

BTEC in a Box

BTEC First

Music

Sample pages

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You'll find all the resources you need to start teaching your BTEC First in Travel and Tourism. The box contains complete support for Unit 2 Exploring the Music Profession, consisting of:

Delivery plan: a comprehensive medium-term plan for delivering the Unit.

Case study activities: vocationally relevant case studies, with suggested activities and discussion points that introduce or build on concepts within the unit. The delivery plan will link these into the unit.

2 full assessment packages: these will be full assessment plans for the Unit including material for both student and teacher.

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- Unit 1 Planning & Creating a Music Product
- Unit 2 Exploring the Music Profession
- Unit 8 Rehearsal Techniques for Musicians
- Unit 9 Producing a Musical Recording
- Unit 10 Understanding Music
- Unit 11 Exploring Computer Systems Used by Musicians.
- Unit 13 The Musical World

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delivery plan



TOPIC Professional roles

LEARNING OBJECTIVE Understand professional roles and different areas within the music profession

Topic information	Delivery methods	Guidance	Box content
<p>The information included in learning objective 1 (LO1) – <i>understand different areas of the music profession</i> – and learning objective 2 (LO2) – <i>understand professional roles within the music profession</i> – found under the unit content of the programme specifications will provide a good basis for this session. However, it should be understood that these lists are not definitive.</p> <p>LO1 should enable students to realise the breadth and depth of areas of the music profession. It is vital that clear and relevant links are made between different areas, so that students understand the interdependent nature of what might appear to be totally different types of businesses.</p>	<p>A teacher-led discussion using a board or flip chart on which to compile a list of professional roles (jobs) within the music profession.</p> <p>It may be appropriate to start this session by forming the students into groups, getting them to compile the list of professional roles within, say, a ten-minute period. The teacher could ensure that this information is shared by compiling a complete list of all the suggested roles.</p>	<p>There is no doubt that this unit can become a real burden to students, if too much emphasis is placed on lecture-based activity. Wherever possible, centres should seek opportunities to engage the services of guest speakers, especially those who are working in the music profession. This need not be expensive and the guests need not be famous, although it can do no harm if you can get a high-profile personality to drop in to one of your sessions. It cannot be emphasised enough that a good guest speaker can really bring the subject to life.</p> <p>A good starting point for this session is to concentrate on compiling a list of professional roles. Then the teacher could compile a further list, placing individual <i>professional roles</i> (LO2) into the appropriate column representing the <i>area</i> (LO1).</p> <p>It will be both useful and interesting to place some of the professional roles into more than one of the areas of the music profession. For example, songwriters fit perfectly well under the headings of <i>performance</i> (they may be in a band), <i>recording</i> (some recording companies have songwriters under contract even though they are not signed as performers/artists), and <i>publishing</i> (without the songwriters publishers wouldn't have any material to publish, and without songwriters there would be no need for the <i>Performing Right Society</i> (PRS)).</p>	<p>Assessment 2</p> <p>Case study 1: The session guitarist – part one</p> <p>Case study 2: The session guitarist – part two</p>

delivery plan

TOPIC Copyright

LEARNING OBJECTIVE Understand different areas within the music profession – copyright

Topic information	Delivery methods	Guidance	Box content
<p>It is essential that anyone wishing to work in the music profession should have an understanding of the copyright of intellectual property. They should appreciate the way in which musical work copyright and sound recording copyright is at the very centre of the whole music industry.</p> <p>Under the subheading “Professional organisations”, found in the unit content for LO1, several royalty collection agencies are listed. Students should understand the relationships between these organisations.</p>	<p>It is suggested that two one-hour sessions are allocated for this topic. One hour should be allocated for the discussion on royalty collection agencies and the introduction of the assessment.</p> <p>This subject will need to be delivered through whole-class teaching. Where possible, students should be encouraged to use the internet to research the UK royalty collection agencies.</p> <p>Introduce assessment tasks.</p>	<p>There is a great deal of written material available dealing with copyright. Many websites deal with UK copyright, but this is particularly good: www.MetaMusic.org.uk (click on <i>Copyright and Royalties</i>, this leads you to an article by Dave Cross).</p> <p>Students should research the functions of the Performing Right Society (PRS), the Mechanical Copyright Protection Society (MCPS), Phonographic Performance Limited (PPL) and Video Performance Limited (VPL).</p> <p>Make absolutely sure that students understand that if they just type the word “copyright” into Google or any other search engine, they should be extremely careful to ensure that the information they find applies to UK copyright and <i>not</i> to the United States.</p> <p>Students should be made aware that they will not be permitted to submit internet print-outs as their evidence for assessment. They must always interpret researched material in their own words.</p>	<p>Assessment 1</p> <p>Case study 3: Copyright – a song-writer’s tale</p>



1: The session guitarist – part one

This case study is based on an interview by Philip Greenwood (PG) with Danny Flynn (DF), a session guitarist.

