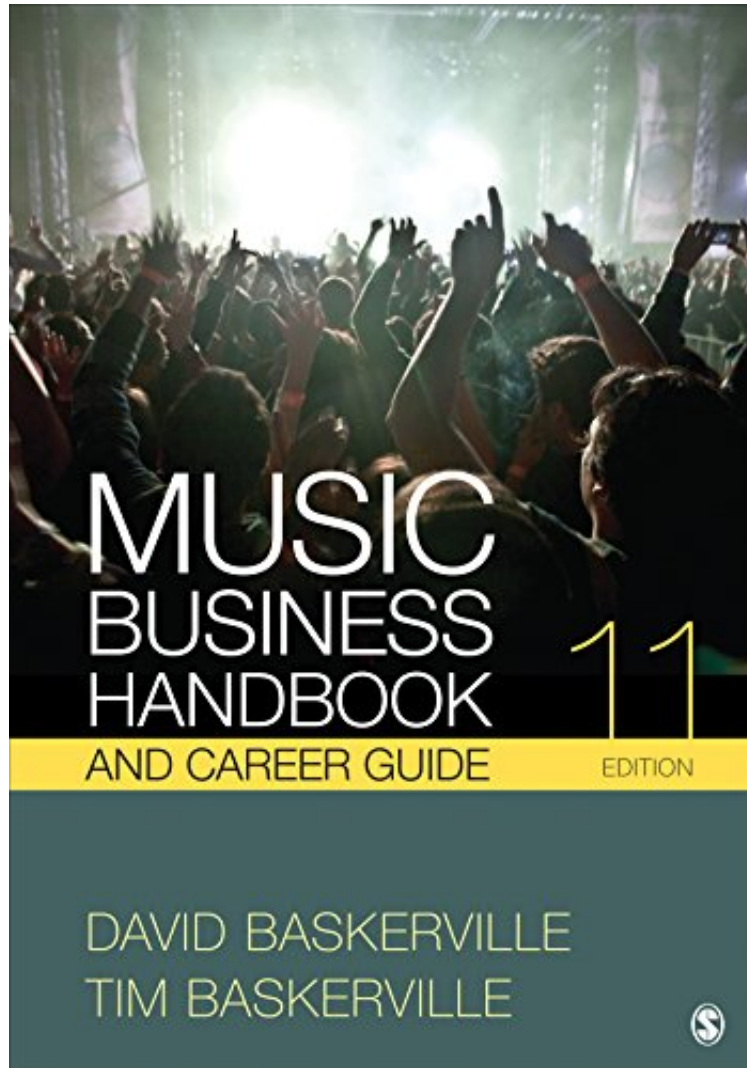


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Music Business Handbook and Career Guide

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1 of 1 people found the following review helpful. Comprehensive book for pop/commercial music businessBy LMarieThis is a very comprehensive book on the pop/commercial music business, with excellent information on copyright, broadcasting, and the recording industry. There is a lot of detailed information for those interested in songwriting, publishing, copyright, licensing, artist management, and recording issues. Written for those interested in music business in the US, there is also a large section on the music business outside of the US (covering topics like international copyright). I have used this book as a reference book for a music business entrepreneurship course for students interested in classical and pop/hip-hop music careers or projects . Because this text is expensive, and my

course is leaning more toward entrepreneurship in various musical genres, I didn't make it the class textbook. However, when I teach a Music Business course geared towards those interested in songwriting, publishing, and recording, I will likely use it as the course textbook. 0 of 0 people found the following review helpful. Thank you and I am very pleased. By IgdalyIt's my guid to success. Thank you and I am very pleased. 0 of 0 people found the following review helpful. Four Stars By jesse hurtado Great experience, a few highlighted portions in book.

This powerhouse best-selling text remains the most comprehensive, up-to-date guide to the music industry. The breadth of coverage that Music Business Handbook and Career Guide, Eleventh Edition offers surpasses any other resource available. Readers new to the music business and seasoned professionals alike will find David Baskerville and Tim Baskerville's handbook an indispensable resource, regardless of their specialty within the music field. This text is ideal for introductory courses such as Introduction to the Music Business, Music and Media, and Music Business Foundations as well as more specialized courses such as the record industry, music careers, artist management, and more. The fully updated Eleventh Edition includes coverage of key topics such as copyright, licensing, songwriting, concert venues, and the entrepreneurial musician. Uniquely, it provides career-planning insights on dozens of job categories in the diverse music industry.

