

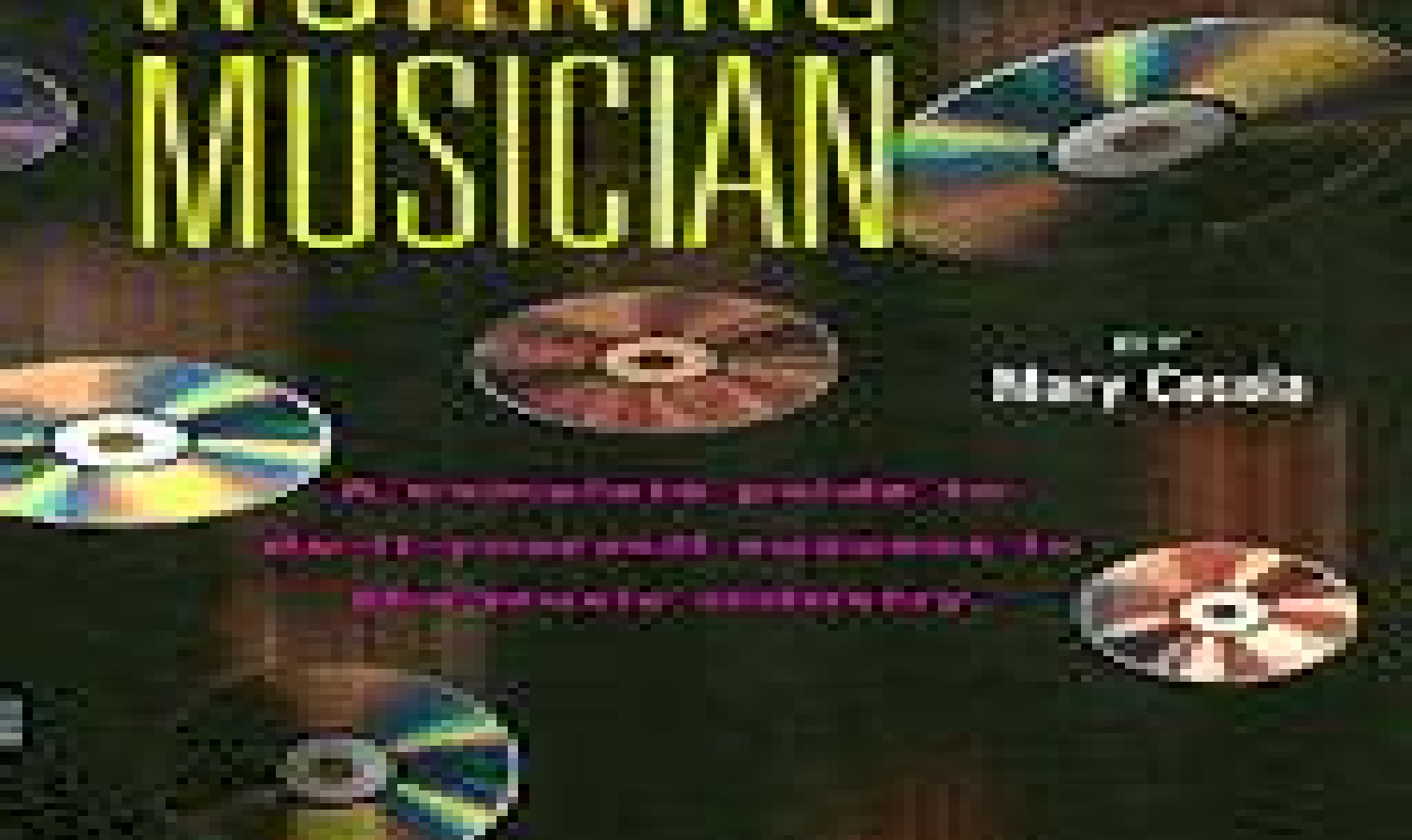
THE INDEPENDENT



WORKING MUSICIAN

with
Mary McCormack

From her days as a pop singer to her current role as a successful actress, Mary McCormack shares her journey from a young musician to a Hollywood star.



The Independent Working Musician

RC Schank



The Independent Working Musician:

The Independent Working Musician Mary Cosola, 1998 The Independent Working Musician gives you all of the information you'll need to forge your own successful path in the music industry From publishing to copyright law to financing your band to harmonious collaboration this book shows you how to tackle the business side of your music on your own terms Also includes chapters on how to promote your music and book tours the right way **The Working Musician's**

