

Chapter 1 : Marketplace | About

This advisory is intended as a general explanation of the nature and functions of music performing rights organizations. It is designed to help businesses that use music in any way in their.

After only two years, Microsoft announced the closing of MSN Music in immediately before announcing the Zune service. In , Microsoft shut down the MSN Music licensing servers only two years after promising users the servers would be available for five years. Songs that had been transferred over wi-fi could then be played three times over three days. At the same time, the Zune 2. This version of the software was completely re-written and featured a new user interface. The third-generation Zune 16 and devices were released in September , coinciding with the release of the Zune Software 3. The only changes to this generation of devices were to the firmware, which was made available for all previous models, and the storage capacity. The ability to purchase songs from Zune Marketplace on the device while connected to the Internet via Wi-Fi was also introduced. Fourth generation[edit] On the same day, the Zune 4. These models were given a firmware update with version 3. Microsoft released Zune 4. This update introduced SmartDJ and codec features. The Zune had failed to capture significant market share after five years against the Apple iPod, and a recent study by NPD Group indicated that the Zune did not make the list of the five best-selling portable music players in the U. The iPod has been more successful because of simplicity and had better ratings. It has also been suggested that there is a much larger trend that standalone music players were giving way to smartphones with personalized, app-driven music. Later, the announcement was removed and a Zune Support Team member tweeted that the page was added to the website in error. This coincided with the launch of the Kinect and Kinect owners can navigate the application menus using hand gestures, without a controller. Users must have a Zune Pass subscription to play music in the application, and only Zune Pass content is available. Windows Phone[edit] Microsoft announced new versions of Zune once in a year prior to In March , Bloomberg. The article has been widely quoted over the internet and by news agencies. However, a Microsoft representative for Zune business development denied this rumor saying that the Windows Phone platform introduction should be considered to be the annual Zune update for These phones sync with the Zune software and are compatible with Zune Pass. The user interface of the Zune devices, particularly the Zune HD, served as the inspiration for the user interface of Windows Phone. Microsoft refers to the design language of this user interface as Metro. On October 11, , Microsoft released Zune software v4. Zune 30 ; Zune 4, 8, 16 ; Zune 80, ; and Zune HD The first Zune model, the Zune 30 , was released in the worldwide on November 14, , featuring a capacity of 30 gigabytes, FM radio, and a 3-inch screen. The Zune 30 was initially available in black, brown or white. These were to be known as the second generation of Zune devices. The Zune 80 featured a 3. Both come with a new touchpad-style input device "squirrel" and new software. Additional file support for H. The ability to sync wirelessly automatically if connected to a power supply , podcast support, and an upgraded song-sharing licensing became available on all models. The new software also allowed a Zune device to communicate with other Zune devices to share pictures and songs. A free firmware update added the new software features to the original Zune 30, and was released on November 13, The Zune 4 and 8 come with a USB connection cord and basic headphones. The second generation of Zune devices includes the Zune 4, 8, 80 and All second generation Zunes have a Zune Pad instead of the original directional pad that was included on the Zune The screen is multi-touch enabled and uses gestures such as swiping and pinching throughout the player. The screen is OLED , 3. Also included are WiFi, a custom Internet Explorer browser, and an accelerometer. Special edition Zune devices featured their own unique set of content.

Chapter 2 : Music at the Marketplace – Laconia Motorcycle Week®

Marketplace® is your liaison between economics and life. Noted for timely, relevant and accessible coverage of business news across both audio and digital platforms, Marketplace programs are.