"This book, by far, provides the most comprehensive and easy to follow overview of the music business. I recommend it for all music business students and aspiring professionals."--Serona Elton "Baskerville's first edition was the blueprint for music business programs. The 11th edition brings us up to date on a field undergoing rapid redesign."--Tim Hays "The Baskerville text, a long-time staple in music industry education never disappoints! It strikes the delicate balance of being accessible, yet providing enough depth and insight into the most critical aspects of the fast-paced music industry!"--David Schreiber "Whether you're seeking a career in the music industry or a more complete understanding of it, the Music Business Handbook and Career Guide should be on your bookshelf. It's packed with useful, accurate, and continually updated information, written in language that anyone can understand. There's a reason that it's been around as long as it has."--Don Gorder "Baskerville did it again. Another great source of information for the student of this ever-changing business"--Stephen Marcone "The Bakerville text is the best text of its kind out there."--Michael Phillips "This text has the best coverage of this topic I have found."--Anthony McClure "Using [Music Business Handbook and Career Guide, Eleventh Edition] and loving it."--Charles Denler "I've used the Baskerville, mostly because it is a great reference tool. I hope that students keep this book and use it throughout their careers to find good specific info."--Jason Vanselow "I think the book is great as it is. It has a tremendous amount of information."--Brian St. John "A colleague of mine at another institution was using an earlier edition and I found it very comprehensive so I adopted it when I started teach Music Business at UAPB. My students have reacted very positively to the text. Several have opted to not resell the book after completing the course as they find it a valuable resource. I think the primary strength of the book is its coverage of a broad range of topics and concise, clear charts and graph."--Richard H. Bailey, Jr. "I realize that no single book is complete - but the Baskerville book is as close as I have found."--L. H. Dickert, Jr. "This book, by far, provides the most comprehensive and easy to follow overview of the music business. I recommend it for all music business students and aspiring professionals."--Serona Elton "Baskerville's first edition was the blueprint for music business programs. The 11th edition brings us up to date on a field undergoing rapid redesign."--Tim Hays "The Baskerville text, a long-time staple in music industry education never disappoints! It strikes the delicate balance of being accessible, yet providing enough depth and insight into the most critical aspects of the fast-paced music industry!"--David Schreiber "Whether you're seeking a career in the music industry or a more complete understanding of it, the Music Business Handbook and Career Guide should be on your bookshelf. It's packed with useful, accurate, and continually updated information, written in language that anyone can understand. There's a reason that it's been around as long as it has."--Don Gorder "Baskerville did it again. Another great source of information for the student of this ever-changing business"--Stephen Marcone "The Bakerville text is the best text of its kind out there."--Michael Phillips "This text has the best coverage of this topic I have found."--Anthony McClure "Using [Music Business Handbook and Career Guide, Eleventh Edition] and loving it."--Charles Denler "I've used the Baskerville, mostly because it is a great reference tool. I hope that students keep this book and use it throughout their careers to find good specific info."--Jason Vanselow "I think the book is great as it is. It has a tremendous amount of information."--Brian St. John "A colleague of mine at another institution was using an earlier edition and I found it very comprehensive so I adopted it when I started teach Music Business at UAPB. My students have reacted very positively to the text. Several have opted to not resell the book after completing the course as they find it a valuable resource. I think the primary strength of the book is its coverage of a broad range of topics and concise, clear charts and graph."--Richard H. Bailey, Jr. "I realize that no single book is complete - but the Baskerville book is as close as I have found."--L. H. Dickert, Jr. "This book, by far, provides the most comprehensive and easy to follow overview of the music business. I recommend it for all music business students and aspiring professionals." (Serona Elton) "Baskerville's first edition was the blueprint for music business programs. The 11th edition brings us up to date on a field undergoing rapid redesign." (Tim Hays) "The Baskerville text, a long-

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Author David Baskerville received a Ph.D. in music from UCLA. His background included staff composer-conductor for NBC-Hollywood; arranger for Nelson Riddle, Paramount Pictures, and 20th Century Fox; television producer for BBC-London; conductor at Radio City Music Hall; trombonist with the Seattle Symphony, Los Angeles Philharmonic, and NBC-Hollywood orchestra; Executive Vice President of Ad-Staff, Inc.; producer of award-winning broadcast commercials; Executive Editor of Tor Music Publishing Company; and President of Sherwood Recording Studios, Los Angeles (subsequently operated by Warner Bros. Records). He also served as a consultant to companies in the entertainment industry, such as Walt Disney Productions, and to research and marketing firms, such as Vidmar Communications, Los Angeles. As an educator, Dr. Baskerville created and directed the music management program at the University of Colorado at Denver, where he became professor emeritus. He was a guest lecturer, consultant, or clinician at USC, UCLA, Chicago Musical College, Hartt School of Music, the Ohio State University, University of Miami, and Trebas Institute, Canada. He was a featured speaker at national conventions of the Music Educators National Conference, College Music Society, National Association of Jazz Educators, and the National Association of Schools of Music.

Editor Tim Baskerville has a diverse background in entertainment and media. He began his career in broadcasting after receiving a B.A. in theater arts from UCLA. Early affiliations included CBS and Cox Broadcasting, where he served as a writer-producer. The first TV documentary he created for CBS stations was nominated for an Emmy. As a publisher and entrepreneur, he launched business periodicals on the home video software industry, global film distribution, and multinational broadcasting. Today, a publishing company he founded in London in the 1990s is one of the world's leading providers of data on mobile entertainment (www.informamedia.com). In recent years he served as President of Kagan Research, the leading provider of financial analysis on the media industry, and CEO of Jupiter Research, a key source of consumer research on Web behavior. As a consultant, Baskerville's clients have included the Motion Picture Association of America, Variety, Time Warner, IBM, International Data Corp., Young Rubicam, JVC America, Apple, and The Rockefeller Foundation. He has been both a strategy consultant and weekly columnist for Billboard. Baskerville was Vice President of the Music and Entertainment Industry Educators Association (MEIEA), member of the Writers Guild of America, west, and chapter founder of the Overseas Press Club of America.