(PG): "First of all, Danny, what is a session musician?"

(DF): "Basically, a session musician is an instrumentalist or singer, who works on a freelance basis in all sorts of different situations. For example, solo artists don't have permanent bands, so they hire musicians to play on recording sessions, at live performances and on radio or television broadcasts."

(PG): "It sounds as though you need to be versatile."

(DF): "It certainly helps to be able to play different styles of music. You won't make a living if you only take work playing music you like."

(PG): "So what are the main attributes of the successful session musician?"

(DF): "I think the most important, after being able to play to a high standard, is reliability. You could be the best player in the world, but if you turn up late for a rehearsal or recording session, not only does it inconvenience the other people who have had to wait for you, it also costs money. The cost of hiring studios, technicians and other musicians can run into tens of thousands of pounds. The last thing they want is for a musician to turn up late, no matter how good his or her excuse might be."

(PG): "How important is it to read music?"

(DF): "There's no doubt that the ability to read music is a tremendous asset. If a job requires the musicians to 'sight read', you don't want to turn the work down because you can't 'read'."

(PG): "What else does the session musician need?"

(DF): "A 'good ear' is essential. Sometimes you won't be given a part to read. You may have to listen to a demo of a tune played through a computer and you will have to reproduce the part on your instrument. If you can do this quickly and accurately, you're going to be very popular with that producer!

"One more important skill for the session musician is the ability to get on with people. This applies particularly if you are on tour. Spending weeks or months on a tour bus with someone who has no regard for other people, can make a stressful situation unbearable."



points for discussion

- What does “freelance” mean?
- What styles of music might a session guitarist need to play?
- What styles of music might a session trumpet player need to play?
- What does “sight read” mean?
- What situation might require someone who can “sight read”?
- What is a “demo”?

assessment activity front sheet



ASSIGNMENT TITLE **Copyright and royalties for musicians**

Learner's name		Assessor's name	
Date issued	Completion date		Submitted on

<i>Reference (ref number for spec criteria)</i>	<i>Assessment Criteria</i>	<i>Achieved</i>	<i>Evidence</i>	<i>Comments/feedback from assessor</i>
P1	identify one area of the music profession, describing its operation and how it relates to other areas of the profession	Yes/No		
M1	describe one area of the music profession, describing in detail its operation with an account of how it relates to other areas of the profession	Yes/No		
D1	explain one area of the music profession, providing an in-depth description of its operation with an account of how it relates to other areas of the profession	Yes/No		



Student declaration

I declare that all the work submitted for this assignment is my own work or, in the case of group work, the work of myself and the other members of the group in which I worked, and that no part of it has been copied from any source.

I understand that if any part of the work submitted for this assignment is found to be plagiarised, none of the work submitted will be allowed to count towards the assessment of the assignment.

Signed:

Date:



ASSIGNMENT TITLE Copyright and royalties for musicians

ASSIGNMENT OBJECTIVES This assignment will enable students to gain an understanding of copyright. They will discover what copyright is, what needs to be done in order to copyright a song or musical composition, and how the songwriter or composer can make money from their work through membership of one or more royalty collection agencies. The assignment will also encourage students to discover the links between copyright and other areas of the music profession.

TASK INTRODUCTION Copyright is at the very centre of the music industry in the twenty-first century. It is the process that allows composers and songwriters to earn money from their work. It is through the collection of royalties due to composers, performers and record companies that the music profession exists.

If you are a composer, lyricist or songwriter, the need to be a member of an organisation that can collect the royalties due to you is obvious.

Even if you do not write yourself, you will almost certainly find yourself in situations in your working life in the music profession where you need to seek legal permission to perform or arrange musical material written by someone else.

TASK 1 Identify, describe and explain what copyright is.

TASK 2 Identify, describe and explain ways in which you can copyright an original song or musical composition.

TASK 3 Identify, describe and explain the operation of the PRS and MCPS and describe how you can become a member of these bodies.

TASK 4 Identify, describe and explain how PRS and MCPS relate to other areas of the profession, such as live performance, record companies, etc.



