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This Business Of Songwriting: Revised 2nd Edition



Synopsis

Writing great songs is not enough. To make money, songwriters need a firm, realistic grasp of how songs generate income, and how the songwriting business works. *This Business of Songwriting* is the first book to demystify the process of doing business as a songwriter. Author Jason Blume is a songwriter, music publisher, and educator whose songs are on albums that have sold more than 50 million copies, topped international charts, and are in top television shows and movies. He starts by defining terms and explaining the mechanics of how songwriters generate and collect royalties. The functions of music publishers, record labels, performing rights organizations, and the Harry Fox Agency are clarified, as are mechanical, performance, and print licensing; statutory mechanical royalty rates; estimates of the amounts earned for synchronization and master use licenses; and performance royalties for radio, television, and Internet broadcasts. He also includes a section on digital licensing and royalties. Samples of virtually every contract a songwriter might likely encounter are included, and with top music industry attorneys as consultants, Blume translates these contracts from legaleze to plain English--one paragraph at a time. Included contracts are: Single Song Publishing Agreement; Staff-Writing Agreement; Administration Deal; Collaborators' Agreement; Work-for-Hire Agreement; Mechanical License; Synchronization License; Lyric Reprint Licensing Agreement; Subpublishing Contract; and Copyright Form PA. The book walks readers step-by-step through the process of effectively pitching songs to publishers, artists, managers, A&R representatives, and producers. A chapter about writing and marketing music for television and films explains the process of "clearing" music, and the functions of music supervisors and production music libraries, as well as offering resources for reaching these decision-makers. Additional chapters explain self-publishing, and address the business considerations unique to performing songwriters, as well as those who are targeting special markets, such as Christian music, children's music, video games, and musical theater. This comprehensive text also includes sample lyric sheets and cover letters, as well as advice about how many songs to include--and how to attract attention--when approaching music industry professionals. It also includes a detailed explanation of how the singles and album charts work, and throughout, provides valuable information about how to make money writing songs. *This Business of Songwriting* is a one-volume resource that teaches the skills and knowledge every songwriter and music publisher needs to succeed. Here's what music professionals are saying about *This Business of Songwriting*: "If you are serious about being a professional writer, Jason has compiled the most comprehensive how-to guide I have ever read. All the way from getting a writing deal to understanding it once you get one. This is a must read! -- Tom Luteran, V.P./Creative, Sony Music Publishing

Jason Blume's latest book is a must read for

anyone serious about songwriting, whether you're just starting out or you're a seasoned professional. The writing is clear, concise and comprehensive, covering everything from how to dress for a pitch meeting to how to decipher sub clauses in a sync license. Highly recommended. -- Bob Regan, Grammy Nominated Songwriter/Adjunct Songwriting Professor, Belmont University/President, Nashville Songwriters Association International

"Jason Blume has created songwriting's Rosetta Stone. Encyclopedic in scope, This Business of Songwriting unravels industry enigmas and firmly imparts a sense of direction to tomorrow's hit makers." -- Paul Corbin, VP Writer/Publisher Relations, BMI

"If you're serious about your songwriting, this book will give you the information you need to be serious about your business." -- Timothy Fink, V.P., Writer / Publisher Relations, SESAC

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Customer Reviews

Jason Blume's songs are on three Grammy-nominated albums and have sold more than 50,000,000 copies. One of only a few writers to ever have songs on the pop, country, and R&B charts, all at the same time--his songs have been recorded by diverse artists including Britney Spears, the Backstreet Boys, Jesse McCartney, the Nashville Chamber Orchestra, and international stars such as Christian Ingebrigtsen, Tomohisa Yamashita (#1 EP, Japan), Hi-5 (winners of Greek Idol), and BYentl (#6 single, the Netherlands), as well as country music stars including Collin Raye (6 cuts), the Oak Ridge Boys, Steve Azar, and John Berry ("Change My Mind," a top 5 single that earned a BMI Million-Aire Award for garnering more than one million airplays). His songs have been included in films and television shows including

Scrubs, Friday Night Lights, Assassination Games, Disney, Kim Possible and First Kid, MTV, Next Thing and Taking the Stage, MVP, The Dating Guy, Barbie of Swan Lake, Dangerous Minds, Kickin' it Old Skool, Fame, The Guiding Light, The Miss America Pageant, and many more. Jason Blume is the author of 6 Steps to Songwriting Success: The Comprehensive Guide to Writing and Marketing Hit Songs, and Inside Songwriting: Getting to the Heart of Creativity, (both published by Billboard Books). He also produced and narrates a 4-part instructional audio CD series. When he is not writing hit songs he teaches others how to do so. Acknowledged as one of the world's top songwriting instructors, Blume developed and teaches the BMI Nashville Songwriters workshops. He presented an acclaimed master class at the Liverpool Institute for Performing Arts (founded by Sir Paul McCartney) and has taught at conferences, colleges, and universities throughout the U.S. and in countries including Australia, New Zealand, Norway, Ireland, the U.K., Canada, Bermuda, and Jamaica. After twelve years as a staff-writer for Zomba Music, Blume now runs Moondream Music Group. For additional information, visit www.jasonblume.com