Print As more schools are becoming aware of their role in following music copyright law, it is important to understand how performing rights and performing rights organizations PROs work and operate. Although this article discusses how businesses use music, the information is equally important to schools. Schools and educators who use music must get permission to use copyrighted music, must understand how PROs operate, and what the consequences can be for infringing copyright law. Much of this information is covered in the Understanding Copyright and Compliance course on NFHS Learn, but it is valuable to understand how other industries approach copyright compliance in a similar fashion. Council of Better Business Bureaus, Inc. Music in the Marketplace Preface This advisory is intended as a general explanation of the nature and functions of music performing rights organizations. It is designed to help businesses that use music in any way in their dealings with the public to understand their rights and obligations under the copyright law. Information presented here is not intended to be legal advice and should not be considered as a substitute for legal counsel on specific copyright issues. Performing Rights Organizations In order to effectively and efficiently enforce their rights under the copyright laws, American composers, lyricists, and publishers usually join one of three performing rights organizations. These groups grant licensees the right to publicly perform the works of all their members or affiliates, for whom the societies collect and distribute fees for the licenses granted. Foreign writers and publishers are also represented by these organizations. Under this system, composers and publishers are relieved of the burden of monitoring their copyrights throughout the world. Moreover, those who wish to publicly perform copyrighted works need not negotiate royalties with each composer or publisher whose works they want to use. Three organizations license performance rights for most of the music copyright holders in the United States. It is the oldest performing rights organization in the U. ASCAP is a not for profit membership association owned by its members who are songwriters, composers and music publishers. ASCAP collects royalties on behalf of its , members and their 10 million copyrighted musical works, representing virtually every musical genre. In addition, ASCAP has agreements with every performing rights organization in the world that licenses the right to perform copyrighted works in their countries. The Company represents more than , songwriters, composers and publishers and their more than 8. In addition, BMI has reciprocal agreements with virtually every performing rights organization in the world, enabling BMI-licensed businesses to perform music from around the globe. SESAC tracks music usage in several different ways; most recently by utilizing the state-of-the-art monitoring technology of Broadcast Data Systems. SESAC has international agreements with many foreign performing rights organizations. A composer or publisher who owns copyrights to musical works grants these organizations the right to license performances of the works, and the right to prevent others from doing so without permission. Whether music is performed live, recorded, or broadcast, a license allows a licensee to use such copyrighted music in their repertory. However, when faced with the prospect of expending time, effort, and money in trying to negotiate separate licenses directly with each composer or publisher whose music will be performed, most businesses using publicly performed music will choose to get a blanket license from one or more of the performing rights organizations. If a choice is made to publicly perform only music that is in the public domain – that is, music that is no longer or never was protected by copyright – no license is necessary. The short answer to the question above is: Because the law says you do. The Copyright Law of the U. These include performances by instructors or students during face to face teaching activities of nonprofit educational institutions, performances of music in the course of religious services at a place of worship, and performance by the public communication of a radio or television transmission by eating, drinking, or retail establishments of a certain size which use a limited number of speakers or televisions and if no charge is made to see or hear the transmission See Section 5 of the Copyright Act as revised. Given the broad scope of the protection given copyright holders and those assigned their rights, anyone whose business in one way or another performs music for its customers or members should be aware

