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### **MUDDIEST POINT**

1. *Teaching strategy selection rationale:* I used the muddiest point CAT in order to assess the students understanding of the 50%-50% music publishing deal presentation. The role-play structured presentation involves a “meeting” between a writer/producer, artist or manager (themselves) and a publisher (teacher). The publisher offers the writer(s) an opportunity to sign a contract with the publishing company. Students are exposed to the typical or common business language and phrasing used by publishers and then, as a group, they are asked to explain what was said and determine the possible revenue streams and pitfalls. A brief synopsis of the role-play presentation is listed at the bottom of this assignment and can be accessed by students in the publishing notes posted on my teaching website at: [www.DrCalle.com](http://www.DrCalle.com).

After the class discussion, students are presented an introduction to some presentation and negotiation strategies in order to help them showcase their talent without signing away the entire lot for life.

2. *What do you hope to accomplish?* I hope to help students realize the need to understand the mechanics of music publishing in order to prevent them from forging relationships with publishers that will cost the students too much or all of their future publishing earnings. Unfortunately, this kind of lopsided relationship is the norm with many young artists, producers, writers and managers in the music business. In Miami, the fourth largest record producing city in America, a lopsided agreement favoring the publisher is the standard.
3. *Why did you choose this CAT?* I chose the muddiest point CAT because it is fast, simple and will tell me what students are absorbing. In reality, all of the strategies mentioned in Chapter 7 can be used in this course and would be effective.
4. *CAT results:* Of the 14 students who participated in the CAT, 11 of them simply wrote “got it” or “understood”. One wrote “...understood everything great professor & mentor.” The 12th student did not understand the split between writer and publisher. Student 13 had a question about another topic from a previous quiz. The final student wanted more information regarding the introduction to negotiation strategies presented at the end of class. Students 13 and 14 did not answer the question asked regarding the muddiest point related to the discussion of the 50%-50% publishing deal. Student 12 had a commonly asked question by all students of music publishing. This topic is covered extensively and in a variety of ways over the term of the course.

5. *Will you use this strategy again?* Probably so because it is fast and direct. If most responses are positive, I will look for other strategies to determine whether students are grasping the information for use in their real-life situations. The application of the material covered in this class is vitally important to the student's financial success.

*Role-play presentation synopsis:*

"I really love your music. It's brilliant. If I may be so bold, I think you're a genius.

Since you're an expert writer and my talent is business, let's do a publishing deal and split everything 50-50. You get the writer's money and I'll take care of publishing.

It's the smart way to go. After all, you want to write and you don't have time to drive around from radio station to radio station and collect your money. Are you?

Our standard deal is for 5 years. Most people want to sign for a lot longer but we want to give them the opportunity to explore other options if they're not happy after 5 years. Trust me, most people never want to sign with another publisher after they sign with us.

Welcome aboard. Just sign here.

You have made a great decision joining our team. You're going to hear your music on the radio and it's going to be on millions of records. Just wait until those checks start coming in."