Handbook for Professional Success Kris Hawkins, 2022-05-09 So you've decided to become a professional musician to turn your passion into a career Now what Unlike many professions there is no clear cut path to success in the music industry Emmy winning music producer studio session guitarist and award winning educator Kris Hawkins explains some of the most basic and highly misunderstood concepts about what it takes to be a professional musician Questions are answered like How do I find a gig How much do I get paid What is a copyright What's a PRO With over two decades of experience in the industry Hawkins shares some of the insights that he has gained successes as well as failures in the hopes that you will learn from his missteps and triumphs The Working Musician's Handbook for Professional Success focuses on real life situations including Asserting your value Dealing with clients Protecting your work Treating your music as a business Financial

management Finding work and networking There are many twists and turns within the music industry and it can seem like a daunting task to try to understand it all This handbook is your navigator and will help you develop a workable and effective strategy to start your career off on the right foot *Working Musicians* Timothy D. Taylor, 2023-03-17 In *Working Musicians* Timothy D Taylor offers a behind the scenes look at the labor of the mostly unknown composers music editors orchestrators recording engineers and other workers involved in producing music for films television and video games Drawing on dozens of interviews with music workers in Los Angeles Taylor explores the nature of their work and how they understand their roles in the entertainment business Taylor traces how these cultural laborers have adapted to and cope with the conditions of neoliberalism as over the last decade their working conditions have become increasingly precarious Digital technologies have accelerated production timelines and changed how content is delivered while new pay schemes have emerged that have transformed composers from artists into managers and paymasters Taylor demonstrates that as bureaucratization and commercialization affect every aspect of media the composers musicians music editors engineers and others whose soundtracks excite inspire and touch millions face the same structural economic challenges that have transformed American society concentrating wealth and power in fewer and fewer hands **Popular Music in the Post-Digital Age** Ewa

Mazierska, Les Gillon, Tony Rigg, 2018-12-13 *Popular Music in the Post Digital Age* explores the relationship between macro environmental factors such as politics economics culture and technology captured by terms such as post digital and post internet It also discusses the creation monetisation and consumption of music and what changes in the music industry can tell us about wider shifts in economy and culture This collection of 13 case studies covers issues such as curation algorithms

blockchain careers of mainstream and independent musicians festivals and clubs to inform greater understanding and better navigation of the popular music landscape within a global context

The Routledge Handbook of Women's Work in Music Rhiannon Mathias, 2021-12-30 The Routledge Handbook of Women's Work in Music presents a unique collection of core research by academics and music practitioners from around the world engaging with an extraordinarily wide range of topics on women's contributions to Western and Eastern art music popular music world music music education ethnomusicology as well as in the music industries The handbook falls into six parts Part I serves as an introduction to the rich variety of subject matter the reader can expect to encounter in the handbook as a whole Part II focuses on what might be termed the more traditional strand of feminist musicology research which highlights the work of historical and or neglected composers Part III explores topics concerned with feminist aesthetics and music creation and Part IV focuses on questions addressing the performance and reception of music and musicians The narrative of the handbook shifts in Part V to focus on opportunities and leadership in the music professions from a Western perspective The final section of the handbook Part VI provides new frames of context for women's positions as workers educators patrons activists and promoters of music This is a key reference work for advanced undergraduates postgraduates and researchers in music and gender

The Complete Idiot's Guide to the Music Business Michael Miller, 2010-06-01 Instrumental in turning musicians into moneymakers The Complete Idiot's Guide to the Music Business is written for every musician who needs to learn the business of music as well as for all businesspeople entering the music industry Author Michael Miller covers all the key business topics and reveals the wealth of job opportunities in the music industry from a business perspective Covers finding an agent negotiating contracts publishing songs collecting royalties and promotion strategies Also covers such nonmusician industry careers as artist management concert promotion music production and radio Features essential information on the new frontiers of electronic and online music

The Independent, 1916 *The Independent* Leonard Bacon, Joseph Parrish Thompson, Richard Salter Storrs, Joshua Leavitt, Henry Ward Beecher, Theodore Tilton, Henry Chandler Bowen, William Hayes Ward, Hamilton Holt, Fabian Franklin, Harold de Wolf Fuller, Christian Archibald Herter, 1916

The Singer-Songwriter Handbook Justin Williams, Katherine Williams, 2017-02-23 The singer songwriter someone who writes and performs their own music is an ever present and increasingly complex figure in popular music worlds The Singer Songwriter Handbook provides a useful resource for student songwriters active musicians fans and scholars alike This handbook is divided into four main sections Songwriting acoustic and digital Performance Music Industry and Case Studies Section I focuses on the how to elements of popular song composition embracing a range of perspectives and methods in addition to chapters on the teaching of songwriting to students Section II deals with the nature of performance stagecraft open mic nights and a number of case studies that engage with performing in a range of contexts Section III is devoted to aspects of the music industry and the business of music including sales contract negotiations copyright social media and marketing Section IV provides specific

examples of singer songwriter personae and global open mic scenes The Singer Songwriter Handbook is a much needed single resource for budding singer songwriters as well as songwriting pedagogues Independence in 21st-Century Popular Music Shannon Garland, Pedro Belchior Nunes, Pedro Roxo, 2025-01-23 Can music be made independently in the 21st century More than a generation of musicians music workers and music companies have now been operating in the context of the profound shifts in music production and dissemination in the digital era Scholarly focus on musical independence has often been centered on genres like punk and indie rooted in the US and UK This volume focused outside the Euro American context shows the variety of ways musicians music workers and businesses manage the economic media and cultural shifts propelled by digitalization asking what it means now to say one is independent It brings together scholars from around the globe who are researching forms of music production circulation consumption and finance that blur the boundaries between the dominant corporate players and independent cultural production With chapters detailing popular music in Argentina Brazil Chile Cuba Indonesia Portugal Spain and Taiwan independence is shown to be a concept and practice simultaneously nebulous contradictory and practical

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