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# The Recording Industry

**Robert R. Faulkner**

## **The Recording Industry:**

**The Recording Industry** Geoffrey P. Hull, 2004 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

**International History of the Recording Industry** Pekka Gronow, Ilpo Saunio, 1999-07-26 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

**The Music Business and Recording Industry** Geoffrey P. Hull, Thomas William Hutchison, Richard Strasser, 2011 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

**Inside the Recording Industry** Recording Industry Association of America, 1985 **The Music Business and Recording Industry** Geoffrey Hull, 2010-11-02 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

**The Music Business and Recording Industry** Geoffrey Hull, Thomas Hutchison, Richard Strasser, 2011-06-23 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

**iTake-Over** David Arditi, 2014-12-11 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 Ardit 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 Ardit 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 Ardit 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 Ardit 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

Inside the Recording Industry Recording Industry Association of America, 1985 *The International Recording Industries* Lee Marshall, 2013 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    **Record Cultures** Kyle Barnett,2021-07-26 Tracing the cultural

technological and economic shifts that shaped the transformation of the recording industry    **ITake-Over** David  
Arditi,2020-06-23 Contrary to arguments by the Recording Industry Association of America this book posits major record  
labels led the change to digital music to strengthen profits This updated edition explores both the transitions to the download  
era and the streaming era for recorded music    **Inside the Recording Industry** Recording Industry Association of

America,1985    *The Recording Industry* Geoffrey P. Hull,2004    **The History of the Recording Industry** Michael  
Randolph Alleyne,2012-10-26    *Hollywood Studio Musicians* Robert R. Faulkner,2017-07-05 When originally published in  
1971 Hollywood Studio Musicians was the first detailed analysis of the work and careers of production personnel in an  
industry devoted to mass culture Previously most researchers overlooked mass culture industries as work settings preferring  
to focus on content rather than the artists who created it This lucid and insightful book looks under the hood of the  
Hollywood film scoring and recording industry focusing upon the careers and work of top flight musicians A new preface by  
Howard S Becker highlights the study s historical context and importance Based upon in depth interviews with freelance  
musicians Faulkner provides original insights into how we conceptualize occupations as well as the highly stratified system of  
professional prestige that results in what we now call the A List Faulkner develops a framework for discovering and exploring  
how rapidly changing and demanding freelance work induces status hierarchies sustains and updates collegial reputations  
tightens social networks between contractors and musicians and restricts access to upward career paths This volume is a  
gem a masterpiece of field research combined with probing theoretically informed analysis Aside from the value of its own  
findings the volume offers students of sociology film and other creative industries a prime example of how to do good social  
science research In short it is a model for investigators to turn to when their own research needs help an exemplar of how  
research is done when it is done well    **Inside the Recording Industry** Recording Industry Association of America,1985

**Digital Revolution Tamed** Hyojung Sun,2018-08-03 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 **Recording Industry Sourcebook** Barry Cleveland,1999-12 For 11 years the Recording Industry Sourcebook has served as the music industry insider s one stop buyer s guide and a must have for building business relationships With over 9 000 updated professional listings in more than 60 categories the latest edition of the Sourcebook offers comprehensive directories of record labels producers managers distributors attorneys equipment suppliers music video companies media contacts and much more Entries list contact names titles addresses phone and fax numbers e mail and web addresses styles of music preferred information on whether or not they ll accept unsolicited demos and more High quality packaging featuring laminated dividers and sturdy spiral binding makes this annual a good investment The Recording Industry in Numbers 98 International Federation of the Phonographic Industry,1998 **Recording Industry** Don Rauf,2010 A guide to help people interested in a career involving the recording industry

## Decoding **The Recording Industry**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**The Recording Industry**," a mesmerizing literary creation penned with a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring impact on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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