

THE INTERNET AND MYSPACE IN CONNECTION WITH MUSIC:
THE VARIOUS PROMOTIONAL TOOLS OF THE MUSIC INDUSTRY

by

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ABSTRACT OF THE THESIS

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The art and business of music have experienced different modes of promotion throughout the years. Currently, MySpace is a phenomenon that has changed the way music is promoted. MySpace is used as an artist or band's main promotional source. Historically, there have been many mediums to promote and distribute music, such as radio, television and movies. Today, even though these promotional tools are still used, MySpace is now an essential promotional foundation for the music business.

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Introduction

Historically, there have been many mediums to promote and distribute music, such as radio, television and movies. Currently, MySpace is a phenomenon that has changed the way music is promoted. At first, MySpace was used as a meeting place for old friends to reunite and as a communication device, such as talking on the phone and texting. But most importantly, recently, MySpace is used as an artist or band's main promotional source. Many musicians have MySpaces to help spread the word about their music, whether it is premiering new songs on the MySpace music player, selling their CDs on their MySpace front page or posting live concert pictures in their MySpace photo albums. Before MySpace, artists and bands used different means of promoting themselves and their music, such as radio, MTV, and street teams. Today, even though these promotional tools are still used, MySpace is now an essential promotional foundation for the music business.

Radio

Radio has a great deal of influence on the music industry as a promotional avenue that was popular years ago and continues to be relevant today. The emergence of radio's relationship with the music industry happened between World War I and World War II. In his, *Music: An Art and a Business*, Paul S. Carpenter explains that, "In the interval between the wars, the radio and the motion-picture industries adopted that orphan of vaudeville, the Music Business" (Carpenter 3.) Radio stations and the music industry combine to promote artists and songs. They did this simply by playing songs on the radio and letting the songs be heard by music lovers.

Television

In accordance with the arrival of television's use as a promotional device, radio was thought by some to be a thing of the past. Many thought the invention of the television was going to overtake the radio. However, as stated in *Rock and Roll: A Social History* by Paul Friedlander, "radio (was practically saved) from its seemingly inevitable destruction by the new technological behemoth, television" (Friedlander 20.) Even though television did not overpower radio, television became a huge promotional device for music. Everything from music videos and musical shows allowed audiences to visually enjoy music.

Music videos use moving images and sounds as ways of promoting music. Not only can people hear a song while watching a music video, people can also see a story line that accompanies the song. The birth of the music video came about with the birth of Music Television, better known as MTV. As explained in *The History of Rock and Roll*, "In 1981, however, a new form debuted that combined audio with visuals. Music Television (MTV) was both mesmerizing entertainment and a powerful selling tool, and it changed the course of pop music" (Woog 89.) Music videos were cheap to make, so musicians were capable of having some

made to give their songs a visual counterpart. In other words, "As video became increasingly sophisticated and inexpensive, even unknown bands without large resources were able to create their own works" (Woog 89.) The showing of music videos helped and continues to help musicians sell their records. MTV helped out artists in the past that did not get airplay on the radio. The Eurhythmics and Men at Work experienced this first hand. Woog puts forward that "these bands were extremely successful in America despite relatively little radio airplay" (Wood 90.) MTV was popular from the start, because the television station bought together two senses in their connection with music.

Even though MTV helped and still helps musicians promote their music, MTV has come under scrutiny throughout the years. First, MTV was blamed for only playing eye catching videos. In other words, "MTV, naturally enough, preferred to show videos that were visually interesting" (Woog 90.) MTV has been accused of overplaying videos. The station had been known to overplay videos that had countless special effects and commanding story lines. Secondly, some critics said that MTV was racist and rarely played any music videos by black artists. Adam Woog further explains this prior racial accusation:

Since its inception MTV has come under heavy criticism. One of the earliest charges was racism; critics complained that black artists received little or no airplay. They pointed out that in the channel's first eighteen months, 750 videos were shown; less than two dozen of these featured black performers or racially mixed bands (Woog 90.)

Third, MTV has been accused of degrading women. In the same light, the music video station was accused of playing the videos of the more beautiful people in the music industry. Woog asserts that, "Critics charge that besides denigrating women by showing them only in sexually and socially submissive roles, MTV downplays musical creativity in favor of looking good" (Woog 90.) Fourth, today, MTV has been dismissed because of the television station playing less and less music videos. MTV's focus now has moved to various reality shows, ranging from dating shows to competition shows. Such shows as *Real World*, *Road Rules*, *Disaster Date*, *Parental Control* and *Blind Date* are shows that have stolen time from music videos' playing time. Even though MTV has been criticized by many, MTV still continues to be a major aspect in music promotion.

