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Jazz Publishing in the 21st Century: Applications for a Centralized Marketplace: An Annotated Bibliography

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**Jazz Publishing in the 21st Century: Applications for a Centralized Marketplace:
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Jazz Publishing in the 21st Century: Applications for

a Centralized Marketplace

An Annotated Bibliography

Abstract

As the world has transitioned into the 21st century, and the many new resources available in the electronic world, the music industry and that of music publishing has been irreversibly changed. The advent of the internet has provided nearly every musician on the planet the ability to advertise and market their own products and services without the assistance of other persons or businesses. The jazz publishing world is particularly impacted by this change. Although the benefits of this newfound accessibility are many, the downside is that the industry and marketplace are now inundated by the many individual websites and digital entities manifested by musicians attempting to self-publish their works. The result of this is that success as a publisher is now often determined by whether or not one can facilitate their web entries showing up on an internet search. Although some jazz publishing entities exist, the majority of jazz composers still self-publish. A centralized electronic marketplace, similar to those created for hobbies and crafts like the website Etsy, would serve to level the playing field in the jazz publishing world and allow more composers to effectively market and distribute their music. This document intends to provide resources for further exploration of this area, and is organized alphabetically by the type of source.

Dissertations and Theses

Cartwright, Joan. "Women in Jazz: Music Publishing and Marketing." DBA diss., Northcentral University, 2017.

This dissertation by Joan Cartwright explores, through a case study, the business practices of a select group of twenty women in the jazz industry. The dissertation is broken into five primary sections: an overview of the mechanics and background associated with the case study, a literature review encompassing the general mechanics of the jazz industry, her research method, the findings of the case study, and further implications of the results found in the study. Its relevance to potential applications for a centralized marketplace is primarily present through the literature review Cartwright includes in the dissertation. This section explores differences in business models, pricings, branding, and distribution. Although much of Cartwright's dissertation strays away from asserting a centralized publishing marketplace, her analysis of business models in the jazz industry is still relevant to the area, and provides critical insight. Cartwright's need for a full analysis of different aspects in the jazz business model is central to her dissertation with regard to her advocacy for an even playing field between male and female jazz musicians. As a result, this analysis is unparalleled with other sources in this list.

Sykes, Thomas "Jazz for the iPod Generation: Digital Media and Jazz in the UK." Ph.D. diss., University of Salford, 2014.

Although the title of this dissertation by Thomas Sykes seems irrelevant to assertions for a centralized publishing marketplace, the mechanics of his study and findings are relevant in a broader scope than only his dissertation. This dissertation primarily addresses the means by which jazz distribution in the United Kingdom is impacted by digital media. Despite his study being limited to one region, and not being specifically related to jazz publishing, this dissertation examines the composition of audiences and the means by which jazz is distributed effectively to these groups. This analysis of distribution is relevant to the publishing world, as it can draw parallels to potential distribution methods in regard to publishing. Platforms analyzed in this document, are, in essence, a centralized distribution entity for sound recordings. When examining the potential for centralized distribution platforms and a marketplace for the publishing industry, the business functions associated with recording distribution platforms provide significant insight for a possible business model. Sykes includes interviews with music festival directors and surveys from music festivals, something not included with other resources on this list.

Government Hearings

One Hundred Tenth United States Congress Committee on the Judiciary. *Music and Radio in the 21st Century: Assuring Fair Rates and Rules across Platforms: Hearing before the Committee on the Judiciary, United States Senate, One Hundred Tenth Congress, Second Session.* United States. Congress. Senate. S. Hrg.; 110-898. Washington: U.S. G.P.O., July 29, 2008 <https://www.govinfo.gov/content/pkg/CHRG-110shrg53214/pdf/CHRG-110shrg53214.pdf>

This document from 2008 is a transcript of a hearing in front of the United States Congress Committee on the Judiciary. It is worth noting that this source is incredibly dense, and includes a significant variety of information that obstructs information relevant to a centralized jazz publishing marketplace. A significant portion of this source is a direct transcript of the hearing itself, but also includes information from various witnesses in a direct question and answer format. The relevance of this source lays in the discussion of royalty rates and market value for musical services. Primarily, this hearing explores different means and models for standardizing the rules and rates associated with streaming services and recording distributors. Because this source explores the business model of streaming and distribution platforms, it can be used to draw parallels with a potential publishing marketplace. This source is also unique in that it includes prepared responses to relevant questions by various members of the music industry. This includes for instance singer/songwriters, and recording artists from California like John Ondrasik from the band “Five for Fighting”, as well as the CEO of Pandora Media, inc. and two US senators. Questions included in this document are about defining the fair market value of musical services, balancing consumer and musician rights, and primarily focuses on impacts to the recording industry. Regardless, the direct statements of successful recording artists and business executives cannot be found in other sources on this list.

