

*Transmittal Memo: 10/22/84*

*(C)*

Faculty Senate Curriculum Committee

APPROVAL FORM

Rev: 5/82

Proposal Title: The Business of Music

Sponsor(s): John H. Thyhsen, Prof. of Music

Dept.: Music

Check one:  Course  Specialization  Concentration  Achievement Certificate

Minor Change  Major Program

(please name: deletion or credit/title/catalog change)

Certification Program

Undergraduate

Graduate

Credit Hours

Step 1 (Department)

Approved 2/16/84  
date

Not Approved

*Clara W. Mott*  
Dept. CC Chairperson

Reviewed  
date

*Justin Ponce*  
Chairperson, Dept.

Step 2 (Receipt)

SCC# 83-84-61

Proposal Received 2/22/84  
date

*Shirley A. O'Leary*  
Chairperson, SCC

Step 3 (Division CC)

Reviewed 4/8/84  
date

Approved

Not Approved

Comments:

*Clara W. Mott*  
Chairperson, Div. Curr. Comm.

Step 4 (Academic Dean)

Comments:

Reviewed 4/13/84  
date

*William L. ...*  
Signature, Dean of Division

Step 5 (SCC)

Open Hearing Date: \_\_\_\_\_  Approved by Senate Curriculum Committee \_\_\_\_\_ (date)

Returned to sponsor(s) for the following reasons:

*Consultation with Bus. Adm. Communication*

Step 6 (Faculty Senate)

Presented to Faculty Senate (date): 5/11/84

Approved  
 Not Approved

Notification to Vice-President Academic Affairs (date): 5/14/84

*Shirley A. O'Leary*  
Signature: SCC Chairperson

Step 7 (Vice-President for Academic Affairs)

Course received 5/15/04 (date)

Course approved Yes  No

If no, reasons are as follows:

Student credit hours 3

Faculty load hours 3

Equalized credit hours 3

Official copy and approval sheet filed 7/1/04 (date)

Signature [Signature]  
(Vice-President for Academic Affairs)

---

Registrar

Approved course description received \_\_\_\_\_ (date)

Hegis Taxonomy and Course Number assigned \_\_\_\_\_

Signature \_\_\_\_\_ (Registrar) \_\_\_\_\_ (Date)

---

Notification forwarded: Senate Curriculum Committee Chairperson, Department Chairperson(s), Academic Dean(s), Registrar, Sponsor(s)

Course Title: The Business of Music

Sponsor: John H. Thyhsen, Professor of Music, Music Department

Course Level: Undergraduate - Junior ~~3~~ Semester Hours.

Curricular Effect: Major requirement within the Jazz major track.

Prerequisite: Junior Level: Elective within Music curriculum.

Time: Alternate semesters, two class periods per week.

Staffing: Jazz faculty are all available, including John Thyhsen, Manny Albam, and Al Stauffer. The Music Library, Recording Studio are both adequate facilities.

Rationale: Presently, there is no course offered that provides the music student with the opportunity to know more about the commercial aspects of music; in order to have the jazz track approved by NASM, this course must be added to the present jazz curriculum. Every musician, whether he/she is going to become a music educator (the majority of music majors at Glassboro State College), should have the opportunity to learn about the business aspects of the music recording, publishing, and management industry. Furthermore, every musician should know of other career opportunities within the field of music. Every aspect of this course will add to and support every other music course offered by the Music Department. The course will help bring the realities of the music world to the student, and as a result, familiarize the young musician/teacher with the commercial music business.

Finally, almost every musician needs to know how to earn or supplement his income, and an understanding of recording, artist management, night club entertainment, publishing, record producing, advertising, film scoring and production will help the musician to become a well-rounded teacher/performer, and also show other options to choose from within their already chosen profession, music.

Essence of the Course:

Objectives: The student will be provided with the opportunity to develop the skills necessary to work within the music business in an informed and effective manner. The student will:

1. Become aware of current policies, procedures, and methods necessary for effective function in the areas of the music business system including songwriting, publishing, management, recording, licensing, unions, and guilds.
2. Explore areas of the music profession other than performance, education, and composition in order to make intelligent and well-informed career decisions.
3. Observe the different aspects of the music business in action through field trips pertaining to commercial music.
4. Demonstrate mastery of the skills and concepts through regular examinations and a term paper.