that they may be called upon by one or more of the major performing rights organizations to license the performance of copyrighted works in their respective repertoires. A list of places and events at which licensing could be required includes, but is not necessarily limited to: In addition, licensing is also required for those businesses traditionally associated with the performance of music such as radio and television networks and stations, concert promoters, and the like. A business person should consult with an attorney about any questions as to whether the music he or she plans to play publicly is exempt from liability for royalty payments. Who Is Responsible for the License? The proprietor of the business in which the copyrighted music is performed is liable for any infringement of copyrighted music in his or her place of business. Technically, everyone responsible for an infringing performance can be sued as an infringer, including musicians and independent contractors. However, when copyright owners sue, they often go after the owner of the establishment rather than anyone who actually gave the unauthorized performance. Federal courts have rejected a wide range of defenses in copyright infringement cases brought against music users. Courts have held that it is no defense in an infringement suit to claim that performers were hired as independent contractors; or were not paid by the club owner and worked only for tips; or that the owner specifically instructed the musicians not to play copyrighted music; or not to play specific songs; or not to play music in the repertoire of a particular performing rights organization; or even that the owner did not know the music actually performed was copyrighted. How Are License Fees Determined? These organizations have different rate schedules for various industries. For specific information, contact them at the addresses listed on the back of this brochure. Proprietors who wish to may negotiate separate licenses with the individual owners of the copyrights, i. Businesses may also limit music performed to works in the public domain where the copyright has expired or the works were never copyrighted. This alternative, which avoids the playing of copyrighted music, is not as easy to achieve as one might think. While classical symphonic pieces or traditional folk songs may be in the public domain, arrangements of the pieces may have copyrights in effect. Using a copyrighted arrangement requires the payment of royalties. Another option often considered by businesses seeking recorded music for use in an advertising message or at meetings is to license music from a company that represents one or more music libraries. A music library is a collection of copyrighted works owned or controlled by the music library company, just as any publisher owns or controls the copyrighted songs in its catalog. Most music libraries are affiliated with one or more of the PROs. It is a common misconception to think that using themes from a music library will avoid the performing rights issue. Unless a business owner has negotiated a separate license with the library that owns the copyrights, he or she will still have to obtain a performance license from the organization that represents the library. Failure to obtain a license to perform copyrighted music publicly is copyright infringement under the copyright law. The infringer is subject to a civil suit in federal court. The law further provides for criminal sanctions against those who willfully infringe on a copyright for commercial advantage or private gain. New technologies, pastimes, and merchandising techniques have been accompanied by the performance of music in nontraditional places such as malls, aerobic studios, restaurants and all types of retail establishments. Performance rights organizations have responded to this development by contacting more and more businesses that regularly use music in an effort to educate them to the rights of copyright holders and to assure that their members are paid for the playing of their copyrighted works. It is true that, because of the difficulty of monitoring the millions of performances of copyrighted music taking place every day, royalties are not paid by every small and large business. But the use of such music programming is almost never free. Below are important points regarding why businesses buy a license from a performing rights organization: The majority of music a business plays is protected by copyright law; 2. Music copyright holders have the constitutionally created and federally protected right to demand royalties for public performances of their music, whether by live musicians, recordings, or broadcasts; 3. The legal rights given to music copyright holders under the copyright law are substantially the same as those given to authors or creators of literary works, dramas, choreographic works, films, pictures, graphics, and sculptures; 4. For More information Anyone with questions about performing rights organizations, their license agreements, or rights and responsibilities under the United States Copyright Law should contact their attorney or the following organizations of the offices below:

Chapter 3 : Music on the marketplace? - Microsoft Community

The Better Business Bureau has granted the NFHS permission to distribute an article written about Music in the Marketplace. Although this article discusses how businesses use music, the information is equally important to schools.

The Patio Garden will present three jazz shows every weekend through August 19, weather permitting. The casual, outdoor Patio Garden restaurant is located at the end of the Weirs Beach boardwalk, across the footbridge from Lakeside Avenue. The concerts at the Patio Garden are free and open to all ages. Full bar and menu are available. For more info, visit facebook.

Friday, July 6, 7pmpm: Bradley Jazz Collective
The Bradley Jazz Collective is a highly creative ensemble that plays a mix of original music and interesting arrangements of eclectic tunes. Sakash is a sax player, writer and arranger for the Portland Jazz Orchestra, and the director of the music department at Fryeburg Academy. He has been a programmer of music software at companies including Dr. Hoppers plays and performs with a wide variety of bands in the Mount Washington Valley, and owns the Clever Sounds recording studio. He is a middle school music teacher in Fryeburg, ME.

Saturday, July 7, 7pmpm: Sunday, July 8, 7pmpm: Friday, July 13, 7pmpm: He has taught general music, concert band, and orchestra for 25 years in every grade level from K in public schools in both Massachusetts and New Hampshire. The Aristocats Originally an ensemble based at Plymouth State University, the group is led by percussionist and drummer Killian Venman.

Friday, July 20, 7pmpm: Saxophonist Andrew Emanuel
Jazz Quartet The quartet combines the musical efforts of leader Emanuel with Chris Salemm on drums, Chazz Rogers on bass, and Keith Perry on guitar to create an exciting environment for the enjoyment of jazz.

Sunday, July 22, 7pmpm: Friday, July 27, 7pmpm: Sunday, July 29, 7pmpm: Friday, Aug 3, 7pmpm: Walsh has been a student of drumming for over 30 years, and has studied with Bob Gullotti, Les Harris Jr.

Saturday, Aug 4, 7pmpm: His influences and travels include the avant-garde, free-jazz of Philadelphia, PA; the afro, Bata drumming and Changui of Havana, Cuba; and the musical vibes of Paris, France.

