

5/28/01

Course	Title	Credit
MUBZ M350	Music Management & Concert Production	3 hr

### **Bulletin Description**

A thorough study of how to successfully manage and administer an artist's career or music organization along with concert production. Topics discussed include: selection of artist and venue, organization and administration, back-timing, financial and legal issues, promotion, sponsorship, and settlement. Case studies of successful managers and management companies as well as concerts will be studied and analyzed. Students will develop a written management plan for a musical artist or business and produce a concert.

### **Prerequisites**

MUBZ-M200 Music Publishing, Copyright & Contracts  
MUBZ-M250 Music Marketing & Promotion

### **Textbooks and Other Materials to be Purchased by Student**

Stim, Richard. *Music Law - How To Run Your Band's Business*  
Berkeley: Nolo Press ISBN 0-87337-438-X

Shoemaker, Joanie. *Note by Note - A Guide to Concert Production*  
Oakland, CA: Redwood Cultural Work ISBN 0-9608774-3-6

Marcone, Stephen. *Managing Your Band*  
Wayne, NJ: HiMarks Publishing. ISBN 0-9651250-2-5

### **Course Requirements**

Textbook reading assignments are **REQUIRED** as they provide the necessary background information for class discussions.

- Two oral reports discussing an article of significance to the Music Industry will be required. Magazines such as Billboard, Mix, Keyboard, Electronic Musician, Music Trades, Grammy, Recording Engineering & Producer, and other professional periodicals/journals must be used.
- Class discussions play a major role in this course. Therefore, students are expected to attend all class meetings.
- Unannounced quizzes will be given on previously assigned reading.
- Regular written assignments will be given over assigned reading.
- All assignments are due when indicated. Late assignments will not be accepted.
- The Music Business Program Handbook should be consulted for general questions relating to this course.

### **Special Accommodations**

Students with disabilities who believe that they need accommodations in this class are encouraged to contact the office of Academic Enrichment and Disability Services at 85-2990 as soon as possible so that accommodations can be implemented in a timely fashion.

### **Academic Integrity**

All work you do for this class is expected to be your own, and academic dishonesty (including, but not limited to plagiarism on papers, music composition or cheating on exams) will be punished. A summary of the University's definitions and procedures concerning academic integrity can be found in the Undergraduate Bulletin (pp. 45-46). If you are uncertain how to use and cite the work of others within your own work, consult reference works such as Kate L. Turbian, *A Manual for Writers of Term Papers, Theses, and Dissertations*, 5<sup>th</sup> ed., revised and expanded by Bonnie Birtwhistle Honigsblum (Chicago and London: University of Chicago Press, 1987), or come see me.

### **Course Objectives**

This course will provide an overview of music management and administration and an in-depth study of how live concerts are produced. Basic concepts of how to organize, guide, administer, and account for an artist's career or music organization will be discussed. Students will research current events and management styles and techniques and current concerts and companies and be expected to discuss and comment upon them. The goal is to provide a foundation for future understanding and learning. This course will culminate in the writing of a production plan for a live concert. The goal is to provide *real world experiences* while in the school setting.

### **Course Outline**

Week #1	<i>Setting Production Goals</i> <i>Partnership Agreements &amp; Contracts</i>
Week #2	<i>Planning</i> <i>Management</i>
Week #3	<i>Working with Artists</i> <i>Attorneys</i>
Week #4	<i>Booking the Event</i> <i>Equipment</i>
Week #5	<i>Halls</i> <i>Performance &amp; Touring</i>
Week #6	<i>Tickets: Pricing, Distribution, and Collecting</i> <i>Publishing</i>
Week #7	<i>Promotion &amp; Advertising</i> <i>Group Names</i>
Week #8	<i>Graphics and Using Them</i> <i>Recording</i>
Week #9	<i>Concert Programs</i> <i>Merchandising, Endorsements &amp; Sponsorships</i>
Week #10	<i>Staffing</i>
Week #11	<i>Sound &amp; Lighting</i>
Week #12	<i>Day of the Show</i>
Week #13	<i>Follow-Up</i>
Week #14	

## Evaluation

Grading points will be taken from the following items:

Attendance: 100 points per day  
Oral Reports: 200 points each  
Quizzes: 200 points each  
Assignments: 400 points each  
Final Paper or Project: 800 points

95 - 100%	A
90 - 94%	B+
85 - 89%	B
80 - 84%	C+
75 - 79%	C
70 - 74%	D+
65 - 69%	D
0 - 64%	F
Incomplete	I

## Attendance

Classes will start and end on time.

- Attendance will be taken at the beginning of class.
- Therefore, late attendance constitutes an absence.
- Two absences: conference with Instructor.
- Four absences: conference with Associate Dean.
- Five absences: withdraw from class.
- Students are responsible for all information missed during absence.
- Prior notice given to the instructor or a call to the Music Business Program office (504) 865-3984 indicating illness etc. will be the **only excused absence**.
- Grades will be posted regularly on the Music Business Program bulletin board.

## Bibliography