

Running Head: FUTURE PRODUCERS

Future Producers: A Study of the Modern Hip-Hop Musician

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### **Abstract**

As the digital and physical worlds merge, the role of musician has changed and so have the motivations behind creating and sharing music. The Internet has seen an explosion of new sites that offer the community and voice for independent musicians worldwide. Websites like iTunes, Myspace, and now Twitter offer the ability for instant uploading and sharing of music. While there have been some studies on music communities as a whole, the hip-hop genre in particular has seen the line between amateur musician and professional performer virtually disappear. Through in-depth interviews with five hip-hop musicians, this paper aims to discover the role that the Internet and has played in the creation of the identity as a musician, despite a dwindling music industry.

## **Future Producers: A Study of the Modern Hip-Hop Musician**

Creation and performance (exhibition) in music has long been a way for an individual to express themselves, their emotions, and their cultures. Over the course of time, the ways in which musicians interact have changed significantly, and evolving technology is always presenting new opportunities for performers and listeners alike.

Early music was strictly vocal; Ancient cultures like the Greeks and Romans created monophonic melodies (one note sounding at a time) for a large majority of their songs. As the development and accessibility of musical instruments, notably the Lute (guitar) and piano progressed, more and more people were playing music for one another. The piano gave people opportunities to have music in their own homes, and soon families would host other families and have either their personal musician or even a family member play for a group of others. The creation of the Lute brought music an increased amount of mobility, and soon traveling musicians emerged. Countries everywhere were experiencing growth of arts in some way (Burkholder).

The sharing of music grew to include notation of music. Organized systems allowed the transcription of music, making the sharing of music easier and giving society a set of detailed records. With the printing press, musical scores could be mass-produced and distributed. Around the 1700's, printed music became hugely popular and established a business industry around it (Glover 1). Finally electricity, radios, stereo equipment, and record players revolutionized music, allowing performances to be recorded and played back again and again.

Music was completely reinvented and, as before, early recording technology was very primitive. Studio equipment was very expensive and because of the large overhead, studio time was very precious. Commercialism of music was widespread and since the early 1900's had overtaken printed music as the dominant force in the music industry.

The next 90 years would be a boom in the US Music industry, with a number of record labels coming and going. Many of these labels existed through six major corporations: EMI, Sony, BMG, PolyGram, WEA and MCA. During this time, digital technology was on the rise, and now computer technology is a staple in the American lifestyle, and the Internet became not just a destination but also a living community for people to share different experiences, cultures, goods, and services.

With the rise of digital technology in music recording, the computer is the focal point of the record studio. Almost every studio in operation today employs some sort of computer recording program. Music is no longer cut onto the wax, but translated into a digital code, with the ability to be uploaded and sent through the Internet to be played and shared by anyone. An increased rise in social communities on the Internet has allowed an increased ability for people to learn, create, and share music without traditional record company structure. However to the music industry, the Internet is bittersweet. Illegal downloading threatens the future of traditional music industry business plans and an entire industry is struggling to predict its future. US music and licensing sales generated 60% less revenue over the last decade, from \$14.6 billion to \$6.3 billion (Thompson 1).

Home recording is made possible with this inexpensive equipment and the Internet opens the marketplace of ideas to anyone who loves music. Websites are catering towards the increasing number of amateur musicians who are buying music equipment

and software. Antares' Auto-Tune Software was featured alongside professional rapper T-Pain, in a Budweiser Super Bowl commercial. One site, iStandardproducers.com, a site where music producers can share and display their songs, has seen their traffic increase from 6,000 unique users in January 2009 to over 20,000 unique users in January 2010 (iStandard). iStandard is just one of many similar active sites on the Internet today.

But the most interesting thing about the music industry is that even with the significant drop in sales, the radio still plays on. The Grammy's are still going and over 200 million iPods have been sold worldwide (World of Apple). Music is still being made and it is not slowing down if evidenced by the large number of online communities of musicians active in various forums and social networks.