An artist that can thank MTV for his growing popularity is Michael Jackson. Breaking through the racial barriers, Michael Jackson was the first African American to be played on Music Television. Woog tells:

Ironically, considering the charges of racism leveled against MTV, the singer who perhaps benefited most

from it, and who helped define the very medium, was a black man. Commenting on the extended video for Michael Jackson's song "Thriller," rock writer Swenson notes that it "set standards for music-video production that the rest of the industry is still trying to live up to" (Woog 91.)

Michael Jackson took full advantage of using MTV as a promotional tool. MTV helped Michael Jackson break records with his album *Thriller*. The album "spawned six number-one singles and became the best-selling album in history: over 45 million sold and counting" (Woog 91.) Friedlander writes that "Jackson's use of video as a promotional tool, his conceptualization of short stories, and his focus on quality...helped to solidify ["Thriller"] as one of the defining popular music moments of the eighties" (Friedlander 22.) MTV helped the King of Pop on his journey.

Overcoming the criticism of MTV being degrading towards women, Madonna Louise Veronica Ciccone, better known simply as Madonna, also used MTV to her advantage. Madonna's sassiness and sexiness showed through in her various music videos. Woog explains:

Madonna's early video-and-song packages, such as "Borderline" (which celebrated interracial romance) and "Papa Don't Preach" (with its message about unwed mothers) were bold and sexy, with consistently strong lyrical and musical content (Woog 92.)

Madonna's personality and her music videos helped her promote her career, making her one of the wealthiest pop stars of the eighties.

Recently, MTV has come under scrutiny because of its decision not to play music videos. As stated earlier, reality shows have taken up much of MTV's air time. In his article, "MTV Rediscovered Music Videos, Prepping 'MTV Music' Site For UK," Robert Andrews laments, "MTV, a teen reality drama TV broadcaster, used to air music videos" (Andrews 1.) Brian Stelter affirms in "MTV To Put A Bit More Music Back, In The A.M." that "the network is more synonymous with unrealistic reality shows like *The Hills* than with music" (Stelter 1.) The only time music videos are aired on the station is early in the morning. Stelter affirms that:

The network (airs) *AMTV*, a six-hour block for music and advertising experimentation. From 3 to 9 a.m. Monday through Thursday, it will show music videos, news, interviews and performances, harking back to the network's origins as a 24-hour home for music videos (Stelter 1.)

Because of the lack of music videos played on the station, MTV has launched a website where music videos are the main priority. Launched in October 2008, MTVMusic.com carries thousands of videos that can be watched at any time. "MTV Smacks YouTube, Posts Almost Every Music Video Ever" by

Jacqui Cheng explains:

These days, MTV and its sibling MTV2 are hardly channels anyone would watch in order to get a music video fix. MTV is looking to redeem itself in the music video department, however, by launching a new site called MTV Music that opens up the company's massive videos archive and puts it on the web for free (Cheng 1.)

Besides pitching the website, MTV has also presented sub channels to the station. Channels such as MTVHits and MTVJams are now playing music videos throughout the day. Even though MTV has gone under scrutiny because of the lack of music videos being played, the network has tried to overcome this investigation by introducing these alternatives.

Music videos were not the only way musicians were promoted on television. Television shows were broadcasted that incorporated musical acts, either by playing music for people to dance to or artists being invited to perform live on such shows. One show that centered its focus on music was *American Bandstand*:

The teen idol mini-industry was headquartered in Philadelphia, Pennsylvania, not coincidentally also the home of *American Bandstand*, a wildly popular daily television show that featured teens dancing to the latest hit tunes. *Bandstand*, hosted by the uncannily youthful Dick Clark, played an important role in promoting new songs (as well as dance styles and individual performers) on a national basis (Woog 32.)

American Bandstand helped musicians showcase and promote their music. In *Rock Music: Culture, Aesthetics and Sociology*, Peter Wicke comments that:

The commercial status of a programme like *American Bandstand* - started in 1952 in Philadelphia by WFIL-TV and, from 1957 on, transmitted every Saturday morning across the whole of America by the ABC-TV network - with more than twenty million viewers every week can hardly be over stated. There can scarcely be a famous rock group or musician, from Chuck Berry through the Beatles and the Rolling Stones to Bruce Springsteen, who has not appeared on it during the thirty-plus years of the programme's history (Wicke 7.)

