



**El Camino College**  
**COURSE OUTLINE OF RECORD – Approved**

**I. GENERAL COURSE INFORMATION**

**Subject and Number:** Music 284  
**Descriptive Title:** Commercial Music Business Studies  
**Course Disciplines:** Music or Commercial Music  
**Division:** Fine Arts

**Catalog Description:**

In this course, students will examine the major components of the music industry. Topics will include publishing, copyrights, and recording/production contracts. Students will analyze industry trends, develop a comprehensive business plan, and explore job opportunities within the industry.

**Conditions of Enrollment:**

**Recommended Preparation:** English 1 or eligibility for English 1A or qualification by appropriate assessment

**Course Length:** X Full Term                      Other (Specify number of weeks):  
**Hours Lecture:** 3.00 hours per week    TBA  
**Hours Laboratory:** 0 hours per week    TBA  
**Course Units:** 3.00

**Grading Method:** Letter  
**Credit Status:** Associate Degree Credit

**Transfer CSU:** X Effective Date: 1/22/2007  
**Transfer UC:** No

**General Education:**  
**El Camino College:**

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**CSU GE:**

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**IGETC:**

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## II. OUTCOMES AND OBJECTIVES

### A. COURSE STUDENT LEARNING OUTCOMES (The course student learning outcomes are listed below, along with a representative assessment method for each. Student learning outcomes are not subject to review, revision or approval by the College Curriculum Committee)

1. Students will be able to describe theories/concepts related to commercial music business studies.
2. Students will be able to prepare and present a case-study/ business plan for a music career.
3. Students will be able to identify/describe copyright laws related to commercial music business studies.

The above SLOs were the most recent available SLOs at the time of course review. For the most current SLO statements, visit the El Camino College SLO webpage at <http://www.elcamino.edu/academics/slo/>.

### B. Course Student Learning Objectives (The major learning objective for students enrolled in this course are listed below, along with a representative assessment method for each)

1. Discuss the music industry and its major components.  
Oral exams
2. Interpret vocabulary related to business and the music industry.  
Essay exams
3. Analyze industry trends, standards, and career demands.  
Written homework
4. Compare and contrast the various music markets and genres.  
Class Performance
5. Prepare a comprehensive business plan listing a variety of strategies for effective management within a record company environment.  
Written homework
6. List specific advertising tools needed for effective promotion of a music product.  
Class Performance
7. Discuss sources for major contracts within the industry.  
Class Performance
8. Interpret contractual language contained in an artist's contract.  
Essay exams
9. Identify and analyze the components of the music publishing industry.  
Term or other papers
10. Identify and discuss the basic rules of copyright ownership.  
Class Performance
11. Apply research techniques using current technology to examine the music industry.  
Laboratory reports
12. Assess the benefits of the symbiotic relationship between the music and film industries.  
Reading reports

**III. OUTLINE OF SUBJECT MATTER (Topics are detailed enough to enable a qualified instructor to determine the major areas that should be covered as well as ensure consistency from instructor to instructor and semester to semester.)**

<b>Lecture or Lab</b>	<b>Approximate Hours</b>	<b>Topic Number</b>	<b>Major Topic</b>
Lecture	2	I	History of the Music Business A. Industry growth B. Factors relating to growth C. Factors inhibiting growth D. Legislative changes
Lecture	4	II	Career Opportunities in the Music Industry A. Recording in the entertainment industry B. Radio and television C. Music retailing and wholesaling D. The business end of the industry E. Publicity F. Music education
Lecture	8	III	Managers, Agents, and Attorneys A. Functions of agents, managers, and attorneys B. Exclusive representation C. Management contracts D. Abuses by agents and managers E. Trade organizations for personal managers F. Relationships between artist and personal representatives
Lecture	2	IV	Research Techniques of Sources Within the Music Industry A. Billboard magazine B. Billboard online C. Other online sources D. Conferences and workshops
Lecture	4	V	Industry News and Updates
Lecture	5	VI	Record deals A. Industry structure B. Definition of "record" C. The standard agreement D. Duration of contracts E. Group artists F. Artist royalties
Lecture	5	VII	Entertainment Contracts A. Disaffirmation of an agreement B. Ratification of an agreement C. Statutory provisions of contracts with minors D. Contract analysis
Lecture	2	VIII	Record Companies A. Major record companies B. Mini- major companies C. Independent companies

Lecture	2	IX	Independent Record Producers A. Function of the independent record producers B. Label deals and pressing distribution C. Recording funds D. Producer fees
Lecture	4	X	United States Copyright Laws A. Copyright status of sound recordings B. Statutory copyright C. Registration of published and unpublished work D. Transfer of copyrights
Lecture	4	XI	Performing Rights Organizations A. American Society of Composers, Authors, and Publishers (ASCAP) B. Broadcast Music Inc. (BMI) C. Society of European Stage Artists and Composers (SESAC) D. Clearing functions E. Collecting foreign royalties
Lecture	4	XII	Mechanical Royalties A. Compulsory license accountings B. The Harry Fox Agency C. Writer's share of mechanical fees
Lecture	2	XIII	Songwriter's Contracts and Royalties A. Duration of copyright protection B. Songwriter's Guild contracts C. Royalty statements
Lecture	4	XIV	Music Publishing Companies A. Publishing overview B. Sources of income
Lecture	2	XV	Music for Television and Motion Pictures A. Acquiring music rights for use in films B. Employee-for-hire agreements C. Synchronization and performance licenses
<b>Total Lecture Hours</b>		54	
<b>Total Laboratory Hours</b>		0	
<b>Total Hours</b>		54	

