music for Advertising + Film Trailers + Video Games [Oct 19th]
How does music licensing in ads, trailers + video games differ
Building relationships in LA and more
Pitching etiquette + following up
Replacement songs + clearance terms review

Special Guest: TBD

[END CREDITS]

Lab 1

Pick 6 examples of syncs that you love!

What category is it? Film, tv, commercial, video game, online.
Describe the usage. Does the song play in the background? Is it end credits?
For how long does the song play?
Provide any other details you can. Was the scene filmed specifically with that song in mind?
i.e. Band playing it on camera.

Lab 2

Find the master and publishing info for each of the 6 songs in Lab 1. This isn’t easy but do as much research online as you can. You will be graded on effort.
Research the music supervisor for each of the above 6 syncs.

Lab 3

Select 3 of the 6 songs in Labs 1 -2. Find the publisher/writer splits for your newly selected 3 songs.

Lab 4

Let’s generate your license request letter:

Perp
All Media
Universe

Usage: Opening Credits
Usage: Background Vocals
Usage: End Credits

$10k for a hypothetical student film. This is an academic exercise only. Classroom use.

Lab 5:

1. Let’s figure out who you have to reach out to and send the letter.
2. Come up with replacement songs / alternates and put together a plan for them as well.
Final Project:

Let’s license your 3 songs. Get ballparks and confirmations.

** [Warner cues we will do together]