

AFTRA INFORMATION REGARDING "MULTIPLE TRACKING" VS. "SWEETENING"

DEFINITIONS:

Tracking, or "multiple tracking", means singing the same part again on a new track (electronic doubling is also considered tracking). For film and television, tracking is called "overdubbing".

Sweetening means singing a new part, like a harmony, background vocal part, etc. on a new track.

(NOTE: These terms only apply to tracks that are heard simultaneously.)

*If, for example, you record the same part three times for the purposes of compiling the 3 takes into one individual, final vocal track, that is only considered one track, for it sounds like only one voice. If, however, I hear all 3 tracks at once, that is **multiple tracking** (the original plus the two trackings).*

"Stepping Out" is when a background singer (S3 or greater) "steps out" to sing a solo part or duet, such as a harmony to melody, etc. That singer gets an additional S3 (or S9, etc.) payment for "stepping out" for **up to** 15 bars over the course of the entire song.

If, however, a singer steps out for **more** than 15 bars in total over the course of the song, that singer is considered a soloist or duet, and gets an additional **S1** payment, not an additional S3 payment.

In either case, the additional payment should appear as a separate line on the PC.

APPLICATIONS:

For RECORD dates/sessions:

Tracking (for RECORD dates, this **includes** any Sweetening) - singer is paid as if each overdub/tracking were an additional Side. Thus, if you sang S1 on a side and then doubled the part and sang a harmony a third above, you would receive three payments of \$188.75; one for the original track, one for the double, and one for the harmony. And if the song were four minutes long (which would mean you'd be paid 200% of \$188.75 for the basic track, or \$377.50, the additional 100% being for the song length running over 3.5 minutes in length), you'd get **TWO** additional payments also of \$377.50 each - one for the double on a song over 3.5 minutes and one for the harmony on a song over 3.5 minutes.

For TELEVISION and RADIO COMMERCIAL recording sessions:

(NOTE: These payments are "per commercial")

Tracking: S1 singer gets paid additional 50% of basic S1 rate for **unlimited** tracking.

S3 singer gets paid additional 50% of basic S3 rate for **unlimited** tracking.

Sweetening: S1 singer gets paid additional 100% of basic rate for **each additional** track of sweetening

S3 singer gets paid additional 50% of basic S3 rate for **unlimited** sweetening.

For TELEVISION & FEATURE FILMS/TV SERIES recording sessions:

Tracking: S1 singers gets paid additional 33.3% of applicable rate for unlimited tracking/overdubbing.

S3 singers get one additional scale payment for unlimited additional tracking/overdubbing.

Sweetening: S1 singers get one additional scale payment for unlimited additional sweetening tracks.

S3 singers get one additional scale payment for unlimited additional sweetening tracks.

Pension & Welfare: 11% of gross wages for all types of Motion Pictures, TV Films, etc., **demos** or masters.

(NOTE: ALL the above guidelines may change from year to year, subject to contract renegotiations.)

INFORMATION CONCERNING PC FORMS FOR JINGLES

*As you will see from the AFM and AFTRA web sites, the rules concerning advertisements (jingles) have some elements different from those for "sound recordings". **You need to understand these!** The actual rates we will use for our PC's are on the MP&E listing for "AFM & AFTRA RATES"*

For AFM: Go to www.local802AFM.org, click on "Wage and Contract Info", and then choose "Television & Radio Commercial Announcements". Review **ALL** sections! **NOTE the following:**

- Charges are **per hour** of session, with a minimum call of one hour and a **maximum number of three jingles** that may be recorded in a single hour. Each additional jingle **beyond** the first three requires an additional 20 minute segment overtime charge, even if it is recorded during that first hour.
- Overtime is billed in **20 minute** segments and is **proportional** to the basic hourly rate (1/3 of the hourly). This is therefore the rate that applies **per** jingle beyond the first three jingles recorded in any one hour.
- The rate for union "doubling" on a jingle is **30%** of **basic** sidemusician's scale (the basic one hour or one jingle rate) for the first double, 15% thereafter.
- EPW is a different rate from phonorecords.
- H&W is even **calculated** differently: it's a **combination** of (1) a set fee for original service (double that fee for two **or more** additional services in any one day) **PLUS** (2) a **% charge** of the **total scale wages**.
- "Initial use" charges, "reuse", "new use", and "dubbing" charges, etc. are important matters that apply in the outside world, but we will not cover them here.

