higher education & training

Department:
Higher Education and Training
REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE

MUSIC BUSINESS AND STYLES N5

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DEPARTMENT OF HIGHER EDUCATION AND TRAINING
REPUBLIC OF SOUTH AFRICA

NATIONAL CERTIFICATE
MUSIC BUSINESS AND STYLES N5
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 section on a new page.
5. Use only a black or 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 Regardless of the amount that an infringer makes, the owner of the work may get …

A 20%
B 40%
C 50%
D 100%

1.2 ... damages are actual damages to the original copyright owner.

A Statutory
B Recording
C Composing
D Songwriter

1.3 The music industry has a … for buying performances without having to ask for permission.

A right
B system
C licence
D penalty

1.4 Any ... who performs someone's composition should compensate the composer.

A artist
B sound engineer
C producer
D agent

1.5 In the jurisdiction there are criminal … for copyright infringement.

A penalties
B discharges
C justice
D enforcement

1.6 … copyright infringement has legal penalties.

A Intellectual
B Songwriter
C Proper
D Wilful

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1.7 In some countries personal … exemption requires that the content being copied should be obtained legitimately.

A use
B copying
C purchasing
D sharing

1.8 Wholesalers may keep their … in trucks and travel to customers.

A machines
B cash
C inventories
D personnel

1.9 Songwriters regain ownership of their songs from …

A composers
B recorders
C studios
D publishers

1.10 The medium of sheet music is …

A paper.
B strings.
C albums.
D cameras.

1.11 A film score is original music written specifically to accompany a …

A dancer.
B singer.
C film.
D dialogue.

1.12 Merchandisers promote …, sheet music and music equipment.

A talent
B instruments
C business
D companies

1.13 A digital recording offers a better … quality.

A tone
B storage
C gloss
D picture

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1.14 Gross sales is the selling price to the … less taxes.

A performers
B producers
C public
D merchandisers

1.15 The … programmes sold at concerts are based on a percentage of the net profit.

A souvenir
B performance
C function
D contract

1.16 Designers are paid a … for the goods they design for artists.

A ransom
B fee
C profit
D fortune

1.17 Hall fees are negotiated by the …

A artist.
B merchandiser.
C producer.
D agent.

1.18 Repayments of an advance occur due to failure to meet a … minimum.

A basic
B agreed
C performance
D specific

1.19 A personal manager makes sure that the agent makes the best possible …

A deal.
B venue.
C gig.
D promoter.

1.20 A business manager is responsible for making sure that all road personnel is on the …

A bus
B payroll
C list
D crew

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1.21 If a member of a band leaves the group, the company has an option to his/her services as a … artist.

A major
B duet
C backing
D solo

1.22 There is no compulsory licence for a …

A sample.
B album.
C recording.
D single.

1.23 If the usage of a sample is minor, the artist can buy out all the … for a flat fee.

A products
B licence
C rights
D instruments

1.24 … goods means that the manufacturer over-produced the product before the end of the term.

A Pricing
B Reproducing
C Stockpiling
D Sharing

1.25 The music … must be involved in advance when the film being produced is a musical or depends a lot on music.

A coordinator
B supervisor
C director
D producer

(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 Copyrighted music is legally protected.

2.2 Public performance of music requires the artist to have a licence.

2.3 Legally the publisher owns the music together with the songwriter.

2.4 A performance that is part of a face-to-face teaching activity at a nonprofit educational institution does not require permission.

2.5 Jail time is a penalty for infringing copyright.

2.6 A radio-transmitted performance does not fall under the public-performance category.

2.7 An e-commerce website not owned by the company that makes the product but sells the product to consumers is a retailer.

2.8 Songwriters transfer their ownership of songs to performers.

2.9 Reversion of copyrights for songwriters means that the publisher gives back the compositions.

2.10 The film score forms part of a film soundtrack which usually includes pre-existing music dialogue and sound effects.

2.11 A background music score is played for an opera performance.

2.12 Modern films depend on digital technology for imitating the sound of live instruments.

2.13 Record labels collect royalties for the use of a recording of a song they produced.

2.14 Licences for printed music should not specify what the printer should do with the remaining stock at the end of the term.

2.15 Printers try to have a time limit to sell off folios.

2.16 Music merchandisers use their knowledge of music business to record albums.

2.17 A hall supplies personnel to sell an artist's merchandise at the performance venue.

2.18 If the artist spends over the hall-fee limit, it is not his/her responsibility to pay the difference.

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2.19 The personal manager is in charge of the tour.