With such a big audience, musicians knew that if they were a guest on this show, that their music would be heard by millions. This in turn could make the artists gain some new fans and help them push their albums. Wicke sets forward that, "Dick Clark, one of the most powerful figures in the American music business as a result of his position as host of the television programme *American Bandstand*, once coined the phrase: I don't make culture. I sell it" (Wicke 116-117.) Such shows like *American Bandstand* were great sources of promotion.

Another television show that was used for musical promotion was *Soul Train*. In her article, "Grammys Fete *Train* Conductor Cornelius," Gail Mitchell says that:

The nationally syndicated *Soul Train* debuted October 2, 1971, as the darker-hued counterpart to another TV landmark, Dick Clark's *American Bandstand*. (Don) Cornelius' former Chicago-based dance series soon

forged its own indelible identity. While giving black America something to call its own, *Soul Train* simultaneously offered mainstream America a true taste of African-American popular culture (Mitchell 1.)

Soul Train was used by African-American artists as a promotion device. *Soul Train* became a successful platform for many artists including Marvin Gaye, Michael Jackson, Luther Vandross, Barry White, LL Cool J and Gladys Knight. Gladys Knight was a guest on *Soul Train's* first episode, explaining that:

We needed someone to provide a showcase arena for our talent - someone who understood and related to us, (and) that person was Don Cornelius. I'm proud of Don's accomplishments over the years and the entrepreneurship that he has shown, because we need more of that in our time (Flick 2.)

Gladys Knight understood that *Soul Train* was there to help the African-American artists and some of the African-American artists took full advantage of this. Luther Vandross jump started his career on *Soul Train* and made his first appearance on a television show during a stop on *Soul Train*. As creator and executive producer of *Soul Train*, Cornelius invited guests to his show to perform and raise his ratings, while the artists used the show to gain some popularity. Because of this even exchange:

Soul Train quickly became must-see TV. Every Saturday morning at 11, the rhythmic train pulled into viewers' homes. During its hour-long stopover, the program showcased the hottest acts in soul music and the hippest dance moves (Mitchell 1.)

Soul Train was a great promotion device that provided many artists with airtime and continued to do this until 2006, when the show stopped being produced.

Throughout the years, other television shows debuted that were used as promotional tools for musicians. *Unplugged*, an MTV show, featured artists performing their biggest hits acoustically. The musicians would perform in front of audiences. These performances were concert-like. The episodes lasted either half-an-hour or an hour long. Artists such as Mariah Carey, Jodeci, Rod Stewart and Shakira recorded episodes of the show. Mariah Carey, a female artist who has been in the music industry since 1990, performed her version of the Jackson 5's "I'll Be There" during her performance. Carey's rendition of the song made it to number one on the charts. Jodeci, a four man R&B group, sang their remake of Stevie Wonder's "Lately" on *Unplugged*. The cover was a major hit for the quartet and gave the group its first taste of crossover success. Another television show where musicians performed live was *Storytellers*. *Storytellers* was a product of VH1 and included artists such as Bon Jovi and Mary J. Blige. Not only did the artists sing, they also told the audiences stories of their rise to fame. Both *Unplugged* and *Storytellers* emerge at times with episodes, but these shows

do not have as big of an influence as they once did.

Both stations, MTV and VH1, also broadcasted the top music videos on countdowns. MTV's countdown show was called *Total Request Live*, often simply called *TRL*. *TRL* aired every weekday and was either an hour or an hour-and-a-half long. The position of the video on the countdown depended on the votes from fans. Fans could vote online or by the telephone for their favorite videos and favorite artists. Bands such as the Backstreet Boys and *NSYNC and artists such as Britney Spears and Christina Aguilera can give credit to *TRL* for being the engine behind their careers. These musicians made appearances on several episodes of *TRL* and gained several fans because of these displays. For example, the Backstreet Boys' album *Millennium* sold 1,134,000 copies in its first week and many credit this to the band's several visits to *TRL*. The day *Millennium* was released, the Backstreet Boys were featured on *TRL*. The response from the fans was so extreme that the NYPD closed down Times Square after over 5,000 fans showed up to experience the show being filmed. Throughout the years, *TRL* became less popular and lost some of its fan base. In the fall of 2008, "the network cancelled *TRL*...after years of sagging ratings" (Stelter 1-2.) *TRL* did a great deal of promoting artists by showing music videos, interviewing

musicians and letting the entertainers perform on the show's stage. VH1's weekly countdown offered the same promoting techniques as *TRL*, but this countdown is not considered as powerful as *TRL*. Unlike *TRL*, VH1's countdown is still on the air, counting down music videos every weekend. Television shows such as dancing shows, performance shows or countdown shows are other effective promotional tools for the music business.

