

Appetite For Self Destruction The Spectacular Crash Of The Record Industry In The Digital Age

The Recording Industry Everything You'd Better Know about the Record Industry Tarnished Gold International History of the Recording Industry The Music Business and Recording Industry The Global Music Industry Getting Signed! The International Recording Industries Record Label Marketing The Music Business and Recording Industry Solid Gold iTake-Over The Record Industry Book Recording History Digital Revolution Tamed How To Build Relationships in the Music Industry The Music Industry Tarnished Gold Bootleg! The Rise And Fall Of The Secret Recording Industry The Life, Death, and Afterlife of the Record Store Geoffrey P. Hull Kashif R. Serge Denisoff Pekka Gronow Geoffrey P. Hull Arthur Bernstein George Howard Lee Marshall Thomas William Hutchison Geoffrey Hull R. Serge Denisoff David Arditi Walter E. Hurst Peter Martland Hyojung Sun Arlette Hovinga Matt Anniss R. Serge Denisoff Clinton Heylin Gina Arnold

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the music business and recording industry is a comprehensive music business textbook focused on the three income streams in the music industry music publishing live entertainment and recordings the book provides a sound foundation for understanding

key issues while presenting the latest research in the field it covers the changes in the industry brought about by the digital age such as changing methods of distributing and accessing music and new approaches in marketing with the internet and mobile applications new developments in copyright law are also examined along with the global and regional differences in the music business

offers information for songwriters performers and singers and producers on the industry including hiring managers and accountants establishing a budget and copyright and contract law for everyone from the serious musician to parents who have kids that have an interest in becoming professionals in the record industry it's easy to read and understand written to give producers artists performers and music entrepreneurs an inspiring view into the way things should be done in the record industry everything you'd better know about the record industry is about how to find success in the music business and how to make money doing it it answers all the questions one would have about making it but more importantly it's answers questions about the record industry that you don't even know to ask

the great depression in the popular recording industry that began in 1979 still continues there are signs however that the industry is adjusting to new technologies and may soon revive r. serge denisoff documents the decline and possible revival of this comprehensive study of the recording business a sequel to his widely acclaimed solid gold the popular record industry denisoff offers a brief history of popular music and then in detail traces the life cycle of a record beginning with the artist in the studio and following the record until its purchase he explains the relationships between artist manager producer company distributor merchandiser and media they all play roles in the scenario of a hit record he also discusses the new technologies and how they may affect record sales especially round the clock rock and roll on cable television tarnished gold joins solid gold as a staple in the popular culture literature

this book explores the fascinating world of the record business its technology the music and the musicians from edison's phonograph to the compact disc the great artists caruso toscanini louis armstrong elvis presley and their successors all achieved fame through the medium of records and in turn have influenced the recording industry but just as important are the record producers those invisible figures who decide from behind the

scenes how a record will sound the history of recording is also the history of record companies the book follows the vicissitudes of the multinational giants without neglecting the small pioneering labels which have brought valuable new talents to the fore

a brief but comprehensive examination of how records are made marketed and sold this new edition takes into account the massive changes in the recording industry occurring today due to the revolution of music on the web

for everyone in the music industry record labels managers music publishers and the performers themselves it is important to understand the world music marketplace and how it functions yet remarkably little has been written about the music business outside of the u s the global music industry three perspectives gives a concise overview of the issues facing everyone in the international music industry designed for an introductory course on music business the book begins with an introduction to the field around the world then focuses on global issues by region from bootlegging and copyright to censorship and government support it will be a standard resource for students professionals and musicians

berklee press for unsigned musicians it is vital to long term success to sign a contract with a record label however preparing your music targeting a label and getting your demo into the hands of someone who will listen is challenging if you don t know where to start getting signed by record industry veteran george howard guides you through the maze of today s music industry and will help you move your demo to the top of the stack even if you are not yet ready for a record deal it will help you assemble a team that will make sure your music gets heard by as many people as possible the next time an aspiring recording artist comes to us for advice we ll advise them to read this book first george howard really knows what he s talking about chris franz and tina weymouth members of talking heads and tom tom club