ASSIGNMENT TITLE	Copyright and royalties for musicians
ASSIGNMENT OBJECTIVES	This assignment will enable students to gain an understanding of copyright. They will discover what copyright is, what needs to be done in order to copyright a song or musical composition, and how the songwriter or composer can make money from their work through membership of one or more royalty collection agencies. The assignment will also encourage students to discover the links between copyright and other areas of the music profession.
WHAT YOUR STUDENTS WILL DO IN THIS ASSIGNMENT	Your students will need to combine the information delivered by you and through the classroom activities, with research using the internet. Some useful websites are listed in the guidance notes below.
WHAT THEY WILL LEARN IN THIS ASSIGNMENT	<p>Students will learn the fundamentals of copyright and how it could affect them.</p> <p>They will learn about the function and operation of two of the main royalty collection agencies: the Performing Right Society (PRS) and the Mechanical Copyright Protection Society (MCPS).</p> <p>They will learn about the links between copyright and royalty collection agencies and other areas of the profession.</p> <p>It should be made clear to students that there are other royalty collection agencies (such as PPL) that provide a valuable service to composers, publishers, venues, etc. However, by gaining an understanding of how PRS and MCPS operate both together and in their separate areas, students will gain a fundamental understanding of the subject.</p>
MARK SCHEME (what is required for each grading level)	<p>P1 identify one area of the music profession, describing its operation and how it relates to other areas of the profession</p> <p>M1 describe one area of the music profession, describing in detail its operation with an account of how it relates to other areas of the profession</p> <p>D1 explain one area of the music profession, providing an in-depth description of its operation with an account of how it relates to other areas of the profession</p>
GUIDANCE NOTES	<p>Some useful websites include:</p> <ul style="list-style-type: none"> • www.MetaMusic.org.uk – click on <i>Copyright and Royalties</i> • www.cla.co.uk – Copyright Licensing Agency • www.is4profit.com • www.prs.co.uk – Performing Right Society • www.mcps-prs-alliance.co.uk/aboutcopyright <p>There are many good sources of material available in print regarding copyright. Just make sure that any publications you use refer to UK copyright.</p>



ASSIGNMENT TITLE **Copyright and royalties for musicians**

ASSIGNMENT OBJECTIVES This assignment will enable you to gain an understanding of copyright. You will discover what copyright is, what needs to be done in order to copyright a song or musical composition, and how the songwriter or composer can make money from their work through membership of one or more royalty collection agencies. The assignment will also encourage you to discover the links between copyright and other areas of the music profession.

WHAT YOU WILL DO IN THIS ASSIGNMENT To understand what copyright is and how important it can be to people who work in the music profession, you will need to combine the information delivered by your teacher and gained through classroom activities, with research using the internet.

You will go through the process of how to copyright a song, piece of music and a recording. You will gain an understanding of how being a member of the Performing Right Society (PRS) and the Mechanical Copyright Protection Society (MCPS) can enable you to make money out of your songs and compositions.

WHAT YOU WILL LEARN IN THIS ASSIGNMENT You will learn the basics of copyright and how it could affect you in the future. If you work in the music business, you will certainly need to know something about copyright whether you become a composer, songwriter, arranger, record producer, artist manager, promoter, or one of many other professions within the industry.

You will learn how to copyright a song, piece of music or a recording. You will learn about the function and operation of two of the main royalty collection agencies in the UK – the PRS and the MCPS.

You will also learn how copyright and royalty collection agencies link to other areas of the music profession.

HOW THIS ASSIGNMENT WILL BE MARKED (the assessment criteria) P1 identify one area of the music profession, describing its operation and how it relates to other areas of the profession

M1 describe one area of the music profession, describing in detail its operation with an account of how it relates to other areas of the profession

D1 explain one area of the music profession, providing an in-depth description of its operation with an account of how it relates to other areas of the profession

GUIDANCE NOTES Please be very careful when using the internet for any research. If you type the word “copyright” into Google, for example, you’ll find it generates more than 12 billion results.

Many websites that you might find through a Google search deal with copyright issues in the United States, and some of their laws in respect of copyright are different from ours in the United Kingdom. Make sure that you access British websites; these often end with “.co.uk” or “.org.uk”.

It is very important that if you use information that you obtained from a book, magazine, newspaper or website, you should make sure that you put it in your own words. You cannot submit work which is a straight copy from somewhere else, or you will be guilty of “plagiarism”.



