

Name of Media: *Whiplash*

Link to website or IMDB entry: <https://www.imdb.com/title/tt2582802>

Source 1:

Attali, J. (1985). *Noise: The Political Economy of Music*. Translated by Brian Massumi. Minneapolis, MN: The University of Minnesota Press.

Attali theorizes the economics of music as “*prophetic*” of coming economic, political, and legal trends in other sectors (p. 4, emphasis in original). He explains further “Music is prophecy. Its styles and economic organizations are ahead of the rest of society because it explores, much faster than material reality can, the entire range of possibilities in a given code” (p. 11). Attali draws a direct line between the patronage economic model and classical style of eighteenth-century European music and the logic of modern capitalism. Perhaps most compelling, Attali predicts the fall of economy of repetition in the music industry three decades before it happens, and his conceptualization of an economy of composition that would take its place is quite close to modern trends in crowdfunding and home recording.

Source 2:

Guthrie, J. L. (2014). Economy of the ether: Early radio history and the commodification of music. *Journal of the Music and Entertainment Industry Educators Association*, 14(1), 279-298.

This article traces the early history of radio to support a theoretical claim that the synthesis of radio technology with the popularity of broadcast music completed the commodification of popular music. It continues an argument based on an earlier article by Timothy D. Taylor that argued the invention of the player piano began the commodification of popular music. This article relates to my current research topic in several specific ways. Because this article traces the early history of radio, it serves as an excellent secondary source to inform my own interest in more recent changes to the economy of popular music. Specifically, Guthrie’s

question “Is the music business in the early stages of a vast market correction that will shift the balance of power away from the advertiser and the industry mogul back to the listener and the musician?” is an interesting one that can significantly inform my own thinking on this topic (p. 288). One way to answer this question would be to conduct in-depth interviews with working musicians to learn more about their own experiences in navigating the recent financial collapse in the popular music industry.

Source 3:

King, S. (2016, November 30). The sonic exchange: An argument for crafting a more just and sustainable market for music. *Paste Magazine*. Retrieved from <https://www.pastemagazine.com/articles/2016/11/the-sonic-exchange-an-argument-for-crafting-a-more.html>.

This article in a popular music magazine argues that exploitation of artists has been a part of the popular music industry from its very beginnings. The author argues in support of smaller, independent labels that can resist the hegemony of the three majors: Sony, Warner Bros., and Universal. Rather than naming digital downloads as the culprit for the recent financial collapse in the music industry business model, the author sees the digital age as an opportunity for artists to connect directly with their audience and to cease signing away the majority of their rights to various industry interests. I can explore this assertion in the interview that I design for conducting my own research.