Course Title: Music Publishing
Course #: MBU 3450
Meeting Times: T/R 8:00 – 9:15
Final Exam: Tuesday, May 6, 2010 8:00 a.m.
Credit Hrs: 3
Semester: Spring 2010
Class Location: MC 200B
Professor: Daniel T. Keen, M.Ed.
Office: ASCAP, 2 Music Square West
Contacts: Phone: 742-5000  Email: dkeen@ascap.com

Educational Objectives of the Mike Curb College of Entertainment & Music Business:
1) To provide a personalized, career-oriented and practical education that emphasizes leadership, innovation, private enterprise and entrepreneurship.
2) To equip students with the tools to think critically, communicate effectively, accept responsibility, make successful decisions, and prosper in diverse work environments.
3) To emphasize quality classroom instruction within the parameters of ethical Christian principles.

Course Description:
A study of music publishing. The course deals with contracts, foreign publishing, catalog development, setting up a publishing company, demo sessions and licensing.

Course Outcomes: At the end of this course, the student will be able to:

- Explain what music publishers do
- Explain the revenue streams of music publishers
- Identify the major tenets of songwriter contracts
- Explain the creative and administrative tasks of music publishers
- Discuss how musical works are exploited
- Explain how musical works are licensed
- Compare the Performing Rights Organizations in the U.S.

Performance Tasks: Students this course, the student will:

- Describe the income streams of music publishers
- Identity the major global music publishers
- Describe how musical works are licensed by music publishers
- Differentiate between single song and exclusive songwriter contracts
- Describe how music publishers secure uses of their copyrights
• Solve research problems through the application of music publishing industry methods.
• Demonstrate the methods utilized by the Performing Rights Organizations to collect and distribute performance royalties

Assessment Tools: During this course, outcomes mastery will be evaluated by:

• Written responses comprising short answer and original short-form essays
• True and False and multiple-choice tests
• Written analysis of original research of music publishing issues
• Verbal presentation of research findings
• Group discussion of music publishing licensing and legal issues

Testing & Assignments:

1. Attendance: It is my recommendation that you attend all of the class meetings for the best learning experience. Absence is permitted only in case of illness or family emergencies. For a complete explanation of the attendance policy see the Belmont University Bulletin online.

   2. Websites listed on class schedules

<table>
<thead>
<tr>
<th>Activity</th>
<th>Purpose/Direction</th>
<th>Credit</th>
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<tbody>
<tr>
<td>Research Reports</td>
<td>2 Extra Credit</td>
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Each student will submit 2 Music Publishing Research Reports on the dates stated in the syllabus under Class Schedule. The combined 2 reports are worth extra credit. Each report must include one article relating to some aspect of music publishing stapled to a one to two page typed analysis of the article written by the student. Suggested print and online sources include *Billboard, Radio & Records, Music Row, The Tennessean, Hollywood Reporter* and *Variety*. Your paper should give a brief description of the article’s main points and how it relates to Music Publishing (If not obvious). If it is not related to music publishing in any way, it will be given a zero. These reports will assess the student’s ability to identify and explain the activities of music publishers and the current issues they are facing.

1) MUST be typed and at least one page (single or double-spaced).
2) MUST be stapled. (No bending of corners or paper clips).
3) MUST include a copy of the article. I need a copy of the article, NOT a web link.
4) MUST be turned in at class – No e-mailed papers will be accepted.

5) MUST include your name.

6) MUST NOT BE LATE.

These reports may be discussed in class

3. Tests (3@ 20@ each) 60%

Based on reading assignments, lectures, assigned websites, comprehensive tests will assess the depth of the student’s knowledge of the base topic. Each test is comprised of True & False, Multiple choice, Fill-in-the-blank questions supplemented by short-answer essay questions. NO MAKE UP TESTS WILL BE GIVEN.

3. Research Speech: 20%

Each student is required to prepare and present a three to five minute speech on some aspect of music publishing. The speech should be an informative speech delivered extemporaneously from a prepared outline. The student may choose any subject matter that relates to music publishing with the exception of an overview of ASCAP, BMI, SESAC, SOCAN, NMPA or HFA. A paper on a specific area of a PRO may be permissible, i.e. comparing the Internet licensing of the PROs. Other options for research include copyright legislation, international music publishing issues, industry trade groups, specific publishing companies, new media publishing issues, etc. **Speech topics must be submitted to the professor on or before April 1.** If the topic submitted has already been taken by another student, you will receive an email from the professor informing you that another topic must be chosen. **An outline of the speech must be submitted to the professor on April 15.** A minimum of three sources is required and must be cited on the outline. The course textbook may not be used as one of the three sources.

4. Final Exam: 20%

A comprehensive test comprising True & False and multiple-choice questions that will measure the depth of a student’s knowledge base of the topic and short-answer questions that will assess the student’s assimilation of knowledge gained from lectures, readings and research.

