

Music Business 1 - MUM 2700
 Professor Calle
 Room 8249
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OFFICE HOURS:

DAY	Hours
Monday	3:00 PM – 4:50 PM
Tuesday	7:15 AM – 8:15 AM 9:50 AM – 11:05 AM 4:05 PM – 6:55 PM
Wednesday	3:00 PM – 4:50 PM
Thursday	7:15 AM – 8:15 AM 9:50 AM – 11:05 AM

BOOKS:

1. ALL YOU NEED TO KNOW ABOUT THE MUSIC BUSINESS (5th ed.) – D. PASSMAN (ISBN 0-7432-4637-3)
2. MUSIC BUSINESS HANDBOOK (7th ed.) – D. BASKERVILLE (ISBN 0-7619-1667-9)

Required Materials: A valid E-mail account, access to the World Wide Web, a writing instrument, and a notebook. All students will be required to set up and maintain a WebCT account. The primary format used for content delivery will be the professor's website while homework will be submitted and assessment will be delivered via WebCT.

Attendance is mandatory. At least 75% of the material comes from class presentations. You will earn 5 points for each class attended. If you are tardy you will only receive 2 points. Students who regularly leave class early will earn ZERO points for attendance and will administratively dropped from the roll at the appropriate time. Students who do not attend class regularly and are failing will be purged from the role at the appropriate time.

Behavior: If you cannot turn off your cellular telephone due to personal reasons, please set them to silent mode. If you leave the class to answer a call please do not return but understand you will be marked absent.

IMPORTANT ATTENDANCE NOTE: THERE WILL BE ABSOLUTELY NO MAKE-UPS FOR MISSED EXAMS, QUIZES OR ASSIGNMENTS DUE TO AN UNEXCUSED ABSENCE. IF YOU MISS AN EXAM, QUIZ OR ASSIGNMENT, YOU WILL EARN A ZERO.

Tests: You will take at least 4 tests and a final exam. Each test will be weighted equally and worth between 100 and 200 points. Course exams and homework assignments make up 75% to 85% of your final grade.

Grading Scale:

A =	100 – 90
B =	89 – 80
C =	79 – 70
D =	69 – 60
F =	59 – 0

Assignments/Projects: You will have at least 3 assignments or projects due. Each project will be worth between 20 and 200 points. Reading assignments are as listed unless instructed otherwise. Quantity of reading assignments and numbers of tests and homework assignments listed on this syllabus may be altered or changed at the instructor's discretion.

Course Description: This class covers the fundamentals, guidelines and the legal and financial implications of: copyright law, corporations, fictitious names, building a team, lawyers, manager contracts, publishing contracts, mechanical royalties, sync rights, song writing finances and contracts, recording contracts, demo deals, advances, recoupable monies, production contracts, packaging and distribution deals and marketing contracts.

EXCUSED ABSENCES: Illness with an accompanying Doctor's note. Absence due to a death in the family will require supporting documentation. Acts of God such as nuclear war, biological and chemical attacks, plagues, acts of terrorism, earthquakes and hurricanes are also acceptable excuses for an absence as long as you have documented proof.

NOTE: The topic schedule below is flexible and can change at the discretion of the instructor. The student is responsible for all reading assignments as listed. Changes will be announced in class and posted on the website.

TOPIC SCHEDULE

<i>WEEK</i>	TOPIC	READING
1.	Music business opportunities overview Copyright Basics: Definition, history, forms and filing.	Passman Chapter 15, 20, 21 Baskerville Chapter 5
2.	Copyright Advanced: Filing, rights, duration, financial reward and alternatives.	Same as above Calle notes via E-mail Copyright forms module.
3.	Copyright websites, forms completion and test review.	TEST 1
4.	Publishing 1: Who is a publisher? What services do publishers provide? Do you have a publisher?	Passman Ch. 16, 17, 19, Baskerville Ch. 4, 6

	Why do you need a publisher?	
5.	Publishing 2: Signing with a publisher. Where is the money? How does the money get distributed? Recordings, sync licenses and print music.	Same as above Calle notes via E-mail MECHANICALS ASSIGNMENT.
6.	Publishing 3: Starting your own publishing business: Filing, name, tax, finances, startup costs. Types of corporations. www.Sunbiz.org.	Same as above
7.	Publishing 4: Airplay, CD sales, television, movies, commercials, etc. Writer's share. Performing rights organizations: ASCAP, BMI, SESAC What are mechanicals? How do you get paid? Harry Fox.	Same as above TEST 2
8.	Artist Contracts: Managers, lawyers and booking agents.	Passman Ch. 3, 4 Baskerville Ch. 16 Calle notes via E-mail
9.	Record Company basics: Setup, chain of command, A&R, getting signed, record production, distribution.	Passman Ch. 2, 5, 6, 7-10, 12-14. Baskerville Ch. 14, 15, 16, 17, 18
10.	Record Contracts 1: Your team. Advances and funds, masters, term, points, royalties.	Same as above Calle notes via E-mail
11.	Record Contracts 2: Controlled composition clauses, distribution, airplay, touring, merchandising and out-clauses.	Same as above Controlled Comp assignment TEST 3
12.	Manager Contracts Percentages and responsibilities.	Same as above
13.	Songwriter Contracts Advances, Publishing. Venues for income, Tools & tips	Passman Ch. 18 Baskerville Ch. 3 TEST 4
14.	Producer Contracts Who is a producer? What does a producer do? Why do you want a producer? Who chooses a producer?	Passman Ch. 11 Baskerville Ch. 17 Producer assignment
15.	Producer Contracts 2 Producer advances, points, royalties, buyouts and responsibilities.	Same as above Calle notes via E-mail TEST 5

<i>16.</i>	Final review	FINAL EXAM