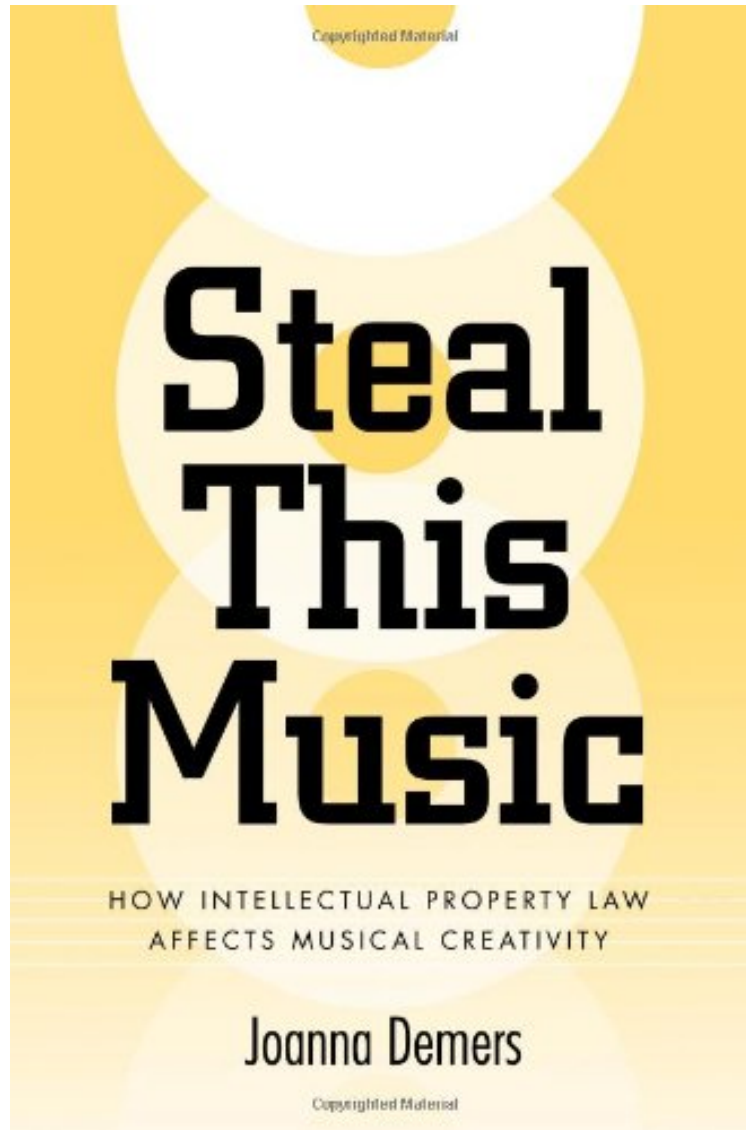


(Download free pdf) Steal This Music: How Intellectual Property Law Affects Musical Creativity

Steal This Music: How Intellectual Property Law Affects Musical Creativity

Joanna Demers

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Joanna Demers : Steal This Music: How Intellectual Property Law Affects Musical Creativity before purchasing it in order to gage whether or not it would be worth my time, and all praised Steal This Music: How Intellectual Property Law Affects Musical Creativity:

4 of 4 people found the following review helpful. Required ReadingBy VideoCowboyFor anyone in the music business, for students of music and business, for consumers of music, and for anyone who has an interest in

intellectual property law, this little paperback (easy reading and less than 150 pages) should be on your REQUIRED READING list. If you think this topic can't affect you, check out the story (on page 116) of how in 1996, ASCAP threatened children's summer camps with lawsuits to prevent them from sponsoring singing around the campfire of songs like "This Land Is Your Land" and "Ring Around the Rosie". If you think you are safe singing "Happy Birthday" to your child or grandma, you need to check out the inconvenient truth about intellectual property law (and the out-of-control interests of major music labels) in this text by Joanna Demers. 0 of 0 people found the following review helpful. Another review by Robert Fox for anyone who has felt ripped off by the music publishing industry, this is a must read. The utter greed of these companies is thoroughly documented. Also, the inane laws that "protect" their rights is explored leaving the reader to wonder why they should ever buy a cd again. Excellent read. 0 of 1 people found the following review helpful. depends how one defines music.....By Customer As a 70 year old ex pro musician who has spent his life creating and performing and enjoying music with melody and harmony, I was expecting to read about copyright as applied to original composition. Alas, this is not what the book is about. The main thrust is directed towards "sampling"...about lifting portions of someone else's recording, inserting it into one's own "collage of sound, paying no fee if unknown, or applying for permission if expecting to make money out of it, by preempting any expectation of court proceedings. This is not about a Beatle, intentionally or otherwise, writing My Sweet Lord and using the melody of He's So Fine. Whilst freely admitting that this environment might well be on a different planet, it does not seem to be about music "as I know it". It seems to be a world of "beats, using someone else's successful rhythmic feel and sound as a building brick to make a new whole. I see some parallel in obtaining a commodity and hoping that it will increase in value before payment is due. Add to that obscene lyrics and a label "warning" the under age buyer as an inducement to buy, and/or violent angry delivery, and who knows, you may manage to exploit the kids and show a profit. But please....can we NOT call it music?

