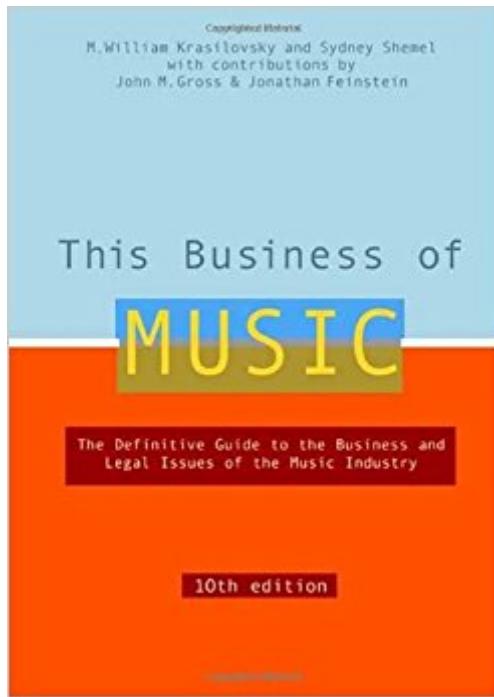


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This Business Of Music, 10th Edition



Synopsis

(Book). The bible of the music industry with over 500,000 copies sold! Now in its tenth edition, This Business of Music has been revised and completely updated to reflect the latest changes in the ever-evolving music business. An entirely new chapter has been added, asking and answering the question "Are there borders in cyberspace?" The answer is yes, and this book clearly and concisely explains what they are and how to maintain them. Commentary on recent legislation, a reader-friendly summary of the laws on copyright duration, and much more insightful analysis plus fully updated lists of music organizations and important websites make This Business of Music indispensable for musicians, agents, managers, marketers, music publishers and groups, colleges and universities, and everyone who wants to make music and make money.

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Customer Reviews

An absolute must-have. When I was a teenager in a band, This Business of Music was one of the first how-to books I ever bought. Many updates later, it's still the music industry Bible. If you're a complete novice to the industry or you're not used to reading contract language, the technical terms and legalese can be confusing and slow-going at first. But stay with it; it will get easier as your understanding of the music business grows. Some other reviewers complained about this, but understanding some music industry legalese is vital if you want to be able to cover your *ss in the music industry before you can afford a good attorney. (Later, when you can afford a good attorney, you'll save a ton of money by having a basic understanding what your attorney is talking about.

Savvy, successful musicians know what's in their contracts.) Be patient, and you can get through it; no one ever has to know how many times you have to re-read something before it makes sense. When I bought my *This Business of Music* as a kid, I didn't think I'd ever get through it! But I did, and a music business career later, I'm a music business consultant.

I have owned several editions of this book through the years. I am impressed with this tenth edition of a standard reference work that I point my students toward (I am a composer and a professor of music involved with production and recording). Ever wonder about the potential legal issues involved in publishing a compilation? Or covering a famous song? The finer points of movie soundtrack copyright? Or perhaps you are confused about terms often used but poorly understood by most musicians, such as mechanical rights or what constitutes a work for hire. As far as updates, I am pleased to see a discussion of digital downloads, the legal issues and battles involved, and their share of the music business pie. There are lists of labels distributed by the four majors-- I didn't know that Caroline and Astralwerks are both owned by EMI, for example-- as well as the inclusion of contemporary phenomena such as the South by Southwest Festival, ascendant in recent years. But the most important aspect of this book to me is the authoritative voice of a seasoned New York City entertainment lawyer who has been around for a long time and manages to stay abreast of new trends and practices. In short: highly recommended.

My original copy of "This Business of Music" was one of the textbooks when I studied to be a recording engineer in the early '90s. Last year, a friend told me she wanted me to manage her music career. I knew an updated copy of this book would be essential with all of the changes in technology and the law since I studied the industry. This book is essential to anyone considering a career in music. It thoroughly explains all aspects of the business in easy to read terms. Of particular interest is the section on copyright law. If you are involved in any aspect of the industry, I highly recommend it.

This is the industry standard for substantive knowledge of the music business. Deal points, standard contract provisions, the often technical and confusing jargon, and the historical context for many industry practices are all covered here in comprehensive yet concise fashion. The book comes with a CD-ROM containing sample agreements, forms from the United States Copyright Office, and forms from the three performing rights societies. A must for those seeking to understand day-to-day business and legal operations in the music industry. The material can be a little daunting, and at first

might seem impenetrable. Multiple reads of a particular chapter or paragraph are often necessary to fully grasp the relevant subject matter. But that's a testament to the complexity of the various segments of the music industry, not the skill of the authors, who are experienced music law practitioners.[...]

My first encounter with this book was in 1987 while I was both in and managing a band. I found this book indispenseable. The information is presented in clear, easy to understand chapters that I have not seen elsewhere. Debbie Harry and Chris Stein of Blondie were asked what advice they would give to up and coming bands and without hesitation they replied in unison to take a year off and go to school. Learn the business and then pursue it. Music must be approached as a business, not as a job and not as 'fun'. It is work and it has to be approached seriously with a business plan. This book - now in a 2013 version is what a band of any age needs. It helps one understand what they are undertaking as well as the ins and outs and the legal aspects. Our band would say 'we are working tonight' rather than 'we are playing tonight' and that is how it must be if you want to get somewhere - and we did. There is no guarantee of course, but turn on the radio and you will hear a lot of talentless garbage that is making someone money. Not necessarily the band. Music is not about how good you are. Talent is only a part of the big picture. A band is a service not a product and a manager needs to know what is printed in this book and it certainly would benefit every bandmember to understand it as well. Why do so many great musicians find themselves broke ? They didn't have this book. How do great songwriters loose all the rights to their own material ? They didn't know what is in this book. The information here is applicable to every band and every musician at every level. If you don't know what is in this book you may as well get a day job and do music just for the fun, because you will never have a career of it.

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