



# Music Industry

## Revision Guide



## **MUSICIAN**

- (1) Train and practise regularly to keep instrumental skills to a high standard
- (2) Turn up on time and prepared
- (3) Look after instrument/voice
- (4) Learn new music for a show
- (5) Perform at various venues

## **MUSICAL DIRECTOR / CONDUCTOR**

- (1) Unify performers
- (2) Set tempo and execute clear performance indications by conducting
- (3) Give instructions and shape the sound of the ensemble, e.g. orchestra, choir
- (4) Choose the music and study the scores
- (5) Relay ideas to performers

## **ROADIE**

- (1) Carry equipment
- (2) Set up before event
- (3) Look after equipment
- (4) Pack away after event

## **INSTRUMENTAL SUPPORT**

- (1) Takes care of instruments
- (2) Provides backline technical support for a band
- (3) Gives advice to band of best equipment
- (4) Fixes broken guitar strings or other equipment during a show

## **Performance & Creative Roles**

## **LIVE SOUND TECHNICIAN**

- (1) Carry out sound checks before show
- (2) Choose suitable microphones and equipment
- (3) Position and rig-up microphones
- (4) Operate the sound desk during a performance



## **Sound Desk**

## **COMPOSER/ SONG-WRITER**

- (1) Compose music for a TV programme
- (2) Write a song for a famous singer
- (3) Keep to a deadline
- (4) Work with the performers to ensure composition/song is at a suitable standard
- (5) Check and liaise with employer (whoever commissioned composition) to make sure the music fits what is asked

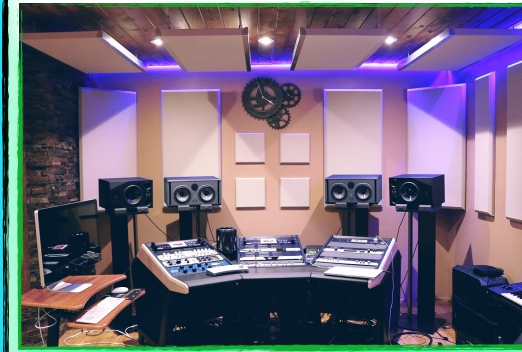
## **SESSION MUSICIAN**

- (1) Turn up on time
- (2) Rehearse the given music and keep instrumental skills high
- (3) Follow instructions given by the producer / conductor / director or the band/artist themselves
- (4) Contribute creative ideas to the arrangement and recording

These are musicians hired by a studio to perform in a recording, but are not a member of the band/artist

## **MASTERING ENGINEER:**

- (1) Does the final edit (changes) of the recording creating the final 'master' version
- (2) Refine the sound quality to create an appealing sound that people want to buy
- (3) Prepare the audio in the required format such as MP3



## **Recording Studio Roles**

## **STUDIO PERSONNEL:**

Sound engineer, Assistant engineer, technical manager, technical support

- (1) Installs, maintains and repairs recording equipment
- (2) Helps carry out sound checks prior to a recording session
- (3) Assists in recording instruments

## **RECORD PRODUCER**

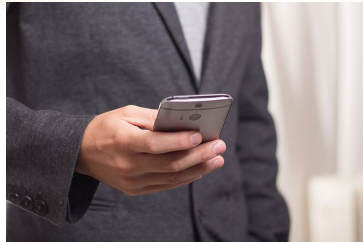
- (1) Oversee the entire process of recording a song
- (2) Contribute creative ideas to the artists and engineers
- (3) Schedule recording times
- (4) Liaise with sound engineers and mastering engineers to ensure they understand what is required
- (5) Controls the recording budget and finances
- (6) Check that samples have the required licences and are not in breach of copyright

## **STUDIO MANAGER:**

- (1) Administrative control of the recording studio's operations
- (2) Schedule recording times and liaise with the potential clients who want to use the studio
- (3) Employ staff within the studio. e.g.: record producer, mastering engineers, sound engineers, technical support....
- (4) Handles the promotion and marketing of a studio
- (5) Ensure all equipment health and safety is up to date

## ARTIST MANAGER

- (1) Represent the band / artist's interests
- (2) Organise and confirm show dates
- (3) Liaise (contact) record companies (labels) to try and get a contract for the band
- (4) Assist with arranging studio recording time
- (5) Lifestyle coach (support) for the band / artist
- (6) Arrange and exploit marketing opportunities
- (7) Develop the band and assist in progressing their careers



