higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE

MUSIC BUSINESS AND STYLES N4

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This question paper consists of 10 pages.

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DEPARTMENT OF HIGHER EDUCATION AND TRAINING
REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE
MUSIC BUSINESS AND STYLES N4
TIME: 3 HOURS
MARKS: 300

INSTRUCTIONS AND INFORMATION

1. Answer all the questions.
2. Read all the questions carefully.
3. Number the answers according to the numbering system used in this question paper.
4. Start each question on a new page.
5. Use only a black or a blue pen.
6. Write neatly and legibly.

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SECTION A

QUESTION 1

Various options are given as possible answers to the following questions. Choose the answer and write only the letter (A–D) next to the question number (1.1–1.25) in the ANSWER BOOK.

1.1 A professional responsible for managing the artist's career.

A Producer
B Chief executive officer
C Personal manager
D Agent

1.2 A company responsible for marketing and promoting the artist's records.

A Event promotions company
B Radio broadcasting company
C Record company
D Artist management company

1.3 This division of a major record company matches artists with songs.

A Production management
B Sales
C A&R
D Marketing

1.4 This division of major record company is responsible for recruiting new artists.

A Production management
B Sales
C A&R
D Marketing

1.5 A record company that has international reach.

A Independent record company
B Major-distributed independent record company
C Major record company
D Production company

1.6 A professional responsible for booking artists' live performances.

A Agent
B Personal manager
C Attorney
D Business manager

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1.7 A professional responsible for managing the artist's finances.

A Business manager
B Finance manager
C Accountant
D Personal manager

1.8 A type of a deal that is called a *farm team*

A Demo deal
B Development deal
C Recording deal
D Management deal

1.9 Upfront payment to artists from record companies.

A Advance
B Fee
C Profit
D Salary

1.10 A party customarily getting a majority royalty percentage from record sales.

A Record company
B Artist
C Producer
D Artist's manager

1.11 A party customarily getting the least percentage from record royalties.

A Record company
B Artist
C Producer
D Artist's manager

1.12 The person responsible for bringing the creative product into a tangible form.

A Composer
B Sound engineer
C Producer
D Artist

1.13 These parties have the terms of a deal that is based on an album cycle.

A Artist and producer
B Artist and record company
C Artist and artist manager
D Artist and promoter

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1.14 The only party liable for recouping advances and recording costs.

A Producer
B Record company
C Artist
D Artist manager

1.15 A final record from which other copies are made from.

A Promotional recording
B Demo recording
C Master recording
D Un-mastered recording

1.16 This clause prevents the artist from recording a song in a specific time-frame.

A Copyright restriction
B Legal restriction
C Recording restriction
D Re-recording restriction.

1.17 Physical copies of records sold at a discounted price to the public.

A Old copies
B Discounted copies
C Promotional copies
D Free copies

1.18 The electronic method of accessing digital music.

A Syndicating
B Simulcasting
C Downloading
D Streaming

1.19 The primary role of a music artist.

A Mixing
B Song-writing
C Producing
D Performing

1.20 A professional responsible for the legal affairs of the artist.

A Business manager
B Personal manager
C Agent
D Attorney

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1.21 A payment method used by artists for paying agents.

A Royalties
B Fees
C Value billing
D Wages

1.22 Type of income generated from sales of records.

A Royalties
B Profits
C Fees
D Wages

1.23 Types of copies given to radio stations marked as not-for-sale.

A Radio copies
B Marketing copies
C Promotional copies
D Free copies

1.24 Royalties due but withheld by the record company.

A Producer's royalties
B Composer's royalties
C Mixer's royalties
D Artist reserves

1.25 A digital service only used for acquiring records.

A Download service
B Streaming service
C Podcasting service
D Locker service

(25 × 2) **[50]**

QUESTION 2

Indicate whether the following statements are TRUE or FALSE by writing only 'True' or 'False' next to the question number (2.1–2.25) in the ANSWER BOOK.

2.1 Podcasting is an electronic method of distributing digital music.

2.2 A greatest hits album comprises of hit records from previous albums.

2.3 An audit rights clause permits verification of the record company's records.

2.4 A print right is the right to put the artist’s name on T-shirts.

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2.5 Rack jobbers is another method of distributing digital music.