Friday, Aug 10, 7pmpm: He was the sax player for a band that went through three name changes over 30 years Straight No Chaser, Raccoon Beach, and The Attractions but kept the same core of musicians.

Saturday, Aug 11, 7pmpm: Sam Summer Jazz Band
Hailing from Plymouth NH, the Sam Summer Band is a collective of young musicians who create a light-hearted atmosphere to provide a unique twist on traditional jazz.

Sunday, Aug 12, 7pmpm: Friday, Aug 17, 7pmpm: If you have any questions, comments, or suggestions concerning this web site please email to:

Chapter 4 : Music at the Marketplace “ WEIRS BEACH ” WHERE LAKE WINNIPESAUKEE BEGINS

The Musician Marketplace sends money to over countries. Receive licensed music. You can enjoy the song you receive for a lifetime. All our musicians include a.

Tweet Preface This advisory is intended as a general explanation of the nature and functions of music performing rights organizations. It is designed to help businesses that use music in any way in their dealings with the public to understand their rights and obligations under the copyright law. Information presented here is not intended to be legal advice and should not be considered as a substitute for legal counsel on specific copyright issues.

Performing Rights Organizations In order to effectively and efficiently enforce their rights under the copyright laws, American composers, lyricists, and publishers usually join one of three performing rights organizations. These groups grant licensees the right to publicly perform the works of all their members or affiliates, for whom the societies collect and distribute fees for the licenses granted. Foreign writers and publishers are also represented by these organizations. Under this system, composers and publishers are relieved of the burden of monitoring their copyrights throughout the world. Moreover, those who wish to publicly perform copyrighted works need not negotiate royalties with each composer or publisher whose works they want to use. Three organizations license performance rights for most of the music copyright holders in the United States. It is the oldest performing rights organization in the U. ASCAP is a not for profit membership association owned by its members who are songwriters, composers and music publishers. ASCAP collects royalties on behalf of its , members and their 10 million copyrighted musical works, representing virtually every musical genre. In addition, ASCAP has agreements with every performing rights organization in the world that licenses the right to perform copyrighted works in their countries. BMI represents the public performance rights in nearly 13 million musical works created and owned by more than , songwriters, composers, and music publishers. BMI negotiates music license agreements and distributes the fees it generates as royalties to its affiliated writers and publishers when their songs are performed in public. In , BMI created an open-door policy becoming the only performing rights organization at the time to welcome and represent the creators of blues, jazz, country, and American roots music. SESAC tracks music usage in several different ways; most recently by utilizing the state-of-the-art monitoring technology of Broadcast Data Systems. SESAC has international agreements with many foreign performing rights organizations. A composer or publisher who owns copyrights to musical works grants these organizations the right to license performances of the works, and the right to prevent others from doing so without permission. Whether music is performed live, recorded, or broadcast, a license allows a licensee to use such copyrighted music in their repertory. However, when faced with the prospect of expending time, effort, and money in trying to negotiate separate licenses directly with each composer or publisher whose music will be performed, most businesses using publicly performed music will choose to get a blanket license from one or more of the performing rights organizations. If a choice is made to publicly perform only music that is in the public domain—that is, music that is no longer or never was protected by copyright—no license is necessary. The short answer to the question above is: Because the law says you do. The Copyright Law of the U. These include performances by instructors or students during face to face teaching activities of nonprofit educational institutions, performances of music in the course of religious services at a place of worship, and performance by the public communication of a radio or television transmission by eating, drinking, or retail establishments of a certain size which use a limited number of speakers or televisions and if no charge is made to see or hear the transmission See Section 5 of the Copyright Act as revised. Given the broad scope of the protection given copyright holders and those assigned their rights, anyone whose business in one way or another performs music for its customers or members should be aware that they may be called upon by one or more of the major performing rights organizations to license the performance of copyrighted works in their respective repertories. A list of places and events at which licensing could be required includes, but is not necessarily limited to: In addition, licensing is also required for those businesses traditionally associated with the performance of music such as radio and television networks and stations, concert promoters, and the like. A