## VENUE MANAGER

- (1) Ensure all services at the venue are open and fully functioning during opening hours
- (2) Check health and safety is up to date
- (3) Book the artists and bands to perform shows
- (4) Assist in the preparation of shows and oversee the entire process of putting on a show
- (5) Give consistent and excellent level of of service



## Management & Promotion Roles

## ARTIST & REPERTOIRE

### (A & R)

- (1) Scout new talent
- (2) Sign to record label
- (3) Oversee entire process from signing a recording contract to recording and releasing a song
- (4) Find songs appropriate for the artist/ band
- (5) Develop the artist / band as they mature



## MARKETING

- (1) Design and implement marketing strategies
- (2) Gather prices for advertisement and promotions
- (3) Design promotional events and giveaways
- (4) Arrange sponsorship
- (5) Have a radio / TV campaign for the band
- (6) Create the artist / band's image / brand

## PROMOTER

- (1) Work alongside venues to arrange a show
- (2) Publicise a show to the correct target audience
- (3) Ensure maximum publicity and audience numbers
- (4) In charge of 'putting on a show'
- (5) Work and liaise with the band's artist manager
- (6) Promote the event through advertisement

## **MUSIC JOURNALIST / BLOGGER**

- (1) Write reviews about an artist's performance or album
- (2) Attend show, concerts and events
- (3) Listen to CD's, online music and new talent
- (4) Writing articles and biographies
- (5) Play an important in gaining a fan base for a band

## **BROADCASTER**

- (1) Interview artists and bands on their shows
- (2) Select music for shows TV and radio
- (3) Present music shows and discuss music trends
- (4) Make sure the chosen music is suitable for target audience



These jobs play an important role in publicising music

## **Media & Other Job Roles**



## **SOFTWARE PROGRAMMER / APP DEVELOPER**

- (1) Writing and/or coding software products such as apps, programs, packages, files and podcasts. e.g.: Logic,, Sibelius....
- (2) Writing music packages for streaming and online distribution. e.g.: spotify, iTunes....

## **RETAIL & DISTRIBUTION**

- (1) Selling products in shops, stores and online
- (2) Moving CD's from warehouses to retail outlets, selling via mail order and online
- (3) Sign contracts with record labels in order to gain permission to sale the record label's product (recordings)
- (4) Take a cut (royalties) from each sale
- (5) These are how music gets into shops or online platforms such as Spotify and iTunes

# Publishing Companies

- ★ These own the copyright for the composition / songs
- ★ Work on behalf of composers
- ★ Ensure composers / songwriters receive payment when their work is used commercially

## MAJOR PUBLISHING COMPANIES

- PROS**
- ☒ Lots of contacts so good distribution of compositions (more likely for compositions to get used) - increased sales
  - ☒ Payment often upfront before music has been sold
  - ☒ Excellent marketing and promotion
- CONS**
- ☐ Often have to be signed through an agent
  - ☐ Large companies have lots of other composers - harder to have your own work published
  - ☐ Publishing company will take a cut of the earnings
  - ☐ They will edit your work - you have less control!

The business of music **publishing** is concerned with developing, protecting and valuing music. Music publishers play a vital role in the development of new music and in taking care of the **business side**, allowing composers and songwriters to concentrate on their creative work. They look after the **royalties** to a composer's work

## SELF PUBLISHING (ONLINE)

- ☒ Don't need to go through an agent
  - ☒ Music can be sent directly to the artist / band
  - ☒ You have more control over the editing process
  - ☒ May cater for a specific genre
  - ☒ Can be a stepping stone into a larger company
  - ☒ Keep more of the profit from the song
- ☐ No payment upfront - may not negotiate a good deal
  - ☐ Less marketing and promotion - song may not get used - less sales potentially
  - ☐ Less opportunities for your work to be distributed

**Remember..**

PUBLISHING COMPANY = Owns compositions rights

RECORD LABEL = Owns rights to sound & video recordings

# Recording Companies

- ★ They coordinate the production, manufacture, distribution, marketing and promotion of their artist or band's music
- ★ These own the copyright for sound recordings and music videos

Same as Record Labels!



