

## SUBJECT: Music Industry

### SUBJECT IDENTIFICATION

<b>Code</b>	CS0P06	
<b>Type</b>	Elective Course	
<b>Speciality/itinerary/instrument</b>	Performance / Jazz and Modern Music/ All instruments and voice speciality	
<b>Main subject</b>	Music Technology	
<b>Period of time</b>	2 <sup>nd</sup> Course	
<b>Number of credits</b>	4 ECTS	
<b>Number of hours</b>	Total: 120 hours	In-person: 36 hours
<b>Department</b>	Music Industry	
<b>Previous requirements</b>	-	
<b>Instruction Language</b>	Spanish	

### RESPONSIBLE INSTRUCTOR(S)

<b>Surname and name</b>	<b>Email address</b>
Milohnoja Montes, Alejandro	Alejandro.milohnoja@gmail.com

### COURSE LEARNING OUTCOMES

Upon completion of this course, the students will be able to:

- discuss about how the music industry works, its structure and its interaction with other industries.
- research, interpret and analyse information in the different organisms, associations and a business companies within the music industry.
- manage issues related to the registration of music pieces, infringement of copyright, and to the decision-making process regarding negotiations and contract-signing with third-parties.
- recognise the main actors and agents, their functions within the music industry and interact with them in a correct way.
- develop ideas and project from a composer and performer perspective in line with the needs of today's music market.

## COURSE CONTENT

Thematic block	Themes/ repertoire
<b>I. Introduction to the music industry</b>	Theme 1. Introduction to the music industry and to the market dimension.
	Theme 2. The role of the music industry inside the cultural and creative industries (the music impact)
	Theme 3. The value chain: from the author to the consumer.
	Theme 4. Identification of the music industry agents.
<b>II. Legal framework</b>	Theme 5. Intellectual property, industrial property and author copyrights.
	Theme 6. Identification of the intellectual and industrial property agents (national and international).
	Theme 7. Related rights, collective management societies.
	Theme 8. Legal framework: commercial aspects, regulation sources, update on the laws referring to artists and performers.
<b>III. Record labels and editorial industry</b>	Theme 9. The music pieces: author royalties and editorials.
	Theme 10. Collective management societies, remunerations and payments, monitoring trends and copyrights management.
	Theme 11. Contracts: editorial contract, Work-for-hire Contract synchronization contract, negotiation.
	Theme 12. Record labels and distributors, the digital business.
	Theme 13. Independent record labels, new business models.
	Theme 14. The record label contract, the licence contract, the artist rights and the record label contract negotiation.
<b>IV. Live music business</b>	Theme 15. Agents: managers, bookers, promoters etc. Concerts, live music environment.
	Theme 16: Legal framework applicable to the artist and the performer. Contracts.
	Theme 17. The internalization process: festivals, music professional meetings.

## STUDENT'S STUDY HOURS PLANNING

Activity type	Total hours
Theoretic activities	26,8 hours
Practice activities	3,2 hours
Other mandatory training activities (seminars, workshops etc.)	4 hours
Test taking	2 hours
Student self-study hours	60 hours
Practice preparation	24 hours
<b>Total studying hours</b>	<b>36+84 = 120 horas</b>

## METHODOLOGY

<b>Theoretical activities</b>	Theoretical/conceptual explanations and analysis of different examples coming from all the most relevant music styles.
<b>Practical activities</b>	Practical application of what has been studied in class through transcriptions, group intonation, performance with instrument, sight-reading, rhythms and melodies composition
<b>Other training mandatory activities (workshops, seminars, etc.)</b>	Thematic sessions with visiting professors

