

# Smithtown HS School of Business

## Business of Music Curriculum Outline

*Textbook Source: Music Business Handbook*  
*By: David Baskerville and Tim Baskerville*

*Publisher: Sage Publishing 2017*  
*Mr. Como and Mrs. Torlentino*

<p><b>Unit One: Foundations of The Music Industry</b></p> <p>Chapter 1: Overture - History of Music Industry</p> <ul style="list-style-type: none"> <li>● Music and Society: We've Got Music in us</li> <li>● Music Changes Everything</li> <li>● Historical Development of Performers</li> </ul> <p>Chapter 2: The Digital Millennium</p> <ul style="list-style-type: none"> <li>● The Double-Edged Sword</li> <li>● Record Labels Sow Seeds of Self Destruction in the Digital Age</li> <li>● The Economics of Digital Distribution: Change and Evolution</li> <li>● The New Economic Order</li> <li>● The Digital Future</li> </ul> <p>Chapter 3: The Music Business System</p> <ul style="list-style-type: none"> <li>● Getting Through the Maze of the Music Industry</li> </ul> <p>Show Me The Money</p> <p><b>Unit Two :Music Industry Management Structure and Legal Obligations</b></p> <p>Chapter 4: Music Copyright</p> <ul style="list-style-type: none"> <li>● What is does Copyright mean in the Music Industry</li> <li>● Key Terms</li> <li>● Exclusive Rights</li> <li>● Fair Use of Copyrighted Material</li> <li>● Copyright Ownership</li> <li>● Transfer or Assignment of Copyrights</li> <li>● Musical Arrangement</li> <li>● Sound Recordings</li> <li>● Compulsory Mechanical License</li> <li>● Royalty Payments</li> <li>● Duration of Copyright</li> <li>● Remedies to Copyright Infringement Cases</li> <li>● Recording Counterfeiting and Penalties</li> <li>● Evolution of Music and Changing Copyright Laws</li> <li>● Rights in Names and Trademarks</li> </ul> <p>Chapter 5: Professional Songwriting</p> <ul style="list-style-type: none"> <li>● The Market - Predictors of Success</li> <li>● The Craft of Professional Songwriting</li> <li>● The Business of Writing</li> <li>● Income Sources from Professional Songwriting</li> <li>● Publishing Options for Songwriters</li> <li>● The Songwriters Guild of America</li> <li>● Breaking In as a New Songwriter</li> </ul>	<p><b>Unit Two (continued)</b></p> <p>Chapter 6: Music Publishing</p> <ul style="list-style-type: none"> <li>● Types of Publishers</li> <li>● Sub Publishing</li> <li>● Publishing Administration</li> <li>● Contracts with Writers</li> <li>● Split Publishing and Co Publishing</li> <li>● Copyright Protection</li> <li>● Promotion and Advertising - 3 Main Musical Fields</li> <li>● Income Sources</li> </ul> <p>Chapter 7: Music Licensing</p> <ul style="list-style-type: none"> <li>● Music Rights: An Overview</li> <li>● Performing Rights Organizations</li> <li>● Keeping Track of the Music</li> <li>● Membership Options for Music Licensing</li> <li>● Mechanical Licensing</li> <li>● Cable TV Licensing</li> <li>● Video Licensing</li> <li>● Transcription Licenses</li> <li>● Special Use Permits</li> <li>● Jukebox Licenses</li> <li>● Dramatic Music Rights</li> </ul> <p>Chapter 8: Agents, Managers, and Attorney's</p> <ul style="list-style-type: none"> <li>● Agents</li> <li>● Managers</li> <li>● Attorneys</li> </ul> <p>Chapter 9: Artist Management</p> <ul style="list-style-type: none"> <li>● Discovering the Right Manager</li> <li>● The Financial Relationship - Manager's Commission</li> <li>● Advancing the Career - "Landing the Record Deal"</li> <li>● Personal Management Agreements</li> </ul> <p>Chapter 11: Record Labels</p> <ul style="list-style-type: none"> <li>● The Major Record Labels</li> <li>● Independent Record Labels</li> <li>● Specialty Record Labels</li> <li>● Record Company Structure</li> <li>● Trade Associations</li> </ul> <p>Chapter 12: Artists' Recording Contracts</p> <ul style="list-style-type: none"> <li>● SAG-AFTRA Agreements (no group member, independent performers union)</li> <li>● AFM Agreements (American Federation of Musicians)</li> <li>● Royalty Artist Contracts</li> </ul>
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### **Unit Three: Music Industry Marketing and Distribution Channels**