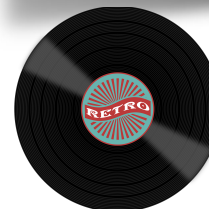
## MAJOR RECORD LABELS

There are 3: - Sony Music Entertainment,  
- Warner Music Group  
- Universal Music Group

- ☒ Money! Huge financial advantage - lots of surplus money to help their bands / artists
- ☒ Payment often upfront before music has been sold
- ☒ Lots of contacts within music industry - good promotion
- ☒ Get good manufacturing deals because of large size
- ☒ Excellent advertising and links to media - gets music out
- ☒ Label is well known with a good reputation
- ☐ Difficult to stand out with so many bands in large label
- ☐ Less control over the music - label is more interested in mass market and sales (money) than the band's style
- ☐ Contracts / deals are often unfriendly and unfair for the artist/band - label takes a large cut of the earnings

## INDEPENDENT RECORD LABELS

- ☒ Individual style of the band/artist is more important
- ☒ Artist / band have more control
- ☒ Contracts / deals are more friendly for the band
- ☒ Close personal relationships with managers in label
- ☒ Cater more to what the artist wants
- ☒ Less interested in mass market
- ☐ Lack of money to help fund the band / artist
- ☐ Less publicity and promotion
- ☐ Sometimes lack of organisation since informal
- ☐ Less contacts with the media - less likely to get music out there



Record labels sign contracts with bands/artists

PROS

CONS

# AGENCIES

An agency is an organisation (business) that provides a particular service on behalf of an artist / band or other business. eg: record label



## ROYALTY COLLECTION AGENCIES

These collect royalties for their clients and issue music licences

**Royalties:** Every time music is used **commercially** (played), a **percentage** of earnings is given to the artist, label, songwriter etc....

**Performing Rights Society (P.R.S)** - Licences the composer's copyright for public performances of their songs (eg: broadcast, gig)

**Mechanical Copyright Protection Society (M.C.P.S)** - Licenses the composer's copyright for sound recordings (ie CD, ringtone, MP3). Basically collects money for the sale of a physical format of the song such as a CD or digital recording

**Phonographic Performance Limited (PPL licensing)** - Licenses the right to perform sound recordings in public places (eg: DJ in nightclub) and collects royalties for performers on the recordings and record labels

## P.R. (PUBLIC RELATIONS)

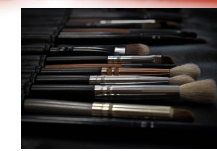
- ★ Promote a new release or artist to the media
- ★ Generate maximum publicity
- ★ Liaise with record labels and media to get good album reviews and interviews with bands

## BOOKING AGENT

- ★ Liaise with bands to agree on tour dates. Book the gigs on a tour
- ★ Takes care of financial and logistical requirements of tour
- ★ Contacts promoters and venues to pitch bands to them to try and get bands gigs

## STYLIST

- ★ Help band create an image / brand
- ★ Creates a suitable style that fits with the band's music
- ★ Chooses clothes, hair styles.....



## HIRE COMPANIES

Hire companies provide the equipment that bands might need.  
You need to know the reasons why you might hire the following:

### Sound and Lighting Equipment Hire

- ★ Equipment is expensive. If a venue or band does not use it regularly it may be cheaper to hire equipment
- ★ You get the technical expertise of the hire company. They can advise you on the best equipment to meet your needs
- ★ Equipment is high quality and usually the most up-to-date technology
- ★ Hire company may provide live sound technicians and engineers to operate the equipment meaning the band can focus on performing

### Rehearsal and Studio Space Hire

- ★ To record music in a room with the best acoustics - create the best quality sound
- ★ Excellent acoustics (sound) and large enough space for a rehearsal, e.g. orchestra



## TRANSPORT COMPANIES

- ★ Transports equipment and bands on tour
- ★ Provides roadies to carry and set up equipment
- ★ Provides a sleeping coach for the bands while on tour - bands sleep on coach overnight between gigs
- ★ Provides the staging for festivals

## UNIONS

Unions provide the support and guidance workers might need providing:

- ★ Monitoring employment conditions such as working hours and contracts between employers and employees
- ★ Give advice to freelance workers on Tax and National Insurance (NI)
- ★ Help negotiate minimum rates of pay
- ★ Handle disputes such as if a contract is broken or someone isn't paid
- ★ Provide legal support and other services such as networking and pension information

### MU (Musician's Union):

Union for musicians, composers and instrumental teachers

### Equity:

Union for actors, dancers and other performers

### BECTU:

Union for those working in production and/or technical roles such as engineers

# VENUES

You need to know...