AFTRA: Go to www.aftra.com, put arrow on "member information", slide down to choose "commercials" and across to "radio"; then click on "2006-2008 Extension to the 2003-2006 AFTRA Radio Recorded Commercials Rates". Review all 5 pages, but especially paragraphs 6.B and 21, and also 9. **NOTE:**

- Scale payments are **per jingle** or **per minimum session period**, whichever is greater. Payments **vary** based upon client, the number and types of markets in which the jingle will be run, etc. The normal default rate is listed under "Minimum Compensation – Session Fees" on page one. You should be aware of these, but we will use a rounded off figure listed in the homework. We will **NOT** cover the details of how the payments vary per market, etc.

Again, you should review ALL 5 pages of the rate detail.

- Minimum calls are usually one-hour, unless otherwise noted. We will use a one-hour minimum for our homework.
- For the Health & Retirement Fund fee, use 15%.
- NOTE:** While **vocal tracking** (repeating the same part on a different track, sometimes referred to by AFTRA as "multi-tracking" or "overdubbing") and **sweetening** (singing a new part, harmony, background part, etc.) are billed the same for "phonorecordings", they are treated **differently** in jingles:

Tracking: S1 **and** S3 singers get an additional 50% of the basic rate for **UNLIMITED** tracking **per jingle**.

Sweetening: S1 singers get an additional 100% of basic rate for **each additional track** of sweetening **per jingle**

S3 singers get an additional 50% of the basic rate for **UNLIMITED** sweetening **per jingle**.

STUDIO TIME Studio time for jingles is billed at **\$150 per hour**, a **higher** rate than for phone sessions.

JINGLE PC HOMEWORK

Calculate the costs and fill in the appropriate spaces on a PC form for the following **radio** "jingle" recording session. (As always, the language used here is studio language, which may not be the same as union wording.)

Remember!: Print out 2 copies of your **finished PC** and bring **both** to class - one to turned in for credit and one for you to mark up in class.

You book a minimum call session to record three 30 second radio jingles - that's **RADIO** jingles, all for the same client, and all for a 13 week initial run.

You hire five players. The session runs 40 minutes over.

The keyboardist, who is the leader for the session, plays piano for the basic tracks on all three jingles. She also overdubs an organ pad and a clavinet part on one of them (it's very retro). **NOTE**: for that jingle, **NONE** of these three parts are heard simultaneously - they each take place at different times in the jingle

The drummer, who plays drum kit on all three jingles, overdubs some congas on two of the jingles. The congas **ARE** heard simultaneously with the kit on both jingles.

(NOTE: Be sure to read the AFM notes carefully; look at the note about the maximum number of jingles that are allowed to be recorded per hour, H&W calculations, etc.)

You then book two back-to-back one-hour vocal sessions for these radio jingles. In the first hour, one singer sings lead on all three jingles and sings two different harmony parts on one of the jingles.

In the second hour, five back-up vocalists come in and sing back-up parts on two of the jingles, *triple-tracking* their parts on both jingles (meaning they sing the same parts three times for thickening).

IMPORTANT !!!

-For AFM:

To make the arithmetic easier, **use a sidemusician per hour rate of \$120** and calculate any doubles, etc. from that \$120 rate.

Use 15% for your EPW rate, not the rate listed at the AFM site.

For H&W calculations, use 2% and \$15, not the rate listed at the AFM site.

Go to the www.local802afm.org website for H&W rules and to review information and policies.

You do NOT need to include "initial use" fees or "reuse" fees in your calculations.

-For AFTRA: Rates can get very complicated, so use the following rates:

(NOTE: These are per jingle or per hour rates, whichever is greater!

S1 (1 or 2 persons): **\$300.00**

S3 (3 - 5 persons): **\$200.00**

Contractor (3 - 5 persons): **\$100.00.**

Use 15% as the benefits rate to make that math easier

-For PC's: Fill in the studio time charges, rounded off to the nearest hour, and billed at **\$150/hr.** Other expenses listed including cartage, are NOT required for this homework.

- CALCULATIONS DETAILS for PC Jingle Homework -

AFM Payments:

The 4 non-leader musicians on this "J+2OT" or "J 1:40" jingle session each get a scale payment of \$200.00 (\$120 for the first hour + \$80.00 for 40 minutes of overtime, which is 2 x \$40.00).

Their H&W payment is \$15 **plus 2%** of scale (\$4.00) = \$19.00

(NOTE: We have not discussed initial use in class in any detail, so don't worry about it.)