So if these trends continue what is the future of the music? This is a hard question to ask, but it's certain that the music industry will not disappear, but change. With the explosion of musical content on the Internet and in popular culture, the question now is where's the line between professional and amateur? Are they providing just some "free entertainment experience" as Michael Wolff calls it (Wolff 1) or something more? The purpose of this study is to identify how independent hip-hop musicians share their music through the Internet and what are the motivations behind sharing their music in that space. The purpose will be explored through these research questions:

RQ1: What role does the Internet play in the way the modern hip-hop musician creates his image and shares his creations?

RQ2: What is the motivation behind releasing music into the digital world?

There have been studies conducted about the marketing of musicians in the new digital world, however that study dealt with classical and jazz musicians, not hip-hop. It

also was written in 2007, contained no references to social media, and was a comparative study between independent musicians and major label musician's approaches to marketing music (White, 2007). There is ongoing research discussing sociomusical activities of personal computer musicians within Internet-based social networks, and is a textual look at the content created on the sites themselves, and how the community expands. (Harvey, 2009) There have been little to no studies on the development of hip-hop musicians in the recent digital and social world that the researcher found. By answering these research questions I can begin to understand the hip-hop artist's strategy for exchanging music on the Internet.

### **Method**

In order to understand better how the hip hop musician interacts with the Internet the researcher decided to conduct in-depth interviews using an Internet chatting program. The researcher made initial contacts through social networking sites Twitter and Facebook. Hip hop musicians are active on these sites, so it initially seemed like a good way to communicate, however after the first interview it proved unfavorable. The other five interviews were conducted in person, which allowed me to isolate the musician for a longer period of time, and videotape the segments.

In collecting a sample, the researcher used purposive and convenient sampling techniques. This study is looking to discover the behaviors of a specific group of people, not the general population. Therefore, the selection was based on musicians who self-identified themselves to make music within the hip-hop genre. It was convenient in nature because all the musicians were previously in contact with the researcher through

online communication or located near the researcher's university. All the respondents were informed that the study was academic in nature in fulfillment of a Master's program requirement and consented to using their name as well as videotaping. They asked if I could give them portions of the interview for their own promotional purposes, and we agreed that this would be sufficient compensation in exchange for participation.

Five male hip-hop musicians were interviewed. The first of the five was conducted using the Internet chatting program iChat. The other four were in-person and the transcriptions of those are attached. The interviews were conducted in the evening, with three interviews conducted in the researcher's own studio, with the last at MAKE Studios, at 500 S. Salina Street in Syracuse. The musicians selected all had to be using the Internet in some way to share music online. All were college educated in some shape or form, graduated or current.

The study follows what Hesse-Biber calls a "*semi-structured* interview." (p.125) The design focused the interviews around a couple key questions to guide the conversations and utilized active listening to draw out additional questions as the musicians responded. It also allows the musicians to talk about what they're interested in talking about. The Internet is still a Wild West on validity; there's no right or wrong way to be a musician in the digital space. A limited interview was made, with a few areas of interest to explore, and the rest afforded the respondents to comment on their own personal experiences using the Internet.

The interviews varied in length, between ten and thirty minutes. This was due to the time in which the musicians had available with schedule conflicts postponing previous interview attempts. Four of the interviews were videotaped using the

researcher's web cam. These were transcribed and analyzed with handwritten field notes, along with the iChat web log from the online interview. Analysis was inductive, with key findings grouped into categories that emerged from analysis of the transcripts.

### *Role as a researcher*

As a lifelong musician, I have been in love with music and the music industry. I feel this heavily impacts my role as a researcher. I have a huge interest in the music industry, and also actively participate in the same tactics many of these respondents expressed. I share many of the same aspirations as the respondents. As an advertising masters student, I also have knowledge of traditional marketing tactics, and am informed on current trends in digital music marketing and promotion in the hip-hop genre. I was able to easily establish a rapport with the subjects which allowed for a much more open exchange of information. My questions and conversations with the respondents were open and colloquial, and this allowed for easy conversation. My status as a musician and a researcher did not seem to bother any of the respondents, it actually made them more open and responsive, most of the respondents directly addressed the camera at some point and threw out exclamations and self-promotions, even though I had made it clear that the video was more for maintaining clarity in the descriptions.