Journal Articles

Cruywagen, Sonja. "'Flourishing with Music': From Music Students to Well-rounded Musicians of the 21st Century." *Koers (Potchefstroom, South Africa)* 83, no. 1 (2018): 1-15.

Sonja Cruywagen's article is primarily focused on versatility in the modern music world, primarily through holistic educational practices. Cruywagen also examines undergraduate music education models in this article, especially in relation to the versatility they provide students. The significance of this article lies not with her examination of education practices, but rather with her inclusion of what Cruywagen titles "21st Century Skills." She breaks these skills into three separate categories: "Transparency-Level Skills," "Capabilities for living and lifelong learning," and a category on what undergraduate programs should "prepare students to be." Many of the skills presented in the article are relevant to the creation of a centralized publishing marketplace, as they include concepts such as interpersonal communication and analytic thinking/problem solving. This article also includes a section on the wellbeing of students/musicians themselves, something that could be overlooked in the creation of a centralized publishing marketplace. In relation to other sources on this list, Cruywagen's article is unique in its examination of versatility and individual wellbeing.

First, Daniel "Will Big Data Algorithms Dismantle the Foundations of Liberalism?: How the Emergence of Recommendation Algorithms Will Shape the Pursuit of Happiness in the 21st Century" *AI & Society* 33, no. 4 (2018): 545-56.

Daniel First's article serves to grapple with the ways recommendation algorithms have impacted human decision making, especially with regard to music. The morality and potential collapse of free choice explored by First in this article are irrelevant for the potential of a centralized publishing marketplace, however the inclusion of the mechanics pertaining to recommendation algorithms are important to understand. This potential centralized marketplace would likely need to include the kinds of recommendation algorithms that First explores in this article in order to increase function and usability for consumers. First's exploration of the mechanics associated with recommendation algorithms is unique to this article in the context of this list. The article includes a basic explanation of the ways algorithms generate recommendations based on consumer activity and how consumers interact with these recommendations.

Holbrook, Morris B. "Reflections on Jazz Training and Marketing Education." *Marketing Theory* 16, no. 4 (2016): 429-44.

This article by Morris Holbrook serves to examine misrepresentation about jazz in the greater academic field, and the critical nature of marketing education in relation to the field. This article contains an abstract regarding jazz being portrayed as “innocent folk music requiring more feeling than knowledge,” and contains a comprehensive reference list with relevant sources to marketing education. The importance of this article arises with regard to the specific marketing mechanics mentioned by Holbrook. Not only does the article explore the connection between the jazz industry and marketing, but it also describes some of the many aspects of marketing that jazz musicians must maintain awareness of to be successful (i.e. market analysis, financial models, consumer behavior, social behavior, economics). Although this article is similar to others on this list with regard to connecting the jazz and marketing industries, the works referenced in this article provide avenue for significant further study to justify its inclusion in this list. Additionally, Holbrook has also authored several additional articles regarding economic and marketing/distribution-based concepts associated with the music industry,

Smith, Jeremy A. "‘Sell It Black’: Race and Marketing in Miles Davis's Early Fusion Jazz." *Jazz Perspectives* 4, no. 1 (2010): 7-33.

The primary focus of this article by Jeremy Smith is both on the marketing associated with Miles Davis’s early fusion recordings, but also contains discussion about the concepts of music as a commodity and differences in perspectives with regard to marketing one’s musical output. Although this article focuses primarily on recordings and performances in an era a few decades before the internet and electronic landscape were predominant, the discussion of appealing to multiple perspectives and audiences is relevant to the discussion of a publishing marketplace. Perhaps the most important concept discussed by Smith, that is not covered fully in other resources on this list, is his discussion of the need to remain sensitive to different perspectives and discourse communities when marketing a musical product.