Movies

Movies are another way that musicians can promote themselves. Whether it was the artists simply singing in a movie, the artists actually having a major role in the movie or the movie's soundtrack, fans went to the movies to catch a glimpse of the musicians on a movie screen. Glenn C. Altschuler asserts in *All Shook Up: How Rock 'N' Roll Changed America*, that:

The major studios did not exploit, or even fully recognize, the potential of the teenage market. *Rock Around the Clock* (1956) made them sit up and take notice. While their couch potato parents stared at the small screen in suburbia, adolescents raced to theaters and drive-ins to see and hear Bill Haley, the Platters, and Allen Freed. The first box office smash targeted exclusively to teens, the film had a worldwide gross of \$2.4 million, about eight times the cost of production. By the end of the year, six more rock 'n' roll pictures were in the can. Hollywood producers continue to search for blockbusters with intergenerational appeal, but rock 'n' roll had a profound and permanent impact on the industry (Altschuler 132.)

Such movies were targeted at teenagers, who were the most prestigious music fans. These movies spoke to the teenagers, promoting and advertising the musicians as the teenagers watched.

One star who really gained a lot from his movie exposure was Elvis Presley. Elvis Presley appeared in plenty of movies and gained more popularity because of this. Altschuler exclaims that:

...Parker drastically reduced Elvis's personal appearances and whisked him off to Hollywood, where, Gualnick writes, the image on the silver screen "always flickered, the candle burned but never flamed - and fame, carefully nurtured, need never go away" (Altschuler 168.)

Elvis Presley acted in many movies, such as *Love Me Tender* in 1956, *King Creole* in 1958, *G.I. Blues* (which he filmed after serving time in the army in 1960,) *Blue Hawaii* in 1961 and *Live A Little, Love A Little* in 1968. Elvis Presley acted in over thirty-one films, which helped raise his popularity as a musician.

Not only did the artists themselves appear in movies for self promotion, artists lent out their songs to be played in movies. Simply putting a song in a movie can propel an artist's career to a new level. A prime example of this is the success of "Rock Around the Clock" in *Blackboard Jungle*. "Rock Around The Clock" was released once before the movie made its debut, but gained much more popularity after the song was heard during the opening credits of the movie. Altschuler talks of the song's success:

...*Blackboard Jungle* was a sensational hit. And, with a second change, "Rock Around the Clock" climbed to the top of the charts. By the end of 1955, two million records had been sold, and by the end of the decade the song was gaining on Bing Crosby's "White Christmas" as the best-selling single in history (Altschuler 33.)

In addition, after seeing a movie, potential fans seek the movie's soundtrack. Movie soundtracks are albums that incorporate songs that are featured in movies. Soundtracks have catapulted many artists' careers. For example, Celine Dion's "My Heart Will Go On," the theme song to *Titanic*, spent several weeks on the top of several Billboard charts. Whitney Houston's rendition of Dolly Parton's "I Will Always Love You" was made popular because of its position as the theme song of the film *Bodyguard*. Movie soundtracks are a proficient promotional tool for the music industry.

Concerts

Concerts are another way artists market themselves. Musicians perform in various arenas across the world, trying to gain and maintain fans through their live performances. Musicians go on tour and put themselves out there for the fans to see first-hand. Carpenter states that, "our concert stage, too, is profitable business only for the performing artists and the agents who supply them, control them, and live by their talents and name" (Carpenter 82.) This is true. Not only do the artists profit from their concert tickets, they also sell merchandise at their shows that also serve as promotional items. Tee-shirts, posters, hats, buttons, tote bags and sweatshirts all showcase the artists' names, making the people that wear the merchandise walking advertisements for the artist. Because of these many promotional aspects that come from touring, many cite this promotional strategy as one of the most dominant. Moreover, Carpenter agrees, "Yet these media of musical dissemination have contributed little more to the development of an indigenous American music than have the radio, the movies, and the platter makers" (Carpenter 82.) Lois Schneider Farese, David A. Grossman and Gordon Nicholson give a great summary of the positives that come from live performances in *Sports and*

Entertainment Marketing. The three authors confirm that:

In addition to radio and CD sales, musicians and performers often perform live and go on tour. This activity generates revenue from ticket sales, supports album sales, and provides public exposure with publicity in local communities. Touring provides an opportunity to make personal appearances and connect with fans. Performers will often visit local radio stations and talk with DJs to stimulate fan interest. Labels often provide free tickets as prizes to be given away on air, which also creates demand for concerts (Farese, Grossman and Nicholson 231.)

Concerts have proved and continue to be great promotional tools for musicians.

