higher education & training

Department:
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REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE

MUSIC BUSINESS AND STYLES N4

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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. Write neatly and legibly.

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SECTION A

QUESTION 1

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write only 'True' or 'False' next to the question number (1.1–1.15) in the ANSWER BOOK.

1.1 The role of music managers can be extensive and may include duties similar to that of a press agent, promoter, booking agent, business manager, tour manager and sometimes even a personal assistant.

1.2 The duties of an active music manager may include supporting the band's development of a reputation for the musician(s) and building a fan base, which may include mastering and launching a demo CD, developing and releasing press kits, planning promotional activ ities, creating social network identities for the band, and booking shows.

1.3 A personal manager's commission may be deducted only from the artist's net income.

1.4 A personal manager receives a commission on records recorded and released after the term.

1.5 A personal manager does not receive a commission on songs recorded and released during the term.

1.6 A business manager handles the artist's money.

1.7 A business manager's commission is deducted from the artist's gross income.

1.8 The function of an attorney is only to advise the artist on the law.

1.9 An attorney is also paid a commission deducted from the artist's net income.

1.10 An agent is paid a commission on money received, and not on money earned.

1.11 A&R stands for Artists and Records.

1.12 The promotions division of a major record company works with agents to ensure that the artist is booked for live performances.

1.13 The business affairs/legal division of a major record company negotiates deals and makes decisions about what to give and what to hold.

1.14 The international division of a record company coordinates the release of the artist's record company in foreign territories.

1.15 A truly independent record company distributes its records through independent distributors.

(15 × 2) **[30]**

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QUESTION 2

Choose a description from COLUMN B that matches a term in COLUMN A. Write only the letter (A–O) next to the question number (2.1–2.15) in the ANSWER BOOK.

COLUMN A		COLUMN B	
2.1	Value billing	A	upfront payment of royalties
2.2	Album cycle	B	the artist is charged a commission by the corporation and the key man
2.3	Return privilege	C	the personal manager's right to act on the artist's behalf
2.4	Cross-collateralisation	D	the artist is required to deliver commercially and technically satisfactory recordings to the record company
2.5	Sunset clause	E	a system of recouping an advance and costs of one particular album from the income of a different album
2.6	Double commissions	F	a period of time from the commencement of recording an album until the end of the tour and promotional activities surrounding it
2.7	Key man	G	the process of keeping royalties to recover royalties
2.8	Power of attorney	H	a clause that gives retailers the privilege to return any unsold copies of physical copies of records to the record company
2.9	Record	I	the original recording made in the studio
2.10	Reserves	J	the company receives a portion of all the artist's earnings
2.11	Master	K	any kind of delivery of music for consumer use, whether sound alone or with visuals
2.12	Advance	L	the lawyer asks for a fee based on the size of the deal and his or her contribution to it
2.13	Recoupment	M	an artist's personal manager appointed by the corporation
2.14	360 Rights	N	a portion of the royalties that would otherwise be payable to the artist until the company knows whether the sales to the retailer are final
2.15	Delivery requirements	O	a contract clause that defines how the personal manager will be compensated after the end of the management term

(15 × 2) **[30]**

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QUESTION 3

Complete the following sentences by using the words provided in the list below. Write only the word(s) next to the question number (3.1–3.10) in the ANSWER BOOK

method; product; royalties; artist; coupling; recording; record; physical; compilations; CDs

3.1 A producer is responsible for changing the creative … to a tangible form.

3.2 Recording costs are not charged against the producer's …

3.3 The … is responsible for paying the producer's royalties.

3.4 The practice of putting your performances together with those of other artists is known as …

3.5 A joint … is where more than one royalty artist gets together on the same song.

3.6 The record company is paid a royalty every time a … is played on the radio.

3.7 … records are distributed through four major methods.

3.8 Albums with a number of different artists are called ….

3.9 Box sets are a collection of three, four or sometimes more … sold in a single package.

3.10 Electronic transmission is a … of delivering records digitally.

(10 × 2) **[20]**

QUESTION 4

Choose the correct term from those given in brackets. Write only the term next to the question number (4.1–4.10) in the ANSWER BOOK.

4.1 The (record company/artist) should appoint the personal manager.

4.2 A (personal manager/business manager) shapes and manages the career of the artist.

4.3 The artist should be booked through the (record company/personal manager) for live music performances.

4.4 The (record company/personal manager) is required to promote the artist's records.

4.5 The (personal manger/producer) produces records.

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4.6 The (composer/record company) owns the copyright to the record.

4.7 The (artist/composer) owns the copyright to the music.

4.8 An advance should only be recoupable from (record royalties/performance fees).

4.9 More than one personal manager in a country (can/cannot) manage an artist.

4.10 The (business manager/attorney) should be involved actively in structuring the artist's deals.

(10 × 2) **[20]**

TOTAL SECTION A: 100

SECTION B

QUESTION 5

5.1 What is the difference between a *physical record* and a *digital record*?

5.2 What is the difference between a *song* and a *record*?

5.3 What is the difference between a *composer* and a *producer*?

5.4 What is the difference between a *true independent record company* and a *major-affiliated independent company*?

5.5 What is the difference between *downloading* and *streaming*?

5.6 What is the difference between *webcasting* and *podcasting*?

5.7 What is the difference between *mechanical royalties* and *performance royalties*?

5.8 What is the difference between an *agent* and a *personal manager*?

5.9 What is the difference between a *record promoter* and a *music promoter*?

5.10 What is the difference between an *advance* and a *fund*?

(10 × 4) **[40]**

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QUESTION 6

6.1 List FIVE responsibilities of a personal manager.

6.2 Name FIVE divisions of a major record company.

6.3 Identify FIVE ways of distributing digital music electronically.

6.4 List FIVE major points to discuss when structuring a management deal.

6.5 Name FIVE major points to discuss when structuring a recording deal.

6.6 Identify FIVE people who belong to the artist's creative team.

(6 × 10) **[60]**

TOTAL SECTION B: 100

SECTION C

QUESTION 7

Discuss the following:

7.1 The role of the personal manager

7.2 The role of the record company

7.3 The role of the attorney

7.4 The role of the agent

7.5 The role of the business manager

7.6 The personal manager's commission

7.7 Record deal exclusivity

7.8 Sideman performances

7.9 Power of attorney

7.10 Producer's royalties

(10 × 10) **[100]**

TOTAL SECTION C: 100
GRAND TOTAL: 300

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