Wagner, Tom. Review of *Jazz Sells: Marketing and Meaning* by Mark Laver, *Music in the Marketplace: A Social Economics Approach* by Samuel Cameron, and *Music and Capitalism: A History of the Present* by Timothy Taylor, *Ethnomusicology Forum* 25, no. 2 (2016): 247-52.

This source is a review of three separate texts with overlapping ideals relevant to the discussion of a centralized publishing marketplace. Wagner’s reviews of each text provide valuable insight to those additional sources as potential resources in regard to this area of study, and also serve to cover some of the basic concepts explored in each of the texts. The general ideas covered in this review are similar to that of the Smith article on Miles Davis’s marketing, as they cover gender, race, the authenticity of advertising and place those ideas in the scope of the greater capitalistic system. This source also provides avenue for additional study through its references list, with sources that are relevant to the way the music industry works into the greater economic system. The other impactful portion of this review is Wagner’s use of the three texts to

engage in a dialogue that presents a greater understanding of the way music functions in the economic system, and how one could capitalize on this for their own benefit.

Secondary and Tertiary Monographs

Beuttler, Bill. *Make It New: Reshaping Jazz in the 21st Century*. Lever Press, 2019.

Presented in case study format, this book by Bill Beuttler covers innovation by eight separate modern jazz musicians. Although a significant portion of the text is focused on the musicians' compositional and performance innovations, there is also discussion of their business models alongside the overview of their careers. Additionally, this book contains interviews with each of the musicians, and provides a unique insight with regard to viewing business practices from the perspective of each artist. The format of this book is largely similar to that of the Raines book on Composition in 21st Century, though the specific focus of this text is on jazz musicians rather than simply composers as a whole. The major strength of this source compared with others on this list is through the various interviews with jazz musicians and their own discussion of business practices and career development, as it is not found to this extent in the other sources.

Horner, Brian. *Living the Dream: The Morning after Music School: A DIY Guide to the Music Business* Foreword by Jeff Coffin. 2nd ed. Dubuque, IA: Kendal Hunt Publishing Company, 2015.

Brian Horner's book is essentially a step-by-step guide and discussion of building one's career from scratch. Horner covers everything associated with the music business from branding, to web design, to interpersonal communication. He does not, however, discuss anything beyond the business aspects of the music industry. Rather, the focus of this text is explicitly on the business side of the industry, and how to effectively build a sustainable career. It is not a discussion of how to create music, or how to express oneself artistically. The advantage of this source, that is not handled in many other sources on this list, is the direct discussion of creating an electronic footprint and website appropriate and functional for one's career. Many of the concepts discussed by Horner in this book, especially with regard to crafting an electronic footprint, are directly applicable to creating a centralized publishing marketplace in that the platform would need to have a prominent electronic footprint to functional and easily located by consumers.

Raines, Robert. *Composition in the Digital World*. Cary: Oxford University Press, Incorporated, 2015.

Similar to the Beuttler text, this book by Robert Raines is presented in case study format and presents brief entries for twenty-eight modern composers. Discussion in each case study pertains to tracking the career of each composer, and also has discussion of their compositional techniques and business practices through interview questions. Many of the composers discuss availability of published works on the internet, and the ways in which composers are able to get their works into the public eye. When combined with the Beuttler source, the information provided here can be directly applied to the creation of a centralized publishing marketplace.

Thall, Peter. *What They'll Never Tell You about the Music Business: The Complete Guide for Musicians, Songwriters, Producers, Managers, Industry Executives, Attorneys, Investors, and Accountants*. Third ed. Berkeley: Watson-Guption Publications, 2016.

Much like Brian Horner's book, this book by Peter Thall is a comprehensive discussion and exploration of business practices in the music industry. Thall, however, extends beyond just an individual musician and explores a broad spectrum ranging from legal representation to royalty collection, to business management practices. While much of this is geared towards recording and booking practices, the concepts discussed by Thall are applicable to a centralized publishing marketplace, especially with regard to royalties and branding. Although ultimately the centralized marketplace would be geared towards individual self-published composers, it is important not to overlook that the platform may ultimately need to draw funding from these composers either through a one time registration fee or something similar in order to continue to pay for aspects like a web server to host the site. Thall discusses these aspects in his text, making this a crucial resource for exploring the development of a centralized marketplace.