Magazines

There are an abundant amount of magazines that feature musicians. Anything from beauty magazines to teen magazines have artists gracing their covers. Music magazines incorporate music throughout all of its pages. Such magazines are *Rolling Stone*, *Spin* and *Billboard Magazine*. *Rolling Stone* is a weekly magazine that mainly talks about music. Wicke praises *Rolling Stone* with, "Jann Wenner...founded the magazine *Rolling Stone*, the mouthpiece of 'progressive' rock music" (Wicke 103.) Beauty magazines sometimes have stories on musicians, whether the stories are about a musician's fashion or a musician's make-up techniques. Beauty magazines that feature musicians are *Cosmopolitan*, *Vogue* and *Redbook*. Young artists are often found in the pages of teen magazines. These magazines contain articles that reveal musician crushes and tell of embarrassing moments for the artists. No matter what types of magazines the artists are in, these artists can be sure that the pages of the magazines are promoting them.

Video Games

Recently, video games have been used to promote music. Video games such as *Guitar Hero* and *Rock Band* are based on popular music. *Guitar Hero* features the songs "Walk This Way" by Aerosmith, "Welcome to the Jungle" by Guns 'N' Roses, "Eye of the Tiger" by Survivor and "Living on a Prayer" by Bon Jovi. *Rock Band* has released games specific to certain artists. Most recently, *Rock Band: The Beatles* was released, selling 595,000 copies its first month. Both video games have introduced the young generation to music of the past and have helped with the instruction of learning music instruments. If it were not for these games, children "might not even have an interest in music" (Harris 1.) These video games have helped bring these older songs to the younger generation, acting as an effective promotion tool.

Internet

The internet is one of the newest ways to promote music. Actually, "the internet allows us to obtain information without leaving our homes. It also enables us to purchase merchandise from any location in the world with access to a computer" (Farese, Grossman and Nicholson 133.) Along with being the newest way, it has also become the best and most effective mode of promoting an artist. Everything from official websites to online fan clubs to online street teams are used to help musicians get their names and materials out to their fans and prospective fans. These are all ways the internet is used to effectively promote the artists and their music.

Almost every major artist and band has an official website. Every musical act has their own website to call their own, with their own domain, mainly for keeping fans updated with news. In all reality, a band is like a company, and likewise, "having a domain name is necessary for a company's website" (Farese, Grossman and Nicholson 273.) Such website links to artists' sites are willhoge.com, michaeljackson.com and backstreetboys.com. Another example is:

The band Aerosmith has a flashy Web page that includes information about the band, concert footage, a shop to buy Aerosmith merchandise, and other band publicity.

KISS also has a similar, very professional website. The two bands realize that they need to reach fans and potential fans by using all media (Farese, Grossman and Nicholson 255.)

The most effective websites are the flamboyant ones, with great opening pages and beautiful graphics. All musicians should have "a well-designed website, so that consumers will have access to the entertainment they want" and because of this, "bands have started to form their own websites for their specific target audiences" (Farese, Grossman and Nicholson 291.) Musicians use websites to put their talents out there, to get their talents noticed.

Online fan clubs are a great place for fans to meet. Fans from all over the world can communicate with each other and come up with promotional techniques. Online fan clubs vary in price. For example, "some fan clubs charge fees, such as Tiger Woods' online fan club at \$30. Other websites are free. For example, fanemporium.com, which operates for a group of musical celebrities, charges no dues" (Farese, Grossman and Nicholson 29.) This money goes to the musicians and by becoming members of the online fan clubs, fans can unite to promote. Many unofficial online fan clubs are made too. Unofficial online fan clubs serve the same purpose as official online fan clubs. The only difference between the two is that the musicians do not

receive any money from the unofficial online fan clubs. The fans will continue to promote the musicians through the online fan clubs.

Online street teams are a tremendous way to promote on the internet. The purpose of the online street teams is to promote. People join online street teams to help out their favorite artists gain new fans. Members of the online street teams have various jobs to promote their favorite musicians. One thing the fans engage in is posting about their favorite musicians on other musicians' websites and message boards. By posting on other musicians' internet venues, new fans are introduced to similar musical acts. Sometimes, online street teams sway away from the computer and internet and start to promote on the streets. Fans hang posters and flyers to advertise musicians. One thing that can be found on the flyers and posters is the musician's website link and/or the musician's street team link. So, even though these posters and flyers are hung on the streets, they one, promote the artists and two, direct fans to the musicians' online promotional strategies. Online street teams are so important to an artist's promotional avenues.

