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The Future Of Music: Manifesto For The Digital Music Revolution (Berklee Press)



Synopsis

(Berklee Press). For the next generation of players and downloaders, a provocative scenario from a music industry think tank. From the Music Research Institute at Berklee College of Music comes a manifesto for the ongoing music revolution. Today, the record companies may be hurting but the music-making business is booming, using non-traditional digital methods and distribution models. This book explains why we got where we are and where we are heading. For the iPod, downloading market, this book will explain new ways of discovering music, new ways of acquiring it and how technology trends will make music "flow like water," benefiting the people who love music and make music.

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Customer Reviews

In what could be one of the most provocative music books published this year, two innovators in music technology take a fascinating look at the impact of the digital revolution on the music business and predict "a future in which music will be like water: ubiquitous and free-flowing." Kusek and Leonhard foresee the disappearance of CDs and record stores as we know them in the next decade; consumers will have access to more products than ever, though, through a vast range of digital radio channels, person-to-person Internet file sharing and a host of subscription services. The authors are especially good at describing how the way current record companies operate - as both owners and distributors of music, with artists making less than executives - will also drastically change: individual CD sales, for example, will be replaced by "a very potent 'liquid' pricing system

that incorporates subscriptions, bundles of various media types, multi-access deals, and added-value services." While the authors often shift from analysts into cheerleaders for the fiber-wired future they predict - "Let's replace inefficient content-protection schemes with effective means of sharing-control and superdistribution!" - their clearly written and groundbreaking book is the first major statement of what may be "the new digital reality" of the music business in the future. (Feb.) Copyright © Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

The Future of Music is a book full of interesting ideas and well-thought out scenarios about how the music industry is changing, but because of the way it is all presented, it is easy to miss on some of the most important concepts and ideas that author David Kusek is trying to point out. I enjoyed how right of the gate Kusek portrayed an ordinary day in the year 2015, which at the time this book was written, considered way into the future. The scary part is, most of what he portrayed was actually pretty close to what is actually going on. The average person will, "...put on your new eyeglasses, which contain a networked audio headset, letting tiny earbuds slip into your ears" (Kusek, 1). Unfortunately, the entirety of the book reads like a list with no emotion put into it, with him going from point A to B to C. I am currently undergoing an ethnography project, which is a qualitative study of a certain culture in society. This book gave me new ways to see how musicians are changing the business. He sums it up perfectly when he says, "Content is king, the customer is King Kong, and service is Godzilla" (Kusek 92). However, since it was written so long ago (2005), the main points are difficult to keep with me since the game has drastically changed. The Future of Music is a great read for anyone who wants to jump into the ever changing industry of music, but also lacks certain momentum to keep the ideas naturally flowing.

I didn't find that there was much value in this book. It felt like more of a rant by an opinionated author about a period of time within this great transition in the industry that is already out of date. If you want to understand where the music industry is now, I suggest perhaps reading something that describes how the industry was and stay glued to the tech sites.

Gives valuable insight into the music business and way how the industry operates. However it's thoughts on file sharing are and bit dated. And the book features file sharing a lot in order to critic the industry. The book talks about topics like how records companies should be focusing more on publicizing instead of on distribution. The book will get some ideas flowing.

Lots of good stuff here for music lovers as well as musicians. Not being a music industry insider, my eyes did glaze over once or twice - sorry, guys. But the good parts outweigh the bad, and there is some pure gold here. Did you know that the artist gets only 8% of a CD sale? This is about to change, since "... music belongs to the people, not to the multinational corporations that have controlled and exploited it over the past seventy-five years or so. The people, both fans and musicians alike, will decide what kind of future we want." Many of the authors' ideas can be applied outside the music business, too. All in all, a worthwhile read.

I haven't finished reading this book yet, but so far it's been inspiring. The writers create very feasible scenarios for where the music industry is headed in the next few years. In fact, the book is about 2 years old now and some of the predictions are already coming true. For example; mobile devices like phones and PDAs converging and becoming delivery services for music, social networking services like Myspace (not mentioned in the book, presumably because it had not yet become popular) coming to the foreground as a way to listen to and exchange music, the idea of music as a utility or a subscription which has recently become a more popular option with various download services. I'm looking forward to finishing this book and taking my new-found inspiration online.

Got this book as it was included in many of the Berkeley School of Music music business courses. All in all a decent read, however, I wouldn't recommend this to anyone with a decent grasp on current music technology. Consider this more a primer for people interested on learning about the Music Business and the technology involved rather than for those who have experience in the field. I suppose paired with a course on the subject and open discussion this book would be more appropriate. Would be interesting to sit in on a course in which this book is being used as text to see how much specific knowledge I actually gained in reading it.

I borrowed this book from a colleague a couple of years ago and read it then but decided to get my own copy because some of my research is in on technological changes in the music industry. It's an interesting book because the authors envision music being offered as a utility, like water or electricity. The ideas are very forward looking and it is easy to see that the authors are not "married" to the old technology but rather using their imaginations to think about where the technology will take music. You might not agree with everything they say but it's interesting to think about their ideas and reframing how music can be delivered.

I would recommend anyone involved or starting out in the art of music to read 'The Future of Music' by David Kusek. This book takes you from the start to where music has evolved today in the technological world, and what artist need to be aware of in the "Future Of Music".

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