2.6 Technically satisfactory is a record delivery criterium.

2.7 A production clause gives the artist freedom of artistic expression.

2.8 An exclusivity clause prevents artists for recording for other companies.

2.9 A guaranteed production clause assures the release of an album.

2.10 Commission is an upfront payment of royalties.

2.11 Escalation is a system of increasing the artist's royalties based on past sales.

2.12 Recoupment is a system of recovering costs of one album from the other.

2.13 The agent is responsible for booking the artist's performances.

2.14 Marketing is the company's division dealing with talent and development.

2.15 An independent record company is financed by its owners.

2.16 Value billing is one of the methods for paying the lawyer's fees.

2.17 A personal manager is responsible for handling the artist's legal matters.

2.18 Publishing is the record company's most important function for the artist.

2.19 A fee is a payment method to pay the artist's manager.

2.20 Cross-collateralisation is the process of recovering costs and advances.

2.21 A business manager is responsible for an artist's finances.

2.22 A publishing contract is an agreement between the artist and the record company.

2.23 Artists are compelled to write their own music.

2.24 Artist's royalties are paid on a monthly basis.

2.25 Digital records are sold electronically.

(25 × 2) **[50]**

TOTAL SECTION A: 100

SECTION B

QUESTION 3

Choose an item from COLUMN B that matches a description in COLUMN A. Write only the letter (A–O) next to the question number (3.1–3.15) in the ANSWER BOOK.

COLUMN A		COLUMN B	
3.1	Sound recording of music	A	recording costs
3.2	A buffer between the artist and the outside world	B	key man
3.3	A percentage-based payment method to the personal manager	C	marketing
3.4	Monies recoupable by record companies from artist royalties	D	sunset clause
3.5	Money given to an artist to offset tour losses	E	record
3.6	Time period starting with the recording of an album until the end of promotional activities	F	conflict of interest
3.7	A clause referring to the personal manager's earnings after the management term	G	master
3.8	A personal manager representing the artist on behalf of the company	H	personal manager
3.9	The legal right to represent someone in their absence	I	return privilege
3.10	The representation of two parties opposing each other by a single attorney	J	promotion copies
3.11	The record company's division responsible for advertising and publicity of records	K	commission
3.12	The original recording from which other copies of records are made	L	reserves
3.13	The right to sell back unsold records	M	album cycle
3.14	Royalties due to the artist withheld by the record company	N	power of attorney
3.15	Records given to radio stations marked not-for-sale	O	tour support

(15 × 2) **[30]**

QUESTION 4

Choose the correct word from those given in brackets. Write only the word next to the question number (4.1–4.15) in the ANSWER BOOK.

4.1 The (business manager/personal manager) negotiates recording contracts for an artist.

4.2 (Live/Studio) albums are recorded before a live audience.

4.3 The producer's royalties are paid from the (company's/artist's) royalty share.

4.4 The (artist/record) company has an interest in the controlled composition.

4.5 The (record/CD) is a kind of delivery of music for consumer use.

4.6 (Agents/Attorneys) are involved in commercials and tour sponsorships.

4.7 Wholesalers sell records to the (public/stores).

4.8 A producer is solely responsible for the (records/music).

4.9 Artists are (employed/signed) by record companies.

4.10 (Digital/physical) records are only sold electronically.

4.11 (Webcasting/Podcasting) is a service where people can stream records.

4.12 Free goods do not bear (royalties/costs).

4.13 (Sales/Marketing) people get your records into stores.

4.14 A controlled composition limits how (often/much) the artist gets paid as a songwriter.

4.15 (Companies/Artists) usually require two or three new songs for greatest hits.

(15 × 2) **[30]**

QUESTION 5

5.1 Discuss the business philosophy that an artist must embrace. (10)

5.2 Explain the role of groupies in an artist's career. (10)

5.3 What are the circumstances under which a record company provides the artist with support for a tour? (10)

5.4 Explain all the monies paid to a producer for producing the records. (10)

[40]

TOTAL SECTION B: 100

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SECTION C

QUESTION 6

6.1 Discuss *demo deals* in compared to *development deals*. (20)

6.2 Explain the different areas of income that a big artist can exploit. (30)
[50]

QUESTION 7

Explain the role of record companies in an artist's career. **[50]**

TOTAL SECTION C: 100
GRAND TOTAL: 300

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