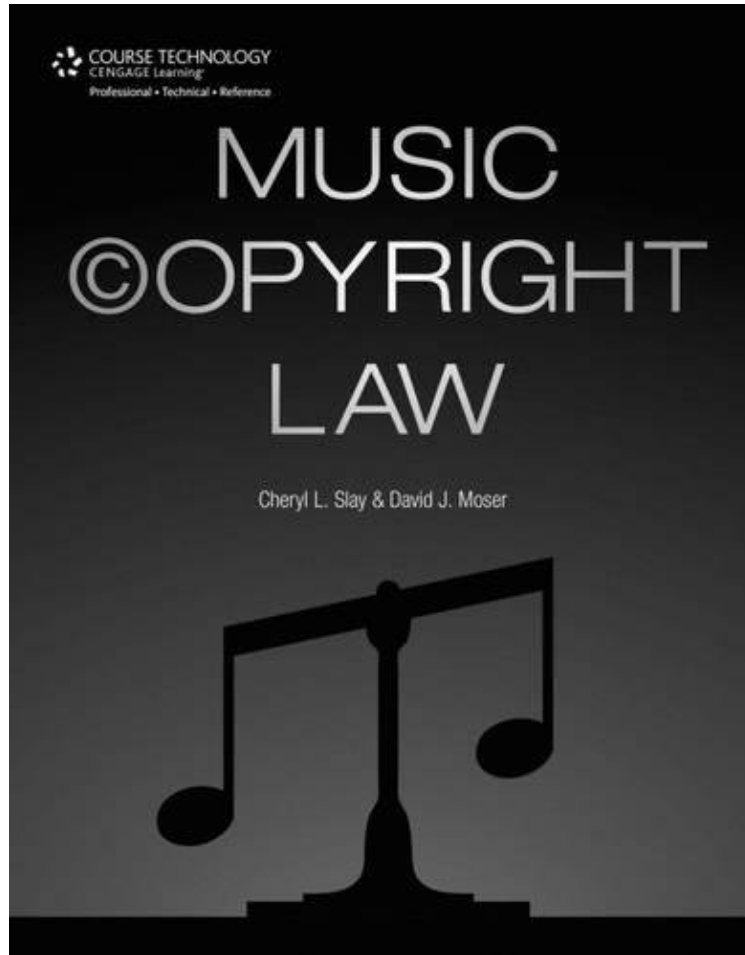


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Music Copyright Law

David J. Moser, Cheryl L. Slay
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David J. Moser, Cheryl L. Slay : Music Copyright Law before purchasing it in order to gage whether or not it would be worth my time, and all praised Music Copyright Law:

4 of 4 people found the following review helpful. Comprehensive and comprehensibleBy George GoldbergI have been away from this subject for many years - I studied copyright law at Harvard and was Legal Advisor to the U.S. Copyright Office. This book sets forth the current state of this rather complex and ever-changing law in straightforward language, understandable by anyone who cares about the subject. It certainly is nicely bringing me up-to-date, for which I am grateful.3 of 3 people found the following review helpful. Good enough to read casuallyBy Andy LigottiForget casebooks, this book is enjoyable enough to read casually. The beginning of the book provides a great summary of copyright law in general, as well as an explanation of the other areas of Intellectual Property so you have your head in the right place before the idiosyncrasies of music copyright law are discussed.0 of 0 people found the following review helpful. I bought this first as a Kindle edition, but ...By pianopaI bought this first as a Kindle

edition, but then ended up ordering the paperback. This is one you'll want to be able to highlight, mark in, and use beside other work. See my review of the text itself with the paperback edition.

Gain an in-depth understanding of a topic that is vital to the success of anyone in or entering the music industry, with **MUSIC COPYRIGHT LAW**. From songwriters and performers to managers, producers, and agents - everyone is affected by the issues covered in this book. Avoiding the technical jargon and "lawyerspeak" that bogs down other books on the subject, the book explores the world of copyright law and hones in on how it applies to music. It begins by building a foundational knowledge of the fundamentals of copyright law, what it protects, the benefits of registering a copyright, and what to do when copyright has been infringed. Once the fundamentals are established, coverage expands to include controversies involving copyright and music in the digital age and the debates over online music. Packed with practical examples that bring complex concepts to life, this book is a must-have for any professional in or entering music business.

Introduction. 1. What is Copyright? 2. The History of Copyright. 3. What Can Be Protected by Copyright? 4. Ownership of Copyright. 5. The Reproduction Right. 6. The Derivative and Distribution Rights. 7. Public Performance and Display Rights. 8. Duration of Copyright. 9. Copyright Formalities. 10. Infringement of Copyright. 11. Defenses to Infringement. 12. Remedies for Copyright Infringement. 13. International Copyright Protection. 14. Copyright and Digital Technology. 15. The Online Music War. Glossary. Index.

About the Author David Moser is a professor in the Mike Curb College of Entertainment and Music Business at Belmont University where he teaches courses in Intellectual Properties, Legal Issues in the Music Industry, Music Publishing, and Multimedia Law. Moser is also an attorney with more than ten years of experience in intellectual property and entertainment law. He represents clients such as record companies, music publishers, songwriters, recording artists, producers, managers, and Internet businesses. He also teaches an online copyright course at UCLA Extension School and is a recipient of a Fulbright Scholar Award to conduct research on intellectual property piracy in the Philippines. Moser is a frequent guest speaker and panelist at music industry and legal education seminars and operates a website at www.copyrightguru.com.

Cheryl L. Slay is an Entertainment and Intellectual Property Attorney and Assistant Professor of Music Business at Belmont University. She holds a Juris Doctor degree from the University of Maryland School of Law, a Master of Public Administration from Atlanta University, a Bachelor of Arts from the University of Michigan, and completed the Harvard Law School Program of Continuing Education for Lawyers in International Comparative Intellectual Property. In addition to serving as a professor, Ms. Slay is an attorney with over 10 years of experience in copyright and entertainment law, providing representation for musicians, independent record companies and filmmakers, and other entertainment industry professionals. Her professional affiliations include selection as a Maryland Bar Foundation Fellow and as an alumna of the 2010 class of Leadership Music. Ms. Slay's art and entertainment perspective is enhanced by her career as a performing artist. She is a skilled vocalist with over 20 years of performance experience, as well as studio experience that includes work on her own recording project. For additional information about Ms. Slay, visit her website at www.slaylaw.com.