the recording industry has been a major focus of interest for cultural commentators throughout the twenty first century as the first major content industry to have its production and distribution patterns radically disturbed by the internet the recording industry s content attitudes and practices have regularly been under the microscope much of this discussion however is dominated by us and uk perspectives and assumes the the recording industry to be a relatively static homogeneous entity this book attempts

to offer a broader less anglocentric and more dynamic understanding of the recording industry it starting premise is the idea that the recording industry is not one thing but is rather a series of recording industries locally organised and locally focused both structured by and structuring the international industry seven detailed case studies of different national recording industries illustrate this fact each of them specifically chosen to provide a distinctive insight into the workings of the recording industry the expert contributions to this book provide the reader with a sense of the history structure and contemporary dynamics of the recording industry in these specific territories and counteract the anglo american bias of coverage of the music industry the international recording industries will be valuable to students and scholars of sociology cultural studies media studies cultural economics and popular music studies

provides in depth information on corporate marketing processes combining marketing theory with the how to practised in marketing war rooms this book is illustrated with figures tables graphs and glossaries it is for professionals and students and also offers a useful overview of the music industry

the recording industry presents a brief but comprehensive examination of how records are made marketed and sold the book opens with an overview of popular music and its place in american society along with descriptions of key players in the recording industry in the book s second part the making of a recording is traced from production through marketing and retail sales finally in part iii legal issues including copyright and problems of piracy are addressed the new edition takes into account the massive changes in the recording industry occurring today due to the revolution of music on the web this new reality informs all parts of the second edition from issues of production and distribution to legal issues

more than 90 record companies release over 9 000 pop records each year a staggering total of 52 000 songs each one competes for the gold record the recording industry s symbol of success that certifies 1 million worth of records have been sold solid gold explains why for each record that succeeds countless others fail this book follows the progress of a record through production marketing and distribution and shows how a mistake made at any point can mean its doom denisoff suggests that a drastic shift in the demographic makeup of the pop music audience during the sixties has resulted in a

broader listening public including fans at every level of society

itake over the recording industry in the digital era sheds light on the way large corporations appropriate new technologies related to recording and distribution of audio material to maintain their market dominance in a capitalist system all too commonly scholars have asserted too confidently how the rise and reign of digital music has diminished the power of major record labels in itake over music scholar david arditi argues otherwise adopting a broader perspective by examining how the recording industry has strengthened copyright laws for their corporate ends at the expense of the broader public good which has traditionally depended on the safe harbor of fair use arditi also challenges the dominant discourse over digital music distribution which has largely adopted the position that the recording industry has a legitimate claim to profitability at the detriment of a shared culture itake over more specifically surveys the actual material effects that digital distribution has had on the industry most notable among these is how major record labels find themselves in a stronger financial position today in the music industry than they were before the launch of napster arditi contends that this is largely because of reduced production and distribution costs and the steady gain in digital music sales moreover instead of merely trying to counteract the phenomenon of digital distribution the riaa and the major record labels embraced and then altered the distribution system throughout the 1990s and early 2000s the riaa lobbied for legislation built technologies and waged war in the courts in order to shape the digital environment for music distribution from mp3s to the digital millennium copyright act dmca from the audio home recording act ahra to itunes the major record labels and the riaa instead of trying to torpedo the switch to digital distribution engineered it to their benefit often at the expense of the public interest throughout arditi boldly asserts that the sea change to digital music did not destroy the recording industry rather it stands as a testament to the recording industry s successful management of this migration to digital production and distribution as such this work should appeal to musicians and music scholars political scientists and sociologists technologists and audio professionals seeking to grasp this remarkable change in music production and consumption

in recording history peter martlanduses a range of archival sources to trace the genesis and early development of the british record industry from1888 to 1931 a work of economic and cultural history that draws on a vast range of quantitative data itsurveys