**ATTENTION – DO NOT BOOK A FLIGHT OR MAKE OTHER TRAVEL PLANS BEFORE THE DAY OF THE FINAL. IT WILL NOT BE GIVEN EARLY. TAKING THE FINAL AT A TIME OTHER THAN IT IS SCHEDULED IS NOT AN OPTION. DO NOT ASK IF YOU CAN TAKE THE FINAL EARLY.**
Course & Classroom Policies:

Attendance & Participation: Class attendance follows university policy as stated in the current Undergraduate Bulletin. Class participation is expected; attendance and absence will be noted.

Cell Phones and Computers: All cell phones; ipods and other hand-held electronics devices must be turned off during class. Computers are permitted in the classroom for note taking only.

Materials:

2. Websites listed on class schedules esp. [www.ascap.com](http://www.ascap.com), Articles and Advice, Keen On Music Publishing

Grade Evaluation: As per CEMB policy, the grade assignment scale for this course is:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Percent (GPA)</th>
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<tbody>
<tr>
<td>A</td>
<td>94 (4.0)</td>
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<tr>
<td>A-</td>
<td>90 (3.7)</td>
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<tr>
<td>B+</td>
<td>87 (3.3)</td>
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<tr>
<td>B</td>
<td>84 (3.0)</td>
</tr>
<tr>
<td>B-</td>
<td>80 (2.7)</td>
</tr>
<tr>
<td>C+</td>
<td>77 (2.3)</td>
</tr>
<tr>
<td>C</td>
<td>74 (2.0)</td>
</tr>
<tr>
<td>C-</td>
<td>70 (1.7)</td>
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*Final grades below 70% will not apply to the major.*

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<thead>
<tr>
<th>Grade</th>
<th>Grade</th>
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<tbody>
<tr>
<td>D+</td>
<td>67</td>
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<tr>
<td>D</td>
<td>64</td>
</tr>
<tr>
<td>D-</td>
<td>60</td>
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<tr>
<td>F</td>
<td>&lt; 60</td>
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**Honor Code:** It is the responsibility of each student to abide by the Belmont University Honor Code. “In affirmation of the Belmont University Statement of Values, I pledge that I will not give or receive aid during examinations; I will not give or receive false or impermissible aid in course work, in the preparation of reports, or in any other type of work that is to be used by the instructor as the basis of my grade; I will not engage in any form of academic fraud. Furthermore, I will uphold my responsibility to see to it that others abide by the spirit and letter of this Honor Pledge.”

**Accommodation of Disabilities:** In compliance with Section 504 of the Rehabilitation Act and the Americans with Disabilities Act, Belmont University will provide reasonable accommodation of all medically documented disabilities. If you have a disability and would like the university to provide reasonable accommodations of the disability during this course, please notify the Office of the Dean of Students located in Beaman Student Life Center (460-6407) as soon as possible.

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**MUSIC PUBLISHING, BELMONT UNIVERSITY – Dan Keen. M.Ed. Spring 2010 Course Calendar**

Keen reserves the right to alter this schedule as necessary

| Class Schedule: |
|-----------------|-----------------|
| Jan 14 | Introduction/class syllabus |
| 19 | Music Publishing History |
| 21 | Music Publishers and What They Do |
| | Inner Workings of a Music Publisher |
| | Songwriter-Music Publisher Relationship |
| 26 | Income sources for Music Publishers |
| 28 | Deal proposals/Songwriter contracts |
| Feb 2 | **TEST 1** |
| 4 | Co-Publishing and Administration Co-Ventures |
| | and Joint Ventures |
| 9 | Copyright Law |
| | Read Chapter 4 |
| 11 | Recording Artist Publishing Agreements |
| 16 | Mechanical Licensing, Sampling |
| | Read Chapter 5 |
| | pages 485-486 + Read Chapter 6 |
| 18 | Print Licensing |

www.nmpa.org/hfa  
www.ccli.com
23 Music, Money, and Television  Read Chapter 7
  Television series license  pages 472-474
25 Music, Money, and Motion Pictures  Read Chapter 8
  Motion picture license  pages 468-471
Music, Money, and commercials Read Chapter 9
Advertising commercial license  pages 475-478

Mar  2  MID TERM
4  Industry Guest
9-11  SPRING BREAK  NO CLASS
16  Licensing exercise  MANDATORY ATTENDANCE
18  Performing Rights Organizations  Read Chapter 10
23  ASCAP, BMI, SESAC  http://www.ascap.com/
  www.bmi.com  www.sesac.com

25 Music, Money, and Broadway  Read Chapter 11
30 Music, Money, Internet, Video Games,
  Cell Phones, and New Media  Read Chapter 12
  pages 481-484

Apr  1  EASTER BREAK  NO CLASS
6  Music, Money, and Foreign Countries  Read Chapter 13
  www.wipo.org
  www.ifpi.com

8  Subpublishing agreements
13  Putting It All Together  Read Chapter 14
15  Royalty Accounting, Catalog Acquisition  Read Chapter 15

20  TEST #3
22  Songplugging
27  Starting a publishing company
29  Industry guest

May  4  Review for Final
6  FINAL

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