This book will benefit anyone trying to understand the breakdown of royalties, great examples of legal documents/agreements, some of the conventions that different parties in the music industry have (especially Film, TV, Radio, Advertising, Video Games etc). I agree strongly with the reviews that indicate this "book" (body of knowledge) is extremely useful, well thought out, and with a lot of depth and wisdom woven into it gained from direct experience. There is a wealth of information contained, which must have taken Jason a long time to compile. There are numerous links to a variety of very useful organizations, and these are provided in the relevant areas you may look to market to (One example is outlining the Video Game industry, how it works, who the players are, what kind of deals tend to be offered, links to "peak" associations/organizations etc). The book covers copyright, royalties, has a broad range of very useful example contracts, outlines the way royalties work, who the players are, and how much of the Music industry works. There are very useful descriptions such as details and links for example like PROs (ASCAP and BMI etc), and information on all the other areas where royalties are generated (explains the way these are handled, who is involved, organizations you can engage with to handle various aspects of the royalty administration). There is a lot of information how to pitch, what different markets are looking

for, how to engage with the right organizations to position to get your "product"/"offering" in front of the right people. The importance of when and which organizations to join/partner with, and outlines different potential areas of negotiation. It also outlines practical ideas about the quality of the offered work, how to present and brand your offerings, ways to pitch, and what to expect in different markets. This book is also about awareness: Understanding the multifaceted nature of specific markets (let alone the whole Music Industry), and how to navigate this in practice. Essentially this gives a broad context, and then connects it to specifics. In a way, Jason Blume is not only giving you the "dots", he's showing you how they are connected, AND gives you great detail and actual contacts to the relevant players for "next steps". It's really an excellent basis for developing a business plan "blueprint" whether you're a startup or an "up and coming" writer/composer/artist. I must say, even though my research/experience had covered a lot of this ground, the sheer depth and breadth of the book, and the way it is practical and easy to access, makes this book potentially a fantastic resource for anyone looking to get to the core of what a songwriter/composer needs to know (in terms of the "business" and "administration" aspects), and also touches on some very useful areas of marketing and networking in this context. I highly recommend this book if you're moving towards seriously writing/composing music and need to fully understand how royalties work, how to distribute your work, how to partner and what areas of negotiation you need to be across, and gives fantastic legal contract examples. While this IS dry, it IS central to being successful from a business standpoint (assuming you can find markets that will purchase your work via one means or another). It's coverage is so broad that it will be highly useful to many songwriters/composers on multiple levels, and potentially even fill in some gaps for those who are already active. Well worth every cent.

I'm going to disagree with most of the other reviewers here and give this a two star. This book was far too technical and the reader isn't given a view of the forest for the trees. Far too much detail included and not enough plain speak. There are actual legal contract samples in here and too little of the broad-strokes explanation of the music industry (and how it's changing!!!). Blume also refers to his first book at key points that need fleshing out--so that instead of giving you a very brief recap or cluing you in to what he *might* mean, he tells you to buy his previous book. His publisher probably insisted on this but I find it irritating and untrusting of his readership. We already forked over our hard-earned money for one book, and I find it facetious to refer to another text without

explaining what the point is. Citations need not only be advertisements. Overall, it reads like it was written for other execs, not for artists like myself trying to get a handle on the business. I am disappointed that I learned very little from this book.

Literary & Music Business Educational PERFECTION!!! Jason Blume is an AMAZING writer because he is an AMAZING public speaker and teacher. I have the GREAT FORTUNE of getting to take classes with him and also have him as a mentor at the TAXI Road Rally in Los Angeles every year. GET THIS BOOK, and frankly, you should get ALL OF HIS OTHER BOOKS AND DISKS AS WELL! He is THAT good, and he communicates and educates more efficiently than pretty much any other teacher I've ever had, and I've been in this business for DECADES ... Get the book! It's TOTALLY WORTH IT! Steve Hacker stevejhacker@yahoo.com

I advise any one attempting to buy music to read this book. I have been in the business for a long time this book is good

The detailed information presented in this book prepare the student for professional presentation according to current industry standards.

For my daughter's research project for school into a possible field of study. She has found it enlightening and useful.

One of the best books for both publishers and artist I've ever read - the information is up to date and very musician friendly! Highly recommended!

Answered all of my (very basic) questions about going from being an amateur to a professional.

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