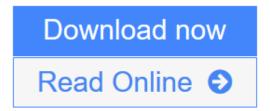# The Future of Music: Manifesto for the Digital Music Revolution

Dave Kusek , Gerd Leonhard

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The Future of Music: Manifesto for the Digital Music Revolution Dave Kusek , Gerd Leonhard (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.

The Future of Music: Manifesto for the Digital Music Revolution Details

Date   : Published January 1st 2005 by Berklee Press Publications
ISBN   : 9780876390597
Author : Dave Kusek , Gerd Leonhard
Format : Paperback 193 pages
Genre : Music, Nonfiction, Business, Science, Technology

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From Reader Review The Future of Music: Manifesto for the Digital Music Revolution for online ebook

Etan says

This is a must read for musicians, techno-geeks, and anybody working in/interested in the music industry. Especially the latter. Even though it's a few years old already, I can see many of its predictions (and hopes) coming true or on their way. Best part: it's critical, but constructively so. Kusek and Leonhard have a hopeful vision of music's place in the future. They see a world wherein consumers, creators and industry can all be satisfied, and the unique human experience of being moved by music is appreciated more than ever.

Daniel Lomax says

Tells roughly the same story as Sonic Boom, The Recording Industry, The Future of the Music Business and Free Culture, and is the best written of all of them. Less discussion of legal ambiguities and more discussion of what the long term consequences of filesharing will be (as the title suggests). For me the latter is more interesting.

Recommended as an introductory text to the vast hordes of music technology students who, like me, are studying this exact topic. Don't pretend you're not out there.

Greg says

I bought this book many years back after it was mentioned numerous times during SXSW music conference panels. The panacea tone of the book put me off, and I never managed to finish it.

Fast forward to today, and after reading Steve Knopper's illuminating *Appetite for Self-Destruction*, I decided to give this book another go.

A number of predictions laid forth by the authors are coming to fruition, while others seem to be sputtering. The overly optimistic introduction pinpoints 2015 as the year when the idea of "music like water" becomes reality. 2025 seems like a more realistic target.

The authors do need to release a new edition, however. Sanctuary Group was held up as a model of the future, but its label operations have since been bought out by Universal Music. A number of digital music vendors mentioned in the book have since been shuttered. Myspace, Facebook and Twitter all emerged after the book's publication.

Kristine Frandsen says

Den havde været mere interessant (og relevant) at læse da den udkom, for den "fremtid" der bliver snakket

om, er jo nu. Det var dog stadig ret interessant at sammenligne deres "forudsigelser" for musikindustrien med hvordan situationen er i dag. Nogle dele er spot on, andre er stadig under udvikling.

Reid says

This was required reading in one of my grad classes and I think it's worth the read for anybody who is interested in the music industry. It is important to note that the book is dated. It was, after all, written in 2005. However, this is one of the reasons why we are reading it now in 2011. Now that we are in said future, we can look back and see what Kusek was right about, what he was wrong about, and what still hasn't changed in 6 years. There are many entertaining parts where we see the first signs of things to come, where Kusek was getting excited about a technology that is now commonplace. If anything, it puts a perspective on how quickly technology is developed since that majority of us don't feel like 2005 was all that long ago. Regardless of its age, any innovator reading the book should be able to find some jumping off points for ideas about how to advance the music industry.

One of my, and my professor's main issues with the book is its lack of sources and citation. There are some numbers and facts where it would have been nice to see where they had come from.

One other fault, none to the fault of the author, is that in 2005 Facebook was not the force that it is today. In fact, it mentions Friendster several times without once mentioning MySpace or Facebook. This means that, even though there is a small section dedicated to social networking, it is largely overlooked. But then again, nobody really saw U.S.S. Facebook coming anyway. Also, the cell phone had not yet become "smart" so there are some sections you'd want to skim over where he talks extensively about the potential of portable wifi.

Whether from a retrospective, or from a proactive stand point, the book has some value and is worth the time.

Bobby says

Introduces and explores the concept of "music like water - as a service". If you like to download music and are interested in the music industry as a business, this book is fairly interesting. Perhaps a bit too preachy and already a tad outdated it still holds up in a broad sense.