#### **IV. PRIMARY METHOD OF EVALUATION AND SAMPLE ASSIGNMENTS**

##### **A. PRIMARY METHOD OF EVALUATION:**

Substantial writing assignments

##### **B. TYPICAL ASSIGNMENT USING PRIMARY METHOD OF EVALUATION:**

Prepare the copyright form P.A. (Performing Arts) for submission to the Library of Congress. Identify yourself as the claimant and write a brief explanation of how you obtained the claimant status for this work.

##### **C. COLLEGE-LEVEL CRITICAL THINKING ASSIGNMENTS:**

1. In a four page essay, compare and contrast major and independent distribution methods.
2. Write a four-to-five page analysis of the four ways income is generated in music publishing.

##### **D. OTHER TYPICAL ASSESSMENT AND EVALUATION METHODS:**

Essay exams  
Objective Exams  
Oral exams  
Other exams  
Quizzes  
Reading reports  
Written homework  
Class Performance  
Homework Problems  
Term or other papers  
Multiple Choice  
Completion  
Matching Items  
True/False  
Other (specify):  
    Role Play  
    Presentation  
    Journal (kept regularly throughout the course)

#### **V. INSTRUCTIONAL METHODS**

Demonstration  
Discussion  
Group Activities  
Guest Speakers  
Internet Presentation/Resources  
Lecture  
Multimedia presentations  
Role Play  
Simulation

**Note: In compliance with Board Policies 1600 and 3410, Title 5 California Code of Regulations, the Rehabilitation Act of 1973, and Sections 504 and 508 of the Americans with Disabilities Act, instruction delivery shall provide access, full inclusion, and effective communication for students with disabilities.**

## VI. WORK OUTSIDE OF CLASS

Study  
Answer questions  
Required reading  
Problem solving activities  
Written work  
Journal  
Observation of or participation in an activity related to course content

**Estimated Independent Study Hours per Week: 6**

## VII. TEXTS AND MATERIALS

### A. UP-TO-DATE REPRESENTATIVE TEXTBOOKS

Passman, Donald. All You Need to Know About the Music Business. 9th ed. Simon & Schuster, 2015.  
Mike King. Music Marketing. Berklee Press, 2009. Discipline Standard.

### B. ALTERNATIVE TEXTBOOKS

### C. REQUIRED SUPPLEMENTARY READINGS

Billboard magazine

### D. OTHER REQUIRED MATERIALS

Assigned listening materials  
Class Hand-outs

## VIII. CONDITIONS OF ENROLLMENT

### A. Requisites (Course and Non-Course Prerequisites and Corequisites)

Requisites	Category and Justification
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### B. Requisite Skills

Requisite Skills
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### C. Recommended Preparations (Course and Non-Course)

Recommended Preparation	Category and Justification
English 1	<b>Category:</b> Course <b>Justification:</b> Justification The student who enrolls in Music 84 will be required to read contracts with a clear understanding and discernment. In addition, they will be required to perform the following types of assignments: analyze and discuss publishing agreements, create a merchandizing plan, create a business plan, present a written research paper, and provide oral Power Point presentations.
Eligibility for English 1A or qualification by appropriate assessment	<b>Category:</b> Non-Course <b>Justification:</b> The student who enrolls in Music 284 will be required to read contracts with a clear understanding and discernment. In addition, they will be required to perform the following types of assignments: analyze and discuss publishing agreements, create a merchandizing plan, create a business

	<p>plan, present a written research paper, and provide oral Power Point presentations, to name a few.</p> <p>Therefore, the student who has acquired these skills will have a greater chance of success in Music 284 (Commercial Music Business Studies.)</p>
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**D. Recommended Skills**

<b>Recommended Skills</b>
<p>Analyze and discuss publishing agreements, create a merchandizing plan, create a business plan, present a written research paper, and provide oral presentations.</p> <p>ENGL 1 - Engage in metacognitive conversations about strategies for academic reading, reasoning, and writing.  ENGL 1- Summarize, analyze, evaluate, and synthesize college-level texts.  ENGL 1 - Write a well-reasoned, well-supported expository essay that demonstrates application of the academic writing process.</p>
<ol style="list-style-type: none"> <li>1. Read College-level reading materials.</li> <li>2. Demonstrate the ability to perform a critical analysis of text.</li> <li>3. Integrate specific college-level reading strategies rather than focus on individual skill within a piece of literature.</li> <li>4. Write appropriate responses to texts.</li> </ol>

**E. Enrollment Limitations**

<b>Enrollment Limitations and Category</b>	<b>Enrollment Limitations Impact</b>
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**Course created by Harvey Estrada and Dane Teter on 11/07/2006.**

**BOARD APPROVAL DATE: 01/22/2007**

**LAST BOARD APPROVAL DATE: 06/17/2019**

**Last Reviewed and/or Revised by: R. Jonathan Minei**

**Date: 04/25/2019**

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