Is music property? Under what circumstances can music be stolen? Such questions lie at the heart of Joanna Demers's timely look at how overzealous intellectual property (IP) litigation both stifles and stimulates musical creativity. A musicologist, industry consultant, and musician, Demers dissects works that have brought IP issues into the mainstream culture, such as DJ Danger Mouses Grey Album and Mike Batts homage-gone-wrong to John Cages silent composition 433. Demers also discusses such artists as Ice Cube, DJ Spooky, and John Oswald, whose creativity is sparked by their defiant circumvention of licensing and copyright issues. Demers is concerned about the fate of transformative appropriation the creative process by which artists and composers borrow from, and respond to, other musical works. In the United States, only two elements of music are eligible for copyright protection: the master recording and the composition (lyrics and melody) itself. Harmony, rhythm, timbre, and other qualities that make a piece distinctive are virtually unregulated. This two-tiered system had long facilitated transformative appropriation while prohibiting blatant forms of theft. The advent of digital file sharing and the specter of global piracy changed everything, says Demers. Now, record labels and publishers are broadening the scope of IP infringement to include allusive borrowing in all forms: sampling, celebrity impersonation even Girl Scout campfire sing-alongs. Paying exorbitant licensing fees or risking even harsher penalties for unauthorized borrowing have become the only options for some musicians. Others, however, creatively sidestep not only the law but also the very infrastructure of the music industry. Moving easily between techno and classical, between corporate boardrooms and basement recording studios, Demers gives us new ways to look at the tension between IP law, musical meaning and appropriation, and artistic freedom.

Although there is a growing body of literature on copyright and culture, no book takes quite the same tack as *Steal This Music*. This is the first book to gather a broad range of research about copyright and music. Demers has written a valuable and necessary book in a clear, coherent, and highly readable style that a general audience interested in music will appreciate. (Kembrew McLeod author of *Freedom of Expression: Overzealous Copyright Bozos and Other Enemies of Creativity*) In an age where we take so much for granted our rights to know about spyware, our right to know about how we can or cannot share memories and exchange files this book is a primer for those who are more than curious about the rapidly changing landscape of American copyright law. In the same vein as Lawrence Lessig's *Free Culture* and Siva Vaidhyanathan's *Anarchist in the Library*, Joana Demers's *Steal this Music* gives us more tools to take apart the all too confusing landscape of modern copyright law. It's a clear and concise history of the rights and wrongs of copyright in an age when it's getting harder and harder to tell where the line is between the need to control how materials are distributed in a world of networks, and the natural inclination we all have to SHARE!!! This book is a timely wake up call that these things are all blurring more rapidly than many of us suspect. (Paul D. Miller, aka DJ Spooky that Subliminal Kid author of *Rhythm Science*) A concise, clearly written book that deserves to be read well beyond the academic community . . . Demers cautions that the debate on cultural expression is too important to be left to the self-interest of intellectual property rights holders, whether individual or corporate. It concerns us all. *Steal This Music* is an excellent introduction as to how and why. (PopMatters) Demers offers a concise, but thorough analysis of how intellectual property law has struggled to define and regulate music. . . . Demers provides a fascinating account of

how law shapes music and, in turn, music responds to those regulations. (American Studies)Steal This Music's strengths [are] its clarity, its vivid anecdotes, its historical grasp, and its fair and balanced assessment of grim facts. . . . Books such as Steal This Music, while not advocating a revolution, prove that articulate observers like Joanna Demers are speaking on behalf of everyone who fears that fair use is slipping away for ever with each new triumph in court for a content provider over a musician, performer, or consumer who has often done much less than what Demers's title seems to exhort all of us to do. (Popular Music and Society)An absorbing new book . . . It is impressive that so trim a book can give the reader so broad a sense of how musical creativity is being affected by the present intellectual property regime. (Inside Higher Ed)About the AuthorJoanna Demers is an assistant professor of music history and literature at the University of Southern California, where she teaches on twentieth-century concert and popular music. Her work has appeared in "Popular Music" and the "Journal of Popular Music Studies." She is also freelance forensic musicologist and consultant on music copyright.