business person should consult with an attorney about any questions as to whether the music he or she plans to play publicly is exempt from liability for royalty payments. Who Is Responsible for the License? The proprietor of the business in which the copyrighted music is performed is liable for any infringement of copyrighted music in his or her place of business. Technically, everyone responsible for an infringing performance can be sued as an infringer, including musicians and independent contractors. However, when copyright owners sue, they often go after the owner of the establishment rather than anyone who actually gave the unauthorized performance. Federal courts have rejected a wide range of defenses in copyright infringement cases brought against music users. Courts have held that it is no defense in an infringement suit to claim that performers were hired as independent contractors; or were not paid by the club owner and worked only for tips; or that the owner specifically instructed the musicians not to play copyrighted music; or not to play specific songs; or not to play music in the repertory of a particular performing rights organization; or even that the owner did not know the music actually performed was copyrighted. How Are License Fees Determined? These organizations have different rate schedules for various industries. For specific information, contact them at the addresses listed on the back of this brochure. Proprietors who wish to may negotiate separate licenses with the individual owners of the copyrights, i. Businesses may also limit music performed to works in the public domain where the copyright has expired or the works were never copyrighted. This alternative, which avoids the playing of copyrighted music, is not as easy to achieve as one might think. While classical symphonic pieces or traditional folk songs may be in the public domain, arrangements of the pieces may have copyrights in effect. Using a copyrighted arrangement requires the payment of royalties. Another option often considered by businesses seeking recorded music for use in an advertising message or at meetings is to license music from a company that represents one or more music libraries. A music library is a collection of copyrighted works owned or controlled by the music library company, just as any publisher owns or controls the copyrighted songs in its catalog. Most music libraries are affiliated with one or more of the PROs. It is a common misconception to think that using themes from a music library will avoid the performing rights issue. Unless a business owner has negotiated a separate license with the library that owns the copyrights, he or she will still have to obtain a performance license from the organization that represents the library. Failure to obtain a license to perform copyrighted music publicly is copyright infringement under the copyright law. The infringer is subject to a civil suit in federal court. The law further provides for criminal sanctions against those who willfully infringe on a copyright for commercial advantage or private gain. New technologies, pastimes, and merchandising techniques have been accompanied by the performance of music in nontraditional places such as malls, aerobic studios, restaurants and all types of retail establishments. Performance rights organizations have responded to this development by contacting more and more businesses that regularly use music in an effort to educate them to the rights of copyright holders and to assure that their members are paid for the playing of their copyrighted works. It is true that, because of the difficulty of monitoring the millions of performances of copyrighted music taking place every day, royalties are not paid by every small and large business. But the use of such music programming is almost never free. Below are important points regarding why businesses buy a license from a performing rights organization: 1. The majority of music a business plays is protected by copyright law; 2. Music copyright holders have the constitutionally created and federally protected right to demand royalties for public performances of their music, whether by live musicians, recordings, or broadcasts; 3. The legal rights given to music copyright holders under the copyright law are substantially the same as those given to authors or creators of literary works, dramas, choreographic works, films, pictures, graphics, and sculptures; 4. For More information Anyone with questions about performing rights organizations, their license agreements, or rights and responsibilities under the United States Copyright Law should contact their attorney or the following organizations of the offices below:

Chapter 5 : Music Marketplace | Visit Nashville, TN - Music City

Online shopping from a great selection at Music K-8 Marketplace Store.

Chapter 6 : St. Cloud Radio Marketplace

Music at the Marketplace SCHEDULE Weirs Jazz Series. On July 6th, the Patio Garden restaurant at Weirs Beach will kick off the sixth season of summer jazz concerts in Weirs Beach.

Chapter 7 : Music in the marketplace Essay Example | Topics and Well Written Essays - words

Play at the lake from the docks of Mill Falls for unparalleled access to the tranquil square-mile Lake Winnepesaukee. Join us all year-round for unforgettable experiences amid the hiking trails, musical venues, playhouses, and lakes that make the Lakes Region spectacular.

Chapter 8 : Music City Marketplace | Visit Nashville, TN - Music City

Locating music within the economic analysis of social behaviour, this books guides the reader through issues relating to production, supply, consumption and trends, wider considerations such as the international trade in music, and in particular through divisions of age, race and gender.

Chapter 9 : Zune - Wikipedia

Shop unique local Nashville gifts from some of Music City's most talented makers; Locally made jewelry, home goods, art, and accessories all in one shop.