## CALIFICATION CRITERIA AND TOOLS

<b>Theoretical activities</b>	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested assignments during the whole academic course, proving research ability and practice synthesis skills concerning theoretical concepts in performance.</p>
<b>Practical activities</b>	<p><u>Participation</u>: The students must actively participate in class, proving interest and/or understanding of the content covered.</p> <p><u>Continuous evaluation</u>: The students must fulfil the requested practical assignments during the whole academic course based on to team-work dynamics and also prove writing and oral skills, beside performing skills.</p> <p><u>Performance exams</u>: The students must take at least two exams during the academic course in order to show the practical skills acquired and the practical assimilation of the course contents, following the tests instructions.</p>
<b>Other educational mandatory activities (workshops, seminars, etc.)</b>	<p><u>Participation</u>: The students must actively participate in the different relevant events as considered by the instructor or by the coordinators.</p>

## EVALUATION CRITERIA

The student assessment will be carried out through continuous evaluation during the whole academic year based on attendance, active participation and the practical exercises requested during the course of the year. In addition, the students will take two exams: a mid-term exam in February in order to check the level of assimilation and knowledge acquisition and a final exam in June in order to determinate the level acquired by the student. Please find below the details regarding the evaluation criteria of each type of activity:

<b>Theoretical activities</b>	Prove the knowledge acquired during the course of the academic year through assessment activities.
<b>Practical activities</b>	Prove understanding and knowledge of the main styles, and performers of jazz history through critical discussions and written assignments. The student should also identify them and deduce the music and aesthetic characteristics by listening to the music pieces.
<b>Other mandatory training activities (workshops, seminars, etc.)</b>	Attend and actively participate in the events relevant for their education (Meet the Artist sessions, invited professors masterclasses, concerts, rehearsals etc.).

## GRADE DETERMINATION SYSTEM

### Grade determination system in continuous assessment

	<b>Grade percentage</b>
Participation	10%
Continuous assessment	30%
Mid-term exam	20%
Final exam	40%
Total	100%

### Grade determination system in cases of loss of continuous assessment right

	<b>Grade percentage</b>
Final exam	80%
Total	80%

### Grade determination system for the extraordinary assessment call

	<b>Grade percentage</b>
Retake exam	100%
Total	100%

### Grade determination system for students with disabilities

In principle, the grade determination system for students with disabilities will be carried out following the criteria set for the rest of the students, ensuring equal opportunities and conditions for all the students. However, if necessary, the instructor in charge will take into account the type of disability of the concerned student. Should the situation apply, the assessment conditions will be adapted in accordance to the limitations of the corresponding disability.

These considerations will be established once the concerned student enrolls in the corresponding courses. For the official records, the student and/or the student representative will be requested to present the corresponding disability report for the official accreditation.

	Grade percentage
Participation	10%
Continuous assessment	30%
Mid-term exam	20%
Final exam	40%
Total	100%

## RESOURCES AND BIBLIOGRAPHY

Campus online <https://musicacreativa.classlife.education/>

### Bibliography

<b>Title</b>	GUIA LEGAL Y FINANCIERA DE LA MÚSICA EN ESPAÑA
<b>Author</b>	VV.AA. Instituto Autor
<b>Publisher</b>	Fundación SGAE

<b>Title</b>	ASÍ FUNCIONA EL NEGOCIO DE LA MÚSICA
<b>Author</b>	Vicente Mañó y Javier Bori
<b>Publisher</b>	Círculo Rojo

<b>Title</b>	LIBRO BLANCO DE LA MÚSICA EN ESPAÑA 2013
<b>Author</b>	Promusicae
<b>Publisher</b>	Universidad Pompeu Fabra – idEC

### Complementary bibliography

<b>Title</b>	ANUARIO DE LA MÚSICA EN VIVO
<b>Author</b>	Asociación de Promotores Musicales
<b>Publisher</b>	

### Webpages of interest

<b>Address 1</b>	<a href="http://www.sgae.es">www.sgae.es</a>
<b>Address 2</b>	<a href="http://www.promusicae.es">www.promusicae.es</a>
<b>Address 3</b>	<a href="http://www.aie.es">www.aie.es</a>
<b>Address 4</b>	<a href="http://www.arte-asoc.es/">http://www.arte-asoc.es/</a>
<b>Address 5</b>	<a href="http://www.apmusicales.com">www.apmusicales.com</a>