#### Chapter 13: Record Production

- Record Producers
- Matching Producer to Artist
- The Production Deals
- The Recording Studio: Operation and Selection
- The Five Stages of Recording Production
- Getting Started in the Music Record Production Business

#### Chapter 14: Record Label Marketing and Distribution

- The Marketing Plan
- The Elements of a Marketing Plan
- Record Distribution

#### Chapter 15: Marketplace Research

- Understanding the Consumer
- Marketing Research Topics for Consumers
- Using Appropriate Music Data Sources

#### Chapter 19: Music in Radio

- Types of Broadcast Radio Stations
- Audience Identification and Market Research
- How Commercial Radio Stations Work

#### Chapter 20: Music in Television and Video

- Variety and Talk Shows
- Music Specials/Events/Awards Shows
- Theme Songs
- Background Music and Foreground Spotlights
- MTV and The Rise of the Music Video
- Music Video Economics and Distribution

#### Chapter 24: Music Products

- Music Retailers
- Promotion of Music Products
- The Changing Industry
  - Opportunities for Employment

### **Unit Four: Live Performance**

#### Chapter 16: Concert Production

- Concert Promotion
- Booking the Artist
- Making an Offer
- The Art of the Deal- "Negotiating the Deal"
- Concert Contracts
- Production Planning
- Marketing the Performance
- Publicity and Public Relations
- Sponsorships
- The Future of Live Performances

#### Chapter 17: Concert Venues

- Venue Contracts
- Ticketing
- Licensed Merchandise
- Venue Trade Association

### **Unit Five: Careers in the Music Industry**

#### Chapter 28: Career Option

- Creative Careers -Songwriters and Composers
  - Direct/Producing Careers
  - Performing Careers
  - Teaching Careers
  - Broadcasting/Film/Video Game Careers
- Music-Related Careers

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**Projects:**

<b>Unit One:</b> <i>"The Evolution of Music"</i>	<b>Unit Three:</b> <i>Marketing Research / Application-</i> <i>"Creating a Billboard Top Charts"</i> <i>"Creating a Musician Press Kit"</i>	<b>Unit Five:</b> <i>"Music Research Project"</i>
<b>Unit Two:</b> <i>"Copyright Infringement in Music"</i> <i>Case Study Analysis</i>	<b>Unit Four:</b> <i>"Live Performance Career Research Project"</i>	

**Weekly Journal:** *History of Music – VHS Behind the Music Series*

**Grading Policy:**

<b>Chapter Exams:</b>	30%
<b>Unit Projects:</b>	30%
<b>Weekly Journals:</b>	20%
<b>Participation in Class:</b>	20%
<b>Final Exam</b>	Equals to 1 Quarter Grade
<b>Total:</b>	100%

**Attendance:** The attendance policy will follow the policy set forth in the student school policy booklet. If a student has 7 or more unexcused absences this may result in an incomplete grade for the course. All missed assignments must be made up within in 1 week of the assigned due date.

**Exams:** Students will be notified of any scheduled exam in a reasonable time prior to the exam. Students who miss any exam are required to make up the exam within 2 days after the exam has been administered.

**Projects:** All projects will be assigned with a reasonable time period for completion. If a student does not submit a project on a due date, they will have 1 week to submit the project. Each day the project is late there will be a late penalty assigned to the project. If the student does not submit the project within the week extension they will receive a grade of an F for the project.

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**Extra Help:** If a student needs extra help for any coursework they may request it and teachers will let them know the period at which extra help is being offered (based on the teachers schedule)./

Please feel free to contact us if you should have any questions or concerns.

HS East: 631 382-5212  
HS West: 631 382-3032

Please visit our Business of Music website for updates on all course materials. [www.shsbusinessofmusic.com](http://www.shsbusinessofmusic.com)

Thank you!!

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Student Signature

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Parent Signature

Mr. P. Como – HS WEST

Mrs. S. Torlentino – HS EAST