## Findings

The Internet serves a number of purposes for many people, however for musicians, specifically these five hip-hop musicians, they appeared to fall into two categories. Networking and Socialization (Promotion) were the categories that emerged in the transcripts. The improved area of communication between musicians and consumers was the most dynamic feeling expressed by all respondents so I will start the analysis there.

### *Socialization and Promotion*

The Internet offers many opportunities for the up and coming musician to connect with lovers of music worldwide. All respondents used some of the main sites like Facebook, Myspace and Twitter. Delirium and Myles shared similar feelings that Myspace was a good place to share their music with a large community. Myspace, a popular social networking site, offers musicians a space to host music, pictures, videos, and communicate with anyone who views the page. Other respondents pointed out other features of the site like bulletins, which are digital message boards where artists can post links or news. These are almost a digital classified ad, where people can go see the stream of posts.

Sharing music is an active profession, and the presence of online communities like Facebook and Twitter have started to replace passive sites like Myspace. The social nature of these sites is where the physical world meets the digital world for these musicians. School networks seem to play a dominating factor in the development of these social communities, as expressed by most of the respondents. By connecting with different people and broadening social networks, these musicians are heard by an

increased number of people. Starting at school is a common theme, with all the respondents starting music sometime during high school. Myles P talks about how early Instant Messenger technology allowed him to spread music:

*Myles P:* The computer just gives you so much access and communication to everybody. When I first started making them by myself, I could use AIM to send them everyone at my high school.

Delirium shared the same thoughts, and Juan and I conducted our interview through instant messenger; he also shared some music with me during our conversation so he is actively using the medium as well.

The musicians seek out places where others are sharing music as well, the likeminded nature of the audience puts their own music in a better position to be heard. These sites play a vital role in the day-to-day operations of the modern hip-hop musician as echoed by Delirium:

*Researcher:* Can you take me through a day in the life of a music producer.

*Delirium:* Ok so as soon as I wake up, the first thing I do is open my computer check my Facebook, check my email, and check my Twitter. That's not even false I do that every day. Then as I'm going through the day, I'll be tweeting from my phone, then whenever I'm in my room I'll have Facebook and twitter open just to see like what people are talking about, to leak new music, to promote new music or things that I'm doing.

Participating in communities like Facebook and Twitter keeps musicians in touch with friends, and other musicians in order to follow the ever-changing pattern of music. These large-scale social media sites are sites where people can click on a link and instantly hear a song streamed from a site, or click a link and download the song to take with them and share it with others. With the average Internet user spending ten or more hours per week (with college-aged students even more!) there are an unlimited number of

people who can see the content of one musician. Myles P expressed great excitement when asked about this increase in communication:

*Myles P:* With hip-hop, everyone's always looking for that new song, so they're always searching anywhere they can find. And the Internet is just full of it.

*Researcher:* So how would you say that because of this change, because of this widespread use of the Internet, how does it help you as an artist?

*Myles P:* It's definitely helping expand my fan base, a lot. There is word of mouth, but it's slower. Now you can just hit someone up on Facebook, and they hit someone up, then they hit someone up...or even just post the link on a page, and like 30 other people can see it. And it can happen just like that...without the Internet I wouldn't be as big, or as big as I will hopefully get.

For most musicians, there's a love of creating music for their own personal gratification.

However there's also the community aspect, and the exchange of ideas between others as

L.Rockett put it:

*L.Rockett:* I create music for the same reason most people create it, because I love it, and to be in it...to be part of something big because that's how you view it.

Still others use it as an outlet for personal issues, and satisfy a creative urge, as Delirium suggests:

*Delirium:* I make music personally because I love music like that's the only thing I think of consistently from the time I wake up till the time that I go to sleep. And like because people like my music and they can see the passion that I put into it, that's a great plus to have and I appreciate like people fucking with me or whatever, but I really make music to express how I feel, just really a way for me to release anything that's bothering me you know?

The Internet is heavily based upon word of mouth, or in this case, word of text, tweet, email, or link. Remembering songs and supporting the musician at performances mark validation from others, and the speed of this supporter feedback makes the musicians strive to make better music.

*Myles P:* Lots of people come to me and say you're really different I can relate. I know what you're saying and you say things differently than what everyone else says. That's because everyone else is trying to say it...like everyone else.

Delirium echoes this sentiment, and reiterates the individuality in the creation of his music.