- ★ Advantages and disadvantages of each type of venue and what makes them suitable / unsuitable for various types of music
- ★ How the location of the venue is dependent on: the potential noise impact for local residents, power requirements, security, access arrangements,

## LARGE VENUES

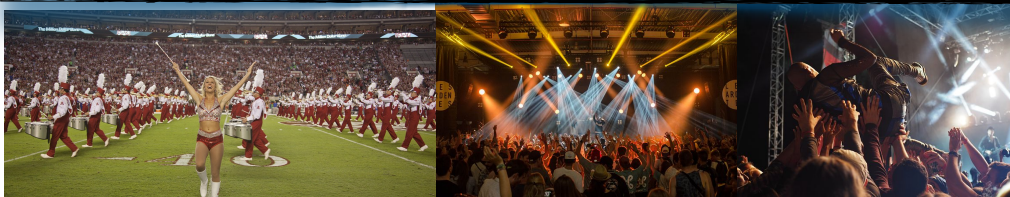
eg: Sports arena, Theatre, Glastonbury Festival

- PROS**
- ☒ Full of fans with great atmosphere
  - ☒ Venue earns more from ticket sales
  - ☒ Great publicity and promotion
  - ☒ Excellent quality equipment - quality performance
  - ☒ Acts plays on time - good punctuality for audience
- CONS**
- ☐ Less intimate for the audience
  - ☐ High ticket fees for the audience
  - ☐ Bad delay of sound at back of venue due to size/acoustics
  - ☐ Refreshments and merchandise are expensive
  - ☐ Large crowd could be dangerous - mosh pits and brawls

## small VENUES

eg: pub, small theatre, school stage, small concert hall

- ☒ Intimate atmosphere - audience close to band
  - ☒ Small costs for hiring venue and equipment
  - ☒ Low entry fee for audience
  - ☒ Drinks and refreshments are cheaper
  - ☒ Band may hang out after the gig - chance to meet band
- ☐ Small space can get crowded - health and safety risk
  - ☐ Sound may be too loud for the venue - eg; drums
  - ☐ Limited seating - may have to stand
  - ☐ Bands tend to be smaller - less well known
  - ☐ Bands provide own equipment - lack of resources at gig



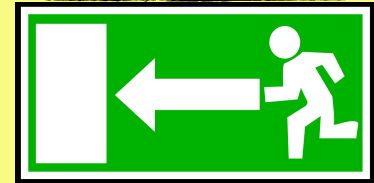
## HEALTH AND SAFETY

A venue manager must carry out health and safety checks in order to make sure it is safe for both the performers and the audience

H&S protects the health, safety and welfare of the general public, the employees of the venue and the performers. They operate alongside civil law, which means that if not done properly the venue management could be sued

### Safety Concerns

- ★ Heating, lighting and ventilation
- ★ Safety of electrical equipment - risk of fire
- ★ Toilets and clean drinking water
- ★ First aid and clear emergency exits
- ★ Obstacles appropriately lit / indicated - eg: stairs
- ★ Adequate parking and transport arrangements
- ★ Flow of people in and out of the venue - security on door
- ★ Stewards to guide audience - often placed between band and audience



## TRADE BODIES

**MPG (Music Producers Guild)** - Represents the interests of all those involved in the production of recorded music: engineers

**APRS (Association of Professional Recording Services)** - Represent those who work in the audio industry: recording studios, producers

**PLASA (Professional Lighting and Sound Association)** - Represent those who supply technologies to events in entertainment

Trade bodies are organisations founded and funded by businesses that operate in a specific industry.

They support public relation actives such as advertising, promotion and also arrange conferences and networking opportunities.

## EMPLOYMENT PATTERNS

**Full time** = standard is 37-40 hours per week. Contract may include pension, paid holidays, sick pay/time. Will usually be long term.

Examples: Studio manager, Venue manager, A+R scout

**Part time** = a contract same as full time, but less hours per week. Can vary from one to four days per week. Usually long term.

Examples: Studio personnel - sound engineer, technician,

**Freelance** = self employed and is committed to a particular employer long term. Does rely on others to give them work.  
No long term contract!

Examples: Session musician

**Self-employed** = Work for yourself rather than for a business or someone else

Examples: private piano teacher



## PERMANENT vs CASUAL WORK

**Permanent work** offers you guaranteed work or a certain length of time and job security

**Casual work** is not secure and varies according to the work on offer, but it does give more flexibility and choice to organise your time