ASSIGNMENT TITLE	Copyright and royalties for musicians
TASK NUMBER AND TASK DETAIL	<p>Task 1 Identify, describe and explain what copyright is.</p> <p>Task 2 Identify, describe and explain ways in which you can copyright an original song or musical composition.</p> <p>Task 3 Identify, describe and explain the operation of the PRS and MCPS and describe how you can become a member of these bodies.</p> <p>Task 4 Identify, describe and explain how PRS and MCPS relate to other areas of the profession, such as live performance, record companies, etc.</p>
ASSESSMENT CRITERIA	<p>P1 identify one area of the music profession, describing its operation and how it relates to other areas of the profession</p> <p>M1 describe one area of the music profession, describing in detail its operation with an account of how it relates to other areas of the profession</p> <p>D1 explain one area of the music profession, providing an in-depth description of its operation with an account of how it relates to other areas of the profession</p>
GRADE / LEVEL	The exemplar work has been graded at pass, level 2.
EXEMPLAR ANSWER	<p>Task 1</p> <p>Copyright is a form of protection against somebody stealing your song and saying that they wrote it. Copyright comes into force from the time you wrote your piece, so you shouldn't really need to register it. The problem is that if somebody says that the song is theirs and you haven't got any proof that it isn't, it's then just your word against theirs. So the best thing to do is to register the copyright in your name.</p> <p>There are two types of copyright. The musical work copyright covers the music and lyrics (if it's a song). The other type of copyright is in the sound recording – sound recording copyright mainly applies to CDs. So every song that has been recorded has both copyrights.</p> <p>Task 2</p> <p>The easiest way to copyright your song is to post it to yourself. You should put as much detail in the envelope as you can, such as the sheet music, lyrics and any recording you might have. You should send this by Special Delivery. This is so that you can prove the date that you sent it to yourself.</p> <p>You can also copyright your song by asking somebody important to sign a piece of paper to say that they believe that you wrote the song. This could be a solicitor, a bank manager or even a judge if you know one.</p>



Task 3

The Performing Right Society and the Mechanical Copyright Protection Society are royalty collection agencies. If you are a member, they will collect all the money owed to you from almost anywhere in the world.

PRS collects royalties from when your music is played at live gigs or on broadcasts and MCPS collects royalties from sound recordings, like CDs, tapes or vinyl records.

PRS issues licences to places where music is played. The bigger the venue, the bigger the fee the venue management has to pay. After taking out money for running costs, the rest of the money is divided up among all the composers.

When a song is recorded and released by a record label, the manufacturers have to pay a certain percentage in royalties for every copy sold. Then an agreed amount is paid to the songwriter (and maybe the artist and the producer).

To join PRS, you have to have had one song or piece of music either played in public or broadcast on radio or television. You then pay a joining fee of £100.

It doesn't cost you anything to join MCPS. It is open to any composer, author, songwriter or publisher who owns the musical work copyright of something which is going to be commercially recorded.

Task 4

Without the Performing Right Society and the way that it collects royalties for its members from all over the world, it wouldn't really be possible for songwriters or composers to make a living. It is impossible for a songwriter to knock on the door of a club, and ask the manager for some royalties, because one of his or her songs had been played there the night before. That would be asking for trouble!

Both PRS and MCPS sometimes have to work closely with music lawyers if there are disputes between their members and, say, a record company that has recorded a song without permission.

PRS issues licences to all venues and broadcasters throughout the country who use music in any form. MCPS sometimes negotiates agreements between members and record companies.

ANY ILLUSTRATIVE
MATERIAL REQUIRED

None.

GRADING COMMENTS

You have identified some good points as to what copyright is, and you have met the requirements of the grading criteria for a pass grade.

In order to gain a higher grade, your description of how copyright works within the music profession needs to be more detailed. For example, you need to show that you are aware that copyright in the United Kingdom is regulated by the Copyright, Designs and Patents Act (1988). A very important fact that you omitted is that musical work copyright lasts for 70 years from the death of the composer or songwriter. Sound recording copyright lasts for 50 years following the commercial release of the recording, or from the date it was recorded if it is



never released commercially.

You accurately identified two ways in which you can copyright something. Again, you could provide more details about alternatives, such as using Stationers' Hall in London to register copyright, or getting a solicitor to help you make a statutory declaration that you created the work on a certain date. The other way that we discussed in class was for you to publish the work yourself.

One point that needs correcting is where you say: "*When a song is recorded and released by a record label, the manufacturers have to pay a certain percentage in royalties for every copy sold.*" They have to pay royalty on every copy made, not sold. So, if 10,000 CDs are produced but only 2,500 are sold, the composer or songwriter will receive a royalty payment on 10,000.

Your description of the operation of PRS and MCPS is accurate, although again it lacks the detail needed for a merit grade to be awarded. More detail about typical royalty percentages would have been useful, especially to illustrate the wide gap between royalties in the musical work copyright (around 50% of the gross royalty) and in the sound recording copyright (often around 10%, but sometimes even less).

Your description as to how PRS and MCPS relate to other areas of the profession was fine, as far as it went. But you didn't mention anything about the need to find ways of policing royalty collection on internet music, for example.

In order to gain a distinction, you need to explain how copyright works in relation to other areas of the music profession and your descriptions need to be more in-depth, covering all the aspects we dealt with in class.