Music download sites and special performance sites are also strong indicators of promoting music. The widely

used, iTunes, has a store that holds virtually every song and video released by an artist or band. Charging 99 cents or \$1.29 per song and \$1.49 or \$1.99 per video, this site sells a musician's or band's product for relatively cheap. Because of this, music fans grew fond of iTunes. Record labels became fans of iTunes, because the content from the artists was now being downloaded legally. In other words:

As a result of free illegal music downloads and file sharing, record labels and broadcasters revised their practices. Some websites, such as Apple's iTunes Music Store and MusicMatch, are offering downloading services for reasonable prices per songs...These expensive promotional tactics were effective as Apple reported over one million downloads during its First day (Farese, Grossman and Nicholson 255 & 343.)

Sites such as iTunes are cheap and effective in promoting music.

The one internet option that incorporates all of the promotional compounds that have been mentioned is MySpace. MySpace is a website that many musical acts have come to use. This is because MySpace now has combined all of the other promotional strategies into one technique. Songs can be heard on the musician's MySpace music player, taking the place of radio. Videos and live performances are showcased on the artist's MySpace front page. Messages are written by the musicians to the fans and left in the Blog section. Magazine articles are linked to or copy and pasted. Also,

promotional and live concert photos are posted in the musician's Photo section. Many artists have committed to having MySpace pages, because all of these promotional steps can be accomplished at one place. Some musicians use their MySpace as their official websites. Some musicians have even gone to the extent of deleting their official websites, because they are not needed. Many musicians ask, "Why bother with anything else, when MySpace has it all?"

Artist Interviews

Anthony Manno is a singer from Toms River, New Jersey. Along with being a solo singer, Anthony is also a song writer and a guitarist. Anthony has been involved in the music industry for twelve years. Even though Anthony is not signed to a record label at the moment, nor has he ever released an album, he writes, records, and posts his songs. Anthony does not sell merchandise, and to make an extra profit, he disc-jockeys on the side. When asked if he thinks MySpace has changed the music industry, Anthony replied:

It has changed in a lot of ways. Technology alone has made so many changes over the years, from the tape to the CD to the digital recording. That has made studio projects, retail and live shows very different from what they used to be (Manno.)

Anthony lamented that MySpace caused the music industry to change, explaining, "I think the demand for new and more modern media and art has had a big impact on it all. Everything in the world is always evolving and changing its ways" (Manno.) When asked how he feels about people getting music from the internet and his MySpace page, Anthony said:

It definitely makes it a lot easier to purchase the songs that you like, and it makes it easier to expose people to more music and all different types of media out there. I like the idea of being able to put my music out to the people through internet downloads. But, it also gets abused by people, in ways that they

can steal the art from the artists without buying it. CD sales have definitely dropped as well since the coming of downloads (Manno.)

Christine Havrilla is an independent artist, who's been in the music industry since 1999. Not only is Christine a solo artist and a member of a band, she also works with booking, tour managing and promoting. Having released seven CDs in her career and sold over fifteen thousand albums, Christine writes a majority of her own songs. She believes that the music industry has changed in the past twenty-five years due to MySpace and other internet sites. She explained:

There are more ways for independent artists to get their music out to audiences. However, I do not think the quality is always top notch. Labels are not as in control, because many independent artists can make their way and promote and get their music out. Labels still have a monopoly on a small percentage of musicians. They still can manipulate what is played on the radio and make people think this is the only thing "good" out there. Digital technology has made finding music easier and in an "instance," which can help independent artists (Havrilla.)

She proclaims that the new technology has helped the smaller artists of the music industry, and she likes it because it can spread her music everywhere.

Danielle Dela George is a guitarist in the band, She Ends All. She has been performing since she was fourteen years old. She Ends All is not signed to a record label, but the band has just released its first four song EP,

which includes songs written by the band. Danielle believes the music industry has changed because of sites on the internet:

The internet has really transformed the way music is heard. It's a double-edged sword. iTunes and Napster really revolutionized how fast people can access and find music. But, it's also created a really informal relationship with how people view music. No longer are people hunting down rare EPs and waiting for their favorite band's CD to hit the CD stores' shelves. Now, people can just get it online or find it pre-release from some "leaker." Getting press and publicizing shows has become a lot easier, like on MySpace for instance. Our band has our site, a free site on MySpace (www.myspace.com/sheendsall.) When we have shows, we send out bulletins. The internet has aided in the transferring of news fast. The internet is a powerful tool, but "stealing" music is also a big deal. The industry (in the big sense) would not exist without capitol (George.)

