higher education & training

Department:
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MARKING GUIDELINE

NATIONAL CERTIFICATE

MUSIC BUSINESS AND STYLES N6

8 September 2020

This marking guideline consists of 9 pages.

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SECTION A

QUESTION 1

1.1 A
1.2 C
1.3 B
1.4 D
1.5 C
1.6 D
1.7 A
1.8 B
1.9 D
1.10 B
1.11 C
1.12 C
1.13 A
1.14 D
1.15 B
1.16 A
1.17 C
1.18 C
1.19 D
1.20 A
1.21 A
1.22 A
1.23 B
1.24 D
1.25 C

(25 × 2) **[50]**

QUESTION 2

2.1 True
2.2 False
2.3 False
2.4 True
2.5 False
2.6 True
2.7 True
2.8 True
2.9 False
2.10 True
2.11 True
2.12 False
2.13 False
2.14 True
2.15 False
2.16 True
2.17 True

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2.18 False
2.19 True
2.20 True
2.21 False
2.22 True
2.23 False
2.24 False
2.25 True

(25 × 2) **[50]**

QUESTION 3

3.1 L
3.2 H
3.3 M
3.4 J
3.5 A
3.6 K
3.7 I
3.8 N
3.9 O
3.10 D
3.11 F
3.12 B
3.13 C
3.14 G
3.15 E

(15 × 2) **[30]**

QUESTION 4

4.1 distributors
4.2 plugging
4.3 agencies
4.4 visibility
4.5 energy
4.6 promotional
4.7 growth
4.8 markets
4.9 marketable
4.10 potential
4.11 segmentation
4.12 melodies
4.13 budget
4.14 scratches
4.15 art

(15 × 2) **[30]**

TOTAL SECTION A: 160

SECTION B

QUESTION 5

5.1 5.1.1 Retailers are people or businesses that sells goods to customers in relatively small quantities for use rather than for resale. (2)

5.1.2 A promoter is a person who is responsible for promoting features of a product to an audience or client.✓✓ He/she demonstrates how a product works. A promoter also answers questions from clients and attempts to persuade consumers or clients to buy the product being promoted.✓✓ (4)

5.1.3 Marketing is the management of exchange relationships. Marketing is used to create, keep, and satisfy customers.✓✓ Since customers are the focus of business, marketing forms one of the primary components of effective business management.✓✓ (4)

5.2
- Researching customer attitudes and desires
- Buying and selling
- Breaking down shipments
- Setting prices
- Managing point-to-point promotions
- Advertising at a local level
- Transporting products
- Inventorying products
- Financing purchases
- Locating qualifying customers
- Providing customer service and support
- Sharing the risk of doing business
- Combining artists' products with others so as to offer an appropriate assortment (Any 10 × 2) (20)

5.3 Artists receive their revenue from:
- retail sales
- television use
- radio use
- movie use
- live performances (Any 4 × 1) (4)

5.4 Artists plug their record to radio with the hope that it will:
- be put in constant rotation
- secure coverage on music blogs
- secure coverage on magazines
- secure featured placements on iTunes and Spotify (Any 3 × 2) (6)

[40]

QUESTION 6

6.1 Living in a social media world – social media has allowed musical talents from all over the world to become global stars.✓ Social media also offer music fans the ability to interact and engage with their favourite musicians.✓ In this way, fans feel like they have a voice through the use of social media and they are being heard.✓ Artists use social media to communicate with their fans by keeping them 'in the know' regarding their latest news and upcoming releases.✓ Successful artists are those who excel with their digital marketing strategy and reap the rewards of their creative approaches.✓
Social media marketing offers a cost-effective solution for bands and their managers to build their market.✓ For up-and-coming bands that are still playing their concerts in their moms' garages and basements, social media has been a real game changer.✓ With the potential of reaching an audience of millions through a retweet by an influencer, artists can launch their careers before they even start.✓ Additionally, the traditional strategy of word of mouth has become more important with the internet and social media,✓ since the process of sharing online via social media has become a viable tool for effectively spreading word of mouth.✓ It is quick and easy to reach an incredibly large number of people through social media – all that is needed is for the press of a 'share' button and words have the potential of going viral.✓ (11)

Mobile marketing – with the vast majority of the human population owning a mobile device that they carry around with them most of the time, music pioneers and bands have a unique opportunity to engage fans that at previous times they may have determined to be unreachable.✓ When fans are at work, it's still easy for them to check their phones and suddenly discover an artist or a song that they have never heard of before.✓ Before, digital listeners had to be listening to the right radio station at the right time in order to hear a new track.✓ Now, however, they just have to go online at any point during their day and find a new band/artist that catches their attention.✓ (4)