In addition, the student in music will be given the opportunity to look at other areas in music other than performance and music education. The course will deal with the positive aspects of music as a business and reveal the excellent career opportunities that exist for talented individuals who do not only have musical talent, but know how to get important information within the field of music and act upon this information. Information will be set forth in this course. For example, here is a sequence of events that might occur to a new song today as it finds its way to becoming established.

1. The composer writes the song.
2. The publisher publishes the song.
3. The publisher persuades a producer to record the song.
4. The record producer matches the song to a suitable recording artist, produces a master tape.
5. The record company releases the record.
6. The record promoter persuades the radio program director to broadcast the record.
7. The merchant sells the record, perhaps the sheet music, for the song.
8. The recording artist's personal manager recommends a concert tour, contacts a talent agency.
9. The talent agency books the tour.
10. The attorneys have negotiated the contracts.
11. The concert promoters promote the concerts, sell the tickets.
12. The road manager moves the people and the equipment.
13. The concert producer (or production manager) dresses the stage, lights it, reinforces the sound.
14. The artist performs.
15. ASCAP and BMI collect performance royalties on the music.
16. The accountant counts the money.
17. The managers, agents and promoters pay their bills.
18. The government collects the taxes.

#### Topical Outline:

- I. Part One - Music in the Marketplace
  - A. The Music Business System
  - B. The New Professionals
- II. Part Two - Songwriting, Publishing, Copyright
  - A. Professional Songwriting
  - B. Music Publishing
  - C. Music Copyright
- III. Part Three - Business Affairs
  - A. Music Licensing
  - B. Unions and Guilds
  - C. Agents, Managers and Attorneys
  - D. Artist Management

- E. Concert Promotion
  - F. Theatrical Production
  - G. Music Merchandising
  - H. Arts Administration
- IV. Part Four - The Record Industry
- A. Scope of the Record Industry
  - B. Record Markets
  - C. Artists Contracts
  - D. Record Production
  - E. Record Merchandising
  - F. Studios and Engineers
  - G. Wired Music Services
- V. Part Five - Music in Broadcasting and Film
- A. Music in Radio
  - B. Music in Telecommunications
  - C. Music in Advertising
  - D. Film Scoring
- VI. Part Six - Career Planning and Development
- A. Career Options
  - B. Career Development

Evaluation and Grading:

Quarterly exams will be given, and each student will be required to make two field trips per semester to an area within the commercial music business to observe how a song is published, a record is produced, an orchestra is managed, etc. A final paper will be presented by each student before the class. In addition, the entire class will participate in field trips to experience the business of music.

Course evaluation will be made by the Music Department on the bases of course subscription, information provided by students who have graduated, and evaluations of the students enrolled in the course.

Results of Consultation:

The Music Department has been advised by the National Association of Schools of Music (NASM) that a course of this nature must be added to comply with their criteria and subsequent accreditation.

Catalog Description:

The student will be able to learn about the commercial aspects of the music business, introducing the music student to music publishing, music copyright laws, music licensing, artist management, recording industry, music in advertising, etc. Field trips will play a very important role in the development of this course. Finally, the student will be made aware of other careers in music other than music education and performance.

Bibliography:

- American Symphony Orchestra League. THE GOLD BOOK (Vienna, VA: ASOL).
- David Baskerville. "Career Programs in Higher Education," MUSIC EDUCATORS JOURNAL, Mar., 1977 (Reston, VA 1977: MENC).
- Billboard Publications. INTERNATIONAL BUYERS GUIDE (annual) (NY: Billboard).
- Lehman Engel. GETTING STARTED IN THE THEATER (NY 1973: Macmillan).
- Entertainment Law Institute, REPRESENTING MUSICAL ARTISTS: LEGAL, BUSINESS AND PRACTICAL ASPECTS (Los Angeles 1975: Entertainment Law Institute, USC).
- Earl Hagen, SCORING FOR FILMS (NY 1971: Criterion Music Corp.)
- Claude and Barbara Hall. THIS BUSINESS OF RADIO PROGRAMMING (NY 1977: Billboard).
- Music Educators Journal. CAREERS IN MUSIC, reprint of March, 1977 issue (Reston 1978: MENC).