Tina Shaffer is another member of the band She Ends All. Tina is a pianist, guitarist and vocalist, who has been in the music business for eight years. Before She Ends All, she was a member of the band Gretel. When asked if the internet, including various sites such as MySpace, has helped or harmed the music business, Tina pointed out:

It has helped and harmed the music industry. Artists don't profit as much from MP3 downloads as they do from the sale of a full-length CD. People can choose to purchase one song for ninety-nine cents or download songs for free from MySpace music pages compared to a CD price of ten to fifteen dollars. This option not only hurts the artist, but it also negatively affects the record companies' profits. Music downloads from MySpace and other internet music sites have also helped artists in terms of promotion and recognition. Many times, I have discovered new artists while

browsing on MySpace pages and purchased many songs and albums by some of them. I think that this type of music media is a great way to network your band and to find new fans (Shaffer.)

Ernie Halter is a solo singer from California, who has been involved in the music industry for the past two years.

When asked his thoughts on MySpace, he explained:

It's been huge. I used creative ways to make it easier for fans to spread and discover my music. I made thirty thousand dollars the first year on MySpace with sells of "Lo Fidelity" (his first CD.) MySpace isn't going anywhere, but it's changed a lot. Now, I'm using it more to get the fans I have, telling others about my music. I still use MySpace as my main website (even though I have an official one,) by constantly adding new content and keeping people involved with what I'm doing. I post new songs, write blogs and promote shows (Halter.)

Ernie believes that legally downloading music from legit internet sites is the grand way to go:

As a musician, the politically correct answer is to say that I think file sharing is the devil, and truth be told, I do make my entire living from the sale of my music on Napster, iTunes and MySpace. As a music lover, I thought these sites were the best thing since sliced bread. And, I myself have done plenty of downloading in my day. But, when all is said and done, I still think doing it legally is the best. First, it's instant. You don't have to search all around for what you're after. Second, it's good quality stuff. Third, you can't really download whole, entire records off Limewire. If I like an artist, I want to hear everything they've done, not just the single. And last, downloading legally is still pretty cheap, and you get the satisfaction of knowing you're supporting the artists that you love. If everyone illegally downloaded my songs, I wouldn't get to keep writing them, because I wouldn't be making money. So, I very much appreciate those who pay for my hard work (Halter.)

Jody Mazer is an executive assistant at a management company, who has been in the music industry for five years. Jody thinks the music industry has changed in the past twenty-five years and explains that, "Record sales aren't what they used to be, ticket sales aren't what they are used to and many people are getting their music for free or downloading it on sites like MySpace, iTunes and Amazon" (Mazer.) Mazer believes that iTunes and MySpace are good for the music industry, but she also thinks that "being able to rip music has definitely harmed it, but I guess if that's what it takes for someone to become a fan of an artist, it's not such a bad thing" (Mazer.)

Josh Hoge is a solo singer/song writer, who hales from Nashville, Tennessee. Josh has been in the music business for seven years and is signed to an independent label. He has released two CDs to date and has sold about fifteen thousand albums. He believes that the music business has changed in the past twenty-five years for the worse, and argues that the people who run the industry are to blame. When asked about the internet and MySpace being used to obtain his music, Josh said, "I love it as a new artist! Steal it if you want! Just pass it along" (Hoge.)

Nathan Angelo, a singer/song writer from Tennessee, who writes all of his songs, has been in the music business

for two-and-a-half years. Nathan is not signed to a record label. He has released both an EP and a full length CD, selling over six thousand copies. He believes that the music industry has changed in the past twenty-five years due to the internet's many websites, saying:

I know that in the last few years, major labels have lost a lot of their power. The industry used to be run off of record sales. Since the creation of MySpace, Amazon, iTunes and digital retail, the sale of records has decreased dramatically. As a consequence, independent artists have had a lot of online avenues that have developed over the last few years to create a bridge between artists and fans like MySpace, YouTube, FaceBook and iTunes. So, that has made it easier for young artists to not be as dependent on major labels to make or break their careers. They have definitely helped getting music out there. I think they are valuable resources. They have hurt major labels, but ultimately, they have provided iPods with good music (Angelo.)

Zach Crowell is a music producer from Nashville, Tennessee. Having been in the music business for nine years, Zach has also written a lot of songs and cites himself as being a musician as well. There have been twenty CDs released on which Zach has either produced or written songs. He proclaimed that the music business has:

Gone from one side of the spectrum to the other. Of course, people don't buy music anymore because of MySpace and online "ripping" sites and back then, they did. Technology has changed how records are made and how they sound. It's a good thing. It just takes people a long time to get comfortable and adjust to the changes (Crowell.)