Video marketing – video marketing has emerged as one of the best tools that the music industry has for digital marketing.✓ Sites like YouTube and Vimeo allow bands and artists to create visual content and post it for millions to see.✓ This has helped launch many aspiring artists' careers.✓ Digital marketing has changed the terrain of the music industry.✓ From social media to word of mouth to video marketing, new talents have so many tools to use in their marketing campaigns.✓ (5)

6.2 6.2.1 In order to identify a product's audience and selling points to the greatest extent possible, a marketer needs to answer the following question:✓ Given the finished recording, what can be done to package it so that it appeals to the audience most likely to buy it?✓

The product packaging – the CD cover art,✓ for example, can be designed to emphasise the qualities that the target market will find attractive.✓ It can also be used to explicitly draw attention to the product's key selling points.✓ The main design and selling points can be reused in ancillary materials, such as posters, retail display items, websites, and souvenir merchandise.✓ These aspects can also be reinforced in advertising.✓ Visual appeal is not the only factor in packaging, however.✓ Other considerations include the cost and speed of production,✓ size and shape requirements for retail display, and legal requirements.✓ (10)

6.2.2 The price of a product has an important bearing on its sales.✓ A product may be priced so high that it is beyond the reach of targeted customers, or it may be priced too low, in which case the seller may not earn a profit.✓ If a product's price is different from those of similar competitive products, the sales effect could be very significant. One may find increased sales with lower-than-competition prices or fewer sales with higher-than-competition prices.✓ In order to cover all these bases, a seller has to balance three factors when setting the price:✓ the cost of production, the value of the product set by customer, and the price of competitive products.✓ In music, this is made easier by the fact that pricing is relatively standardised: the top price for new local CDs is about R100.00 to R109.99.✓ The industry, collectively, has found this to be a desirable price for covering costs and earning a profit;✓ at the same time, it is a price that customers have been willing to pay.✓ The music marketer focusses in pricing that will often be in keeping with lowering costs.✓ This consideration is to ensure maximum profit being made on the generally accepted price as well as to offer discounts on that price as a sales incentive.✓ (10)

6.2.3 Once the marketing programme is in place, it can function as a well-oiled machine,✓ with promotion and concerts fuelling new record sales.✓ This increases the demand leading to more radio and television play,✓ wider distribution, ever-expanding press coverage, and even more sales.✓ But the machine needs constant attention and fine tuning.✓ Changes in the market require changes in the marketing programme.✓ For example, if an artist's style of music goes out of fashion, there may be a need to adjust his/her musical direction and to recast the tone and focus of promotions.✓ Similarly, once a product is no longer new, it will require a new set of tactics to ensure that it continues to generate sales.✓

Finally, it may be that a product or artist is simply not catching on.✓ The marketer must have a sensitive hand on the pulse of the market to know when this is the case✓ and to accurately assess the situation to determine when to curtail active promotion and begin winding down the enterprise.✓ Management of the marketing programme might also mean monitoring the incoming flow of money from the various revenue streams (i.e. retail sales, television use, radio use, and movie use)✓ and any other sources that have been tapped as well as executing accounts payable to any subcontractors,✓ vendors, and royalty participants.✓ In a large company, it is the financial division that administrates accounts receivable and accounts payable, however, the marketing people also monitor✓ and scrutinise sales figures.✓ The numbers are the bottom line (i.e. the final indication of the success or failure of a product launch and marketing plan).✓

For a small company, accounting can be a nightmare, especially if an artist alone is in the position of administering accounts receivable for his/her up and coming music business.✓ With all these bases to cover, it is helpful to begin the process with a rough blueprint of elements✓ that will shape the marketing plan and guide the overall programme. This blueprint can serve as an ongoing point of reference and can be revised at any time.✓ (20)

[60]

QUESTION 7

7.1 Step1: recording process

Recording in the past was a simpler thing than what it is now. Entire performances were recorded in one single, sometimes with one or two mics. Today, we have a more sophisticated process known as multitrack recording, where each instrument is recorded separately and combined later in a mix.✓

Multitrack recording offers TWO big advantages:
Multitrack recording allows engineers to mould and shape sound for each instrument independently of the others.✓ It also allows each instrument in a song to be recorded one at a time. With this new method of recording, it means that what used to be done by a team of engineers and musicians can now be done by one person.✓ However the actual steps in the process will vary from engineer to engineer.