<i>Session type + hrs.</i>	<i>Total wages</i>	<i>Doubling</i>	<i>EPW</i>	<i>H&W</i>	<i>Total</i>
J+2OT(J1:40)	\$200.00	- 0 -	\$30.00	\$19.00 =	\$239.00

The keyboardist (she's the leader), gets double the above wages, plus union "doubling" fees for the organ and clav overdubs, **30%** of **sidemusician's** scale for the first double and **15%** for the second, for a total of 45% of \$200.00 = \$90.00. The H&W payment is **double** the \$15 sidemusician's H&W rate **plus 2%** of **total** scale wages of \$490.00 (\$9.80) - that's \$30 + \$9.80 = \$39.80.

<i>Session type + hrs.</i>	<i>Total wages</i>	<i>Doubling</i>	<i>EPW</i>	<i>H&W</i>	<i>Total</i>
J+2OT(J1:40)	\$400.00	\$90.00	\$73.50	\$39.80 =	\$603.30

The drummer got the sidemusician's wages of \$200.00, plus a \$200.00 tracking fee for the conga's. The tracking should be listed on a seperated line. Both lines should read the same, with an EPW of \$30.00 and H&W calculated at \$15 + 2% of \$200.00 (\$4.00), or \$19.00 for each track.

<i>Session type + hrs.</i>	<i>Total wages</i>	<i>Doubling</i>	<i>EPW</i>	<i>H&W</i>	<i>Total</i>
J+2OT(J1:40)	\$200.00	- 0 -	\$30.00	\$19.00 =	\$239.00
J+2OT(J1:40)	\$200.00	- 0 -	\$30.00	\$19.00 =	\$239.00

DON'T FORGET THAT LEADER OR CONTRACTOR SIGNATURE!

AFTRA Payments:

The lead singer does an S1 performance on three jingles at \$300 per jingle, and on one jingle does two harmonies ("Sweetening") at \$300 each (100% of minimum scale for **each sweetening**), for a total of \$1500.

Note: For "#/ Length of Spot" we list "3" for the number of jingles (or "spots") and "30 sec." for the length of each. In the outside world, each jingle would have a separate listing, to allow detailed information.

<i>Session No.</i>	<i>Type Perf.</i>	<i># of Sides.</i>	<i>Multi. Trk.</i>	<i>Sweeten.</i>	<i>Playing Time</i>	<i>Hrs. Wrkd.</i>	<i>#/ Length of Spot</i>	<i>Total</i>
#1	S1	(NA)	-0-	2	-(NA)	1	3 / 30 sec.	\$1500.00

The back-up vocalists each get \$200.00 **per jingle** for two jingles plus 50% of \$200.00 **per jingle** for the two extra "multiple-trackings" they sang on **each** of the two jingles - an additional \$200.00. So they each get 2 x \$200.00 for the initial jingle harmonies + 2 x (50% of \$200.00) for the additional multiple-trackings (layering the same part on two more tracks) on the two jingles - total \$600.00.

NOTE: AFTRA allows **unlimited** S3 tracking per jingle for a single payment of 50% of per jingle scale.

<i>Session No.</i>	<i>Type Perf.</i>	<i># of Sides.</i>	<i>Multi. Trk.</i>	<i>Sweeten.</i>	<i>Playing Time</i>	<i>Hrs. Wrkd.</i>	<i>#/ Length of Spot</i>	<i>Total</i>
#2	S3	NA	2	-0-	NA	1	2/30 sec.	\$600.00

The contractor gets paid 2 x \$100.00 for the two jingles, for a total of **\$200.00**.

For the jingle homework, I suggested a **15% H&R (Health and Retirement) for ease of calculation.**

DON'T FORGET THAT LEAD VOCALIST OR CONTRACTOR SIGNATURE!

STUDIO CHARGES: Studio time would be a total of 4 hours, or \$600 at \$150/hr.

NOTE: Studios often charge much more per hour for advertising sessions than for phono sessions, but in return they sometimes only charge for the portions of an hour used.)

Ref MOVIES:

OVERDUBBING means **Re-recording over** the original track, or adding additional tracks, electronically or mechanically, containing the same musical material as recorded on the original track. (Note that this is called Multiple-Tracking in other AFTRA contracts, but not here).

SWEETENING is defined as the addition of a **new or variant musical part** or track over the original track.

>ck. contractor numbers re 3 sngs and one at 4 minutes