2.20 The business manager is unable to project how much the artist will make during a tour.

2.21 The lead singer is not allowed to use the group name after the band splits.

2.22 Songwriters and lead singers can use the name of the group after a split.

2.23 The road manager collects all the money from promoters during a tour.

2.24 In sound recording and reproduction, digital audio refers to digital representation of audio storage, transmission or processing.

2.25 Digital audio is technology which has nothing to do with film production.

(25 × 2) **[50]**

QUESTION 3

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

3.1	Business manager's responsibilities	A	money made from the commercial exploitation of music
3.2	Master licence	B	finds performances for the artist
3.3	Digital audio	C	required from both copyright owners of a sound recording and the underlying musical work to legally use a sample
3.4	Personal manager	D	gives the printers a nonexclusive right to sell their existing products for a period of six to twelve months after the term has expired
3.5	Court	E	musical works are separate copyrightable works that can be owned by one or more authors
3.6	Agent	F	required in conjunction with a master licence to use a pre-existing version of a song with a visual project
3.7	Personality folios	G	sequence of samples taken from an analogue audio wave form
3.8	Licences	H	enables the composer to protect his/her compositions
3.9	Rights of master licence	I	manages the artist's career
3.10	Sync licence	J	provides accounting services, pays the artist's bills, advises the artist on investments and helps to form corporations
3.11	Royalties	K	prohibits an infringer from further use of an infringing work
3.12	Copyright	L	obtained from a person who owns a recording or master which is the party that financed the recording
3.13	Sampling	M	pictures of a performing artist plastered all over
3.14	Permission	N	resides with the record label if not an independent artist
3.15	Sound recordings	O	portion of a prior recording is incorporated into a new recording

(15 × 2) **[30]**

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QUESTION 4

Complete the following sentences by choosing a word or words from the list below. Write only the answer next to the question number (4.1–4.15) in the ANSWER BOOK.

sounds; microphone; revenue; infringement; copyright; multimedia; reproduce; lyrics; selection; royalty; author; tangible; finance; exclusive; reproduce

4.1 A personal manager assists in the … of an artist's material.

4.2 Once an original work is fixed in a … medium, the creator automatically has copyright protection.

4.3 Time frames on reversion of music usually run between five to fifteen years after the close of the … term, with the majority in the seven to twelve year range.

4.4 In digital recording, audio signals picked up by a … are converted into a stream of discrete numbers, representing the changes over time in air pressure for audio.

4.5 If your track is the key master in the album, then your … should be higher.

4.6 In a record deal, musicians give up master rights as a way of securing the financial support of the label to … the recording and album release.

4.7 Digital audio is technology used to record, store, manipulate, generate and … sound.

4.8 Most modern … devices can only process digital audio.

4.9 The copyright of a work is owned by the …, who can transfer it to anyone, provided that the transfer is in writing.

4.10 When an existing recording is sampled without permission, copyright … of both the sound recording and the song itself occurs.

4.11 A sound recording is simply a work comprising recorded …

4.12 A musical work usually has a melody and often …

4.13 The copyrights in sound recordings and musical works create two different … streams for its owners.

4.14 Copyright notices for musical works should include the … symbol ©.

4.15 Mechanical royalties are fees paid to the copyright owner of a song for the right to … the song on a recording.

(15 × 2) **[30]**

TOTAL SECTION A: 160

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SECTION B

QUESTION 5

5.1 Define each of the following terms:

5.1.1 Digital sound (4)

5.1.2 Synchronisation licence fees (6)

5.2 Name THREE requirements for a work to be protected under copyright. (8)

5.3 Give FIVE ways in which more revenue can be made from a recorded song. (5)

5.4 Explain each of the following terms:

5.4.1 Publisher

5.4.2 Composer

5.4.3 Publishing

5.4.4 900 Pound Gorilla

5.4.5 Major affiliate

(5 × 1) (5)
[28]

QUESTION 6

6.1 What is the difference between a *master licence* and a *sync licence*? (2 + 2) (4)

6.2 Explain the major differences between a *partnership* and a *corporation*. (20)

6.3 What is a *publishing company*? (20)

6.4 Explain the functions of record labels and recording agreements in the career of an artist. (20)
[64]

QUESTION 7

7.1 Briefly explain the roles of each of the following representatives for recording artists, performers and songwriters in the music industry.

7.1.1 Agents (8)

7.1.2 Business managers (12)

7.1.3 Attorneys (8)

7.2 Which internal agreements do band members enter into after having formed the band? (20)

[48]

TOTAL SECTION B: 140
GRAND TOTAL: 300

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