Recording steps
Create a track to follow – the first step is to create some kind of guide along which the other instruments can follow.✓ Most people use a simple click of a metronome to set a tempo. Since not all musicians can follow clicks, one could use a pre-recorded drum beat instead.✓ Not all songs have a steady tempo, so a third method would be to create a scratch track, where an instrument or group of instruments are recorded as a guide then over-dubbed one at a time until the original can be deleted or scratched.✓

Record the rhythm section – as any musician knows, the rhythm section is the foundation of any song. When bands play together, everyone follows the drumbeat.✓ Therefore, it makes sense that the drums be the first instruments to be recorded. In songs that lack drums, another rhythmic instrument like a guitar can be used instead.

Record the harmonies – once a good (beat) foundation has been built, it becomes possible to add to it by creating chord structures.✓ Depending on the song, this could mean adding rhythm guitar, piano, horns, etc. With the basic chord progression now in place it's time to record.✓

Record the melodies – since most songs use a combination of instruments to form the melody, it makes sense to record the most dominant ones first. Then the gaps can be filled with all the supporting melodies.✓

Add colour – to put the finishing touches on a song, it is necessary to add all those little nuances that insert colour and flare to the main tracks. Common things to add include background vocals, percussion fills, piano fills, and sampled sound effects. One of the hardest things about recording all these added tracks is finding competent musicians to play all these different instruments. One way is to hire session musicians to help out at affordable prices.✓ (10)

Step 2: editing process

When recording the tracks has been completed, it is important to clean them up. No matter how carefully the last step of recording was conducted, there will always be some mistakes that still need fixing.✓

Editing is made up of five common tasks
Arrangement – take an overall view of what has been done so far and evaluate what works and what doesn't. ✓Delete all tracks that don't add value, cut out sections of tracks that clutter the mix, move sections to a new part of the song, or delete entire sections of the song altogether.✓

Comping– compare the duplicate takes of each track and select the best one. It's even possible to select the best phrases from each take and combine them all into one take.✓

Noise reduction – cut all sounds before, after, and in-between each section of the audio where the instrument is playing.✓ This means removing background voices, amp hissing, footsteps, chair squeaks, breaths, or just dead air.✓ To further reduce noise, add a high pass filter beneath the lower frequency range of non-bass instruments so as to remove rumbling sounds.✓

Time editing – fix off-beat notes by using one of the following two methods:✓
1) the cut and paste method, which works well for percussion instruments, or
2) the time stretching method, which works well for almost all instruments.✓

Pitch editing – shift any sour note back on pitch by using autotune or any similar software. Pitch editing is usually used on vocals, but it also works well on most melodic instruments.✓ (10)

Step 3: the mixing process

Once all tracks have been arranged exactly as desired, the next step is to blend them into one cohesive unit; hence the process of mixing.✓ Mixing is an artform that can be done in many ways.✓

There are a few fundamental tasks that are common in mixing:✓
Balancing faders – this is done so that no instrument sounds too loud or too soft in relation to others.✓

Panning – this gives each instrument its own space in the stereo-image, much like each musician has his/her own space on stage.✓

Equalisation – this crafts a unique space in the frequency spectrum for each instrument✓ so that no two sounds compete for the same band of frequencies.✓

Compression – this levels out the dynamic range of an instrument so that each note is heard clearly and the mix sounds louder as a whole.✓

Reverb – this creates a three-dimensional space for the mix; adding a sense of depth and unifying the instruments under one room sound.✓

Automation – this allows changes in settings at different points in the song in order to give the mix a sense of movement.✓ (10)

Step 4: the mastering process

Before the song is ready to be mastered, all tracks must be recorded down to a single stereo file,✓ or 'bounced' as it is commonly known.✓ Once that is done, various mastering techniques are used to put the finishing touches on the song to make it sound even better.✓

Common techniques include:
Maximising loudness✓ – this is done through further compression and limiting✓ so that the average signal level over time is as high as possible without sacrificing too much dynamics.✓

Balancing frequencies through further EQ✓ – this is done along with a process known as multi-band compression, which compresses individual frequency bands separately from the rest of the spectrum.✓

Stereo widening✓– this is done with a special plugin designed to add an additional sense of width to the higher frequencies in the mix.✓

Once all these steps have been completed and everything sounds perfect, the track is converted into its appropriate sample rate, for example into CD audio.✓ (10)
[40]

TOTAL SECTION B: 140
GRAND TOTAL: 300

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