the commercial and business activities of the british record industry like no other work of recording history has before martland s study charts the successes and failures of this industry and its impact on domestic entertainment showcasing its many colorful pioneers from both sides of the atlantic recording history is first and foremost an account of the gramophone company ltd a precursor to today s recording giant emi and then the most important british record company active from the late 19th century until the end of the second decade of the twentieth century martland s history spans the years from the original inventors through industrial and market formation and final take off including the riveting battle in recording formats special attention is given to the impact of the first world war and the that followed in its wake scholars of recording history will find in martland s study the story of the development of the recording studio of the artists who made the first records from which some like italian opera tenor enrico caruso earned a fortune and the change records wrought in the relationship between performer and audience transforming the reception and appreciation of musical culture filling a much needed gap in scholarship recording history documents the beginnings of the end of the contemporary international record industry

this book explores why widespread predictions of the radical transformation in the recording industry did not materialise although the growing revenue generated from streaming signals the recovery of the digital music business it is important to ask to what extent is the current development a response to digital innovation hyojung sun finds the answer in the detailed innovation process that has taken place since napster she reassesses the way digital music technologies were encultured in complex music valorisation processes and demonstrates how the industry has become reintermediated rather than disintermediated this book offers a new understanding of digital disruption in the recording industry it captures the complexity of the innovation processes that brought about technological development which arose as a result of interaction across the circuit of the recording business production distribution valorisation and consumption by offering a more sophisticated account than the prevailing dichotomy the book exposes deterministic myths surrounding the radical transformation of the industry

musicians are you frustrated with promoters and other industry people leaving your emails unanswered do you wish to promote your projects but don t know how to approach the right people promoters are often overwhelmed by hundreds of emails a day

so getting that first moment of contact just right can be daunting emails are sometimes drafted poorly social media presence is either lacking or spammy and there is no real aim other than pushing for immediate results except that isn't how the industry works we are not in the sales business we are in the people business that is the mantra of this book featuring interviews with dozens of industry professionals many with diverse backgrounds and from across the globe how to build relationships in the music industry presents valuable insights, dos and tips and anecdotes that will help any musician present their next project in a way that works in the long term. Arlette Hovinga helps all musicians understand key characteristics of effective professional communication in the music business which will ultimately lead to better relationships, more bookings and a stronger following.

outlines the business of recording music by telling stories of current and past pop and rock music artists case studies show how managers record labels and television influence an artist's ability to record and sell their music provided by publisher

the great depression in the popular recording industry that began in 1979 still continues there are signs however that the industry is adjusting to new technologies and may soon revive. Serge Denisoff documents the decline and possible revival of this comprehensive study of the recording business a sequel to his widely acclaimed *Solid Gold* the popular record industry Denisoff offers a brief history of popular music and then in detail traces the life cycle of a record beginning with the artist in the studio and following the record until its purchase he explains the relationships between artist manager producer company distributor merchandiser and media they all play roles in the scenario of a hit record he also discusses the new technologies and how they may affect record sales especially round the clock rock and roll on cable television *Tarnished Gold* joins *Solid Gold* as a staple in the popular culture literature

an absorbing account of the record industry's worst nightmare in the summer of 1969 great white wonder a collection of unreleased bob dylan recordings appeared in los angeles it was the first rock bootleg and it spawned an entire industry dedicated to making unofficial recordings available to true fans bootleg tells the whole fascinating saga from its underground infancy through the cd protection gap era when its legal status threatened the major labels monopoly to the explosion of trading via napster and

gnutella on mp 3 files clinton heylin provides a highly readable account of the busts the defeats and victories in court the personalities many interviewed for the first time for this book this classic history has now been updated and revised to include today s digital era and the emergence of a whole new bootleg culture

once conduits to new music frequently bypassing the corporate music industry in ways now done more easily via the internet record stores championed the most local of economic enterprises allowing social mobility to well up from them in unexpected ways record stores speak volumes about our relationship to shopping capitalism and art this book takes a comprehensive look at what individual record stores meant to individual people but also what they meant to communities to musical genres and to society in general what was their role in shaping social practices aesthetic tastes and even loosely put ideologies from women owned and independent record stores to reggae record shops in london to rough trade in paris this book takes on a global and interdisciplinary approach to evaluating record stores it collects stories and memories and facts about a variety of local stores that not only re centers the record store as a marketplace of ideas but also explore and celebrate a neglected personal history of many lives

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