

## Chapter 4: Professional Songwriting STUDY GUIDE

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NAME \_\_\_\_\_

### MUSB 1305 DR. TUCKER

1. In the popular music field, the most popular type of song is the love song.
  - a. True
  - b. False(Refer to page 36)
  
2. In most genres, it is usually possible to predict what will become a hit song.
  - a. True
  - b. False(Refer to pages 36-37)
  
3. The text maintains that it is often advisable for one songwriter to collaborate with another. In that case, the best way to structure the relationship is what?
  - a. The more established writer pays a fee to the less established writer.
  - b. The pair receives a salary from a recording artist who owns the copyright.
  - c. The pair negotiates how to divide the songwriter royalty and seeks a deal with a publisher.
  - d. None of the above(Refer to page 38)
  
4. When a songwriter creates a song for a pop artist, it is usually in the songwriter's interest to have the performing artist apply for the copyright because he or she has more clout to protect it legally.
  - a. True
  - b. False(Refer to pages 38-39)
  
5. It is commonplace for songwriters to spend as much time promoting their works as creating them.
  - a. True
  - b. False(Refer to page 39)
  
6. Tin Pan Alley was the nickname used to describe the biggest entertainment industry law firm operating in New York City.
  - a. True
  - b. False(Refer to page 39)
  
7. Which of these musicians worked as a composer in the Brill Building in New York?
  - a. Bob Dylan
  - b. Carole King
  - c. Louis Armstrong
  - d. Paul McCartney
  - e. Tiny Tim(Refer to page 40)

8. Typically, the publisher of a song shares at least this much of the net mechanical royalty with the writer or writers.

- a. 10%
- b. 50%
- c. 90%
- d. 100%

(Refer to page 41)

9. When a song is played on the radio, the writer's performance royalty is paid to the songwriter by the publisher.

- a. True
- b. False

(Refer to page 42)

10. Despite the huge demand for new pop songs, few songwriters are employed as staff writers by music publishers.

- a. True
- b. False

(Refer to page 44)

11. Songwriters of hit songs are usually advised to create songs as "works for hire" because this arrangement guarantees them big royalties that continue for decades.

- a. True
- b. False

(Refer to page 44)

12. The "controlled composition" clause in recording contracts allows singer-songwriters to earn more in mechanical royalties than non-performers because they control both the rights to the song and the performance itself.

- a. True
- b. False

(Refer to page 45)

13. Even in the Do-It-Yourself era for songwriter-performers, it is highly advisable for songwriters to have a contract with a music publisher, whatever its size.

- a. True
- b. False

(Refer to page 45)

14. A singer-songwriter could use a demo to showcase both his or her writing ability and potential as a performer.

- a. True
- b. False

(Refer to pages 49-51)

15. Because local radio stations are happy to promote local talent, a singer-songwriter should give them the first opportunity to broadcast new songs before they are published or commercially released.

- a. True

b. False

(Refer to page 51)

Essay

16. Describe some common characteristics of a well-crafted song.

(Refer to page 37)

Essay

17. In your textbook's view, what do John Lennon, Paul Simon, and Willie Nelson all have in common?

(Refer to page 38)

18. The quickest and best way for an aspiring lyricist to gain career traction is to pay a publisher to provide the melody to the lyricist's song.

a. True

b. False

(Refer to page 38)

19. When may a songwriter register a copyright for a song?

a. After the song is written

b. When the song is ready to be published or recorded commercially

c. Either a or b

d. Neither a nor b, because it is the publisher that must register the copyright

(Refer to page 39)

20. In the music business, songwriters want their work to be exploited by others.

a. True

b. False

(Refer to page 39)

21. As the music business grew rapidly in size in the 1960s, the historical roles of singer and songwriter shifted. Before that time, most popular songs were written by singer-songwriters.

a. True

b. False

(Refer to pages 39-40)

22. Who pays the featured performer his or her share of mechanical royalties?

a. Publisher

b. Record company

d. ASCAP, BMI, or SESAC

e. None of the above

(Refer to page 43)

23. If a singer-songwriter has a major recording contract, a copublishing deal with the label-affiliated publishing company might likely have this characteristic:

a. The artist gives up 50% of writer's income share to the publisher

b. The publisher gives up 50% of the publisher's income share to the writer

c. The label gives up 25% of the label's share to the writer and 25% to the publisher

d. None of the above

(Refer to page 43)

Essay

24. Beyond the scope of writing musical arrangements, in some cases a publisher will engage someone freelance or employ him or her on staff to improve a song or otherwise make it suitable for a particular audience (such as making a pop song appropriate for a country artist). What is a common term to describe this professional role (two words)?

(Refer to page 44)

25. To make a living as a songwriter, someone who is not a recording artist generally must:

- a. Set up a publishing company or sign with a publisher
- b. Spend a significant amount of time promoting songs
- c. Gain an understanding of the craft and marketplace demands
- d. All of the above
- e. None of the above

(Refer to pages 37-45)

26. The Songwriters Guild of America argues that if a publisher fails to get a commercial recording of a song within a year, the contract should terminate unless the publisher:

- a. Pays the writer an additional advance
- b. Produces a new demo of the song
- c. Provides evidence that three or more major artists have considered performing the song
- d. All of the above
- e. None of the above

(Refer to pages 47-48)

27. Your textbook argues that a songwriter should not permit reassignment of publishing contracts by the publisher unless the new publisher:

- a. Pays an additional advance to the writer
- b. Agrees to assume all responsibilities under the contract
- c. Guarantees at least one cover record
- d. All of the above
- e. None of the above

(Refer to page 49)

28. If a publisher defaults on a songwriter contract, the songwriter's best course of action is to break the contract unilaterally, thus saving the expense of expensive litigation.

- a. True
- b. False

(Refer to page 49)

29. A demonstration recording (demo) for a singer-songwriter seeking a label deal is often approached differently than a demo for a non-performing songwriter.

- a. True
- b. False

(Refer to page 50)

30. Your textbook advises that once you've reassured yourself of your talent by getting feedback from friends and family, the best next step is to move to a recording center (New York, Los Angeles, Nashville) and start promoting your work.

- a. True
- b. False

(Refer to pages 51-52)

31. The most effective way to impress a publisher to sign a songwriter's work is:

- a. Send an attached email with a song in the first communication with the publisher
- b. Get a referral from an industry professional who knows the publisher
- c. Pay the publisher a "review fee" to get an assessment of the song
- d. None of the above

(Refer to pages 52-54)