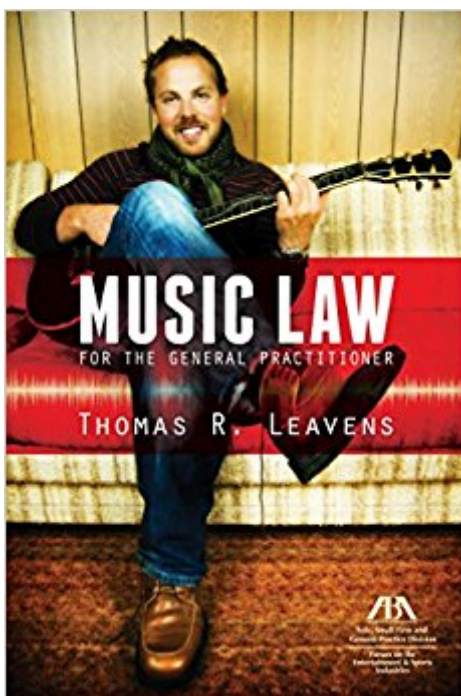


The book was found

Music Law For The General Practitioner



Synopsis

Music law involves several key substantive areas of law copyrights, trademarks, and identity rights, to name a few. While traditional entities such as songwriters and record companies have always existed, technological advances in digital distribution have brought important new players into the mix. Concerns about the usage rights of digital music have emerged as well as agreements arising from the use of music in advertising and branding. Inexpensive duplication technology, the portability and ubiquity of mobile music devices, and the ease of transmitting digital files have also become areas of concern. Music Law for the General Practitioner provides lawyers with comprehensive information on the business and legal topics that are likely to be encountered when representing a musical talent, producer, or consumer. Topics include: Music publishing Financing of bands Record companies and producers Agents Taxes Musicians estate

Book Information

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Customer Reviews

Thomas R. Leavens practices law in Chicago, IL.

Not a bad book, but the price is FAR too high considering the amount of content you get and the highly generalized knowledge contained within it.

PROS:(1) Delivers on premise. Music Law for the General Practitioner delivers on it's promised premise. If you are a non-music law attorney (general practitioner), or someone interested in pursuing entertainment law who needs a survey of the land, you should start with this book. It will

cover a broad range of highly nuanced areas of law with clear explanations and questions to have in mind when drafting or conducting other legal work. I have read this book more than twice, cover to cover, and compared it to a number of other books on LLC formation, taxation, etc. The summaries in this book hold up. There have been some major developments in the music industry in the last 18 months that I hope the next edition will cover (e.g., new SEC rules on crowdfunding at the end of 2015 and Pandora's settlement with ASCAP/BMI).(2) The price is spot on. With a few additions for the next addition, this will be worth even more. I have paid almost twice as much for other leading legal publications on entertainment law, and recently purchased a \$500 treatise with forms to boot. If you are looking for a cost-effective guide to how to THINK like a music lawyer, this is what you need. If you are merely looking for forms or language, go to Westlaw, do a Google search, or ask around.(3) The footnotes are fantastic. I mean the citations and source materials are quality. I can tell that they did a lot of thorough research to back up summarized concepts, including case law, news articles, and IRS publications. These secondary sources have been very helpful as I continue my studies.

CONS:(1) I wanted more real world examples and hypos that applied the concepts, because intellectual property law is deeply philosophical. The second half of the book provided this pretty well.(2) I wanted more excerpts or proposed language for contracts to give me an idea of how a certain provision might be worded in practice.

Mr. Leavens has done a remarkable job of presenting a complicated subject in an understandable and useful manner. Separated into twelve chapters, "Music Law" provides detailed and footnoted (where appropriate) coverage of topics such as monetizing musical property (e.g., trademarks, copyrights, right of publicity, etc.), how record companies and bands are organized and financed, tax considerations for the musician, and providing legal representation in this industry. These topics, and others, are discussed in remarkable detail and in easy-to-read prose that makes this book a wise investment for anyone interested in the business side of the music industry.

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