Critics of the Internet

Even though many believe that the internet is a positive promotion tool, there are some people that argue that the internet is not a good or safe option. Neil McCormick and Beau Brashares are two authors that agree on the fact that the internet will not have a positive impact on music and the music industry. In his, "Digital Distribution Will Change the Music Industry," Neil McCormick argues that the rise of illegal downloads of songs will change the record industry for the bad, because these illegal downloads are resulting in low album sales. Albums are a good promotional source, but McCormick believes that albums might be a thing of the past when he asserts, "MP3s could lead to the demise of albums and shift the role of record companies from production to marketing" (McCormick 148.) He even goes on and describes downloading music to opening a CD:

He can search the Web for music that interests him (much of which is available at absolutely no cost,) download songs to his hard drive in less time than it would take to tear open the shrink wrapping on a new CD, and add them to the virtual jukebox that has become the store for his entire digital music collection (McCormick 149.)

McCormick is afraid that MP3s are going to threaten the future of music. MP3s are going to change everything about music, because "MP3s threaten to effect the most far-

reaching changes in the way we listen to, store, think about and (crucially for the music business) pay for music" (McCormick 150.) MP3s are not the only elements that are going to change the way we interact with music. Along with MP3s, portable media players complete the pairing of listening to music mobily. Portable media players or MP3 players have taken the place of Walkmans and portable CD players. MP3s are easily transferred to the players just as easily as songs are downloaded. Likewise, McCormick describes how simple it is to obtain music from artists expanding through the generations. He explains how even Beatles music and other musical happenings can be quickly found online when he explains, "All that it takes is a mouse click to download every recording ever made by the Beatles, including all the band's interviews and bootlegs. It is illegal, of course, but it's free and it's easy" (McCormick 150.) Jim Griffin believes that people have grown to love the internet simply because it is much easier to download music and this alone makes people want to hear this easily available music. "He believes that our desire to have and hold music is giving way to a simple desire to hear it" (McCormick 151.) In all, McCormick believes that the internet will harm the music industry, but also believes that MP3s do a great deal of promoting music.

On the other hand, Beau Brashares believes the internet will not have an impact on the music business. In his article, "The Internet Will Not Have a Significant Impact on Rock Music," printed in 2000, Brashares gives a number of reasons why he believes this to be true. He believes "that the internet will have limited influence on how much rock music is produced and distributed" (Brashares 153.) He points out that record labels are the finest promoters for the musical acts, writing "that major labels continue to wield power because they know how to promote acts" (Brashares 153.) Bands that are on independent labels or are on no label love the internet's promotion advances, but Brashares still does not agree with the fact that the internet is good for music. He sets forward that:

Bands are indeed flocking to the internet with hopes of bypassing the major label formula for success, but so far the music-buying public is bypassing them...We're still waiting for that big breakthrough act to emerge from the internet, uncompromised by the greedy major label machine. It certainly could happen, but considering that every band uploads on the hope that it will, perhaps we ought to be hearing about some of them by now (Brashares 157.)

The author says that the internet is not a good substitute for a record company. The internet is not a good promotional tool compared to the record companies. Brashares exclaims that:

One thing they know is that context sells records.

Internet promotion and distribution services like MP3.com, and most of the artists that use them, are underestimating the very central role of context in the pop music experience. It works like this: most of us, even if we won't fall for the commercial hype, don't like a song simply because it's inherently good. Rather, we respond to an elaborate matrix of cultural reference points that surround and inform the music. A band breaks out of obscurity because there is an elusive "something" that converges from such elements as its visual style, the impact of its stage show, and the way in which it feeds off "the scene" in its home community. If these elements are in place, a band often can go quite far before producing a decent recording or a catchy song (Brashares 159.)

Another reason Brashares gives in supporting his case that the internet will not be a good ingredient for the music business is the simple fact that the music industry is not going anywhere. The music industry will always have the strongest input on musicians and their music according to the author. Brashares explains that:

It's likely that all this talk of the major labels being doomed is just so much wishful thinking. And no wonder; there are a lot of wishful people out there: the ripped-off musicians, the frustrated and overcharged consumers, and most vocally, the internet entrepreneurs who want a piece of the action (Brashares 160.)

In all, Brashares does not believe that the internet will be an interactive promotional tool for music.

Conclusion

The art and business of music have experienced different modes of promotion throughout the years. The internet, radio, television, magazines, live performances and movies have helped artists promote their talents. Even though the internet has had opposition, this promotional strategy is an effective combination of all of the previous ways to promote music. MySpace is the primary online website for a musician to have, making it the best promotional tool an artist or band can use.

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