Ed Fonseca says

This book served to predict some of the things that would happen in the coming years, but it was also off on many things. It tied past, (then) present and brilliant ideas for the future of music distribution together...but you had to read through some boring chapters to get to it. Good for the parent who doesn't quite get what you're all about (Parents just don't understand!) but for younger generations who are growing up overloaded with these same messages on the internet...

Matt says

"The Future of Music" is a crafty little piece of work that, while tragically already outdated by the time of this review, does provide some terrific insight as to where the music business is heading in these unstable times. The "Music Like Water" model that is created and considered in this book is terrific in terms of its insight and appropriateness - and it appears as though the industry is moving in this direction with new service-based music sales models. A part that struck me as particularly fascinating was the relevance these authors created between the music business and the pornography business. Though this manifesto lacked some empirical work that would help validate the theories, and the book is already out of date in terms of concepts and problem analysis of the business, this is still a breezy, enjoyable read that is both stimulating and intelligent without being too daunting a read for someone who isn't interested in the academics of music business.

Ed says

I'd hear the kids talking about their CDs and their MP players and their Nintendos...so I wanted to know what it was all about. I probably should read this book again.

Christa says

Excellent book. Definitely, a great read for anyone wanting to get involved with the music industry. This book covers the industry, laws, and major problems that music will face in the near if not present future.

I think the future of music in relation to libraries will rely heavily on several factors. Regardless the emotions librarians may or may not attach to technology, it is very important to remember that technology will always remain an enabling, not a decision-making, tool. Technology will always remain ahead of the capability of what copyright and licensing laws will be able to control on the Internet. Because of this, I believe issues with licensing and copyright will get worse before it gets better. And understanding user behavior in regards to P2P sharing and Internet usage will become of greater importance to librarians for the future.

Visual Complexity: Future of web based interfaces

Visualizing music information is well beyond my cerebral grasp right now, but I'm quite intrigued with how this will affect how we retrieve and listen to music in the future. I think this will be very good for people who are visual learners. However, although I don't understand much of this, I'm glad that I know it exist. http://www.visualcomplexity.

Josh McConnell says

Read this a couple of years ago. It was interesting to read, especially at the time of the online music book. A lot of the concepts still hold true today however, especially the "music like water" ideas.

It's not the essential, must-read music industry book. But those that like to read about potential trends and

concepts that may come to be, you may find this a worth while read.

Dav says

Quite dated now (this was pre-iPhone) but a thorough analysis of how the maelstrom of the consumer internet era slammed into a willfully unsuspecting world of Big Music. Many of the predictions have indeed come to pass, which underscores the quality of analysis and vision. I would have preferred a less opinionated style, but hard to argue with the authors' points of view even if they stretch things a bit in occasion.

Sabin says

This book has one thing going for it at least. It has historical value.

Apart from that, it is antiquated.

The short span of time given for the predictions made in this book actually help to illustrate the acute crisis of the record business and the need for immediate action. Some predictions have come to pass, others are waiting to happen, while still others are very problematic.

The music like water model championed by this book is, in my opinion, too narrow-minded to work. If everyone starts paying a small fee for free access to music on the internet (through their ISPs) then this brings to mind many other types of digital content traded freely on the internet today, like books and films. Furthermore, this puts a cap on earnings and deter entrepreneurs who want to try other ways of capitalizing from digital music.

A nice, short read (listening session) which is not without its gratifying moments. However, this book has definitely not aged well.

David MacDonald says

The idea of this book is a good one. We've got digital music and digital distribution. It's only going to grow. There's no stopping it, and there's certainly no going back. However, the authors do a disservice to the complexity of the issue by treating music as a commodity, as though we need music coming at us all the time and it doesn't really matter who's playing it just as long as it's more-or-less within the genres we like. One of the great things about the web is that it allows us to find the truly unique music that lacks the commercial appeal that make it viable as a physical good.

Tom Schulte says

Admittedly, this book came out whe iTunes was on the rise and P2P was on fire, but the authors' rosy and painfully optimistic hope for the future of music-for-sale seems short-sighted, now.