*Delirium:* Music is a proactive choice and the way that the song sounds when people hear it is my choice so I feel like they support that decision by liking the song and by knowing the words and I appreciate all that.

### *Networking*

While the personal gratification of creating and sharing a work of art is the driving force behind the group's music, the Internet has opened up very real possibilities to transform their passions into paying careers. The digitization of the music industry, coupled with the open nature of the same social sites described above, has opened communications lines, which before were next to impossible. New information on any aspect of music is available for those looking to seek it out. L.Rockett has been active in the music industry for years without the Internet, yet he stated that "having the Internet has done nothing but create better opportunities for myself."

Musicians these days have the ability to network with professionals of all experiences and levels of knowledge through the Internet. But while the channels of communication have made the entry point more visible to these musicians, they all realize that the same opportunities are available to anyone, and that increases the number of voices looking to be heard. Delirium expressed his views about this issue when asked about difficulties in breaking into the music industry.

*Delirium:* It's like...there's so much music out there in general, the hip-hop game is just saturated with content. Like everywhere you turn another artist trying to get in your face and just try to push their music equally as hard as me or better you know. So like, just trying be heard through everything else that's out there be noticed and picked out by people and remembered by people is like one of the biggest difficulties in the game.

Some pursue local avenues, like Bobby and Myles. They focus on finding other musicians and physical venues to share their music.

*Myles P:* We have access to contact concert halls and theaters and get their contact info and we can give them our music. They can say yeah come to us, or if that's not the kind of music they're into, they lead us to other people we can talk to.

This information has often been difficult to find, and securing opportunities to perform are still hard for artists who cannot bring in a crowd. Using the digital space can be beneficial in showcasing an artists' ability to market his shows locally and worldwide online.

Informational and educational experiences also help the musicians to better their careers, and their skills. Feedback from peers gives additional gratification and a community of teachers to share knowledge with. The musicians seek out this feedback from a variety of digital sources. Some post their music on sites where musicians themselves come to receive feedback from each other. Bobby describes one of these sites, Ourstage, and how he benefits:

*Bobby:* The thing I like about Ourstage is they, basically it's like a competition, in your category. So if you're gonna be the best in hip hop, you got like 2000 songs on the list and people judge it, and it's ranked to see who's the best. It also tracks how many times your song has been played. I won top ten producers in June and July of last year. Got in the top ten twice, like once placed three and the other one prolly seven...for this one beat I made. That's just letting me know right there where I stand as a producer. I got people who send me their comments like "I liked how you did that horn." Or even just "Your beats are hot keep doing your thing man." That's how I like to get feedback from the Internet.

The ability to create a voice for oneself is a very powerful ability. For these musicians, the Internet makes it able to build your reputation and connect with people who can bring you closer to profiting from this passion. The isolation from the musical hubs of New York City, LA and Nashville used to stifle careers removing their national

dreams. L.Rockett emphasized the ability for the Internet to remove those location barriers and project his own voice:

*L.Rockett:* I've always wanted to take my won artistry to the next level, but in this region there's not much around. And I started investigating and everyone said you can't make it because you're not in NY or whatever. I wanted a platform for myself, but where I was who was gonna give me a deal? I figured the best thing for me to do was start my own label.

For some of the other respondents, it was not just about having a platform, but who was on the platform with them. Current musicians who have had success during the rise of the digital era, as well as those who have had successful careers physically all add to the reputation of these musicians. The successful navigation and communication on the Internet open increased chance to be seen by someone with the ability to add to the individual's own credibility. Increased credibility adds to the favorable view of each musician, and in turn, more opportunities to benefit economically from music.

*Juan:* It could be something such as a DJ I know who is spinning at a local club saying (famous pop singer) Chris Brown is in the building and me going there and linking up with him, or it could be a manager hitting me up wanting to talk management and possible placements with major label artists

These communications can also redefine the standpoint from which a musician practices their craft. For Juan, he uses the Internet to contact other musicians who are already on major recording labels, and writes songs for them. Apart from the aforementioned large-scale social media sites, there are also niche sites that allow hip-hop musicians to post music in places alongside the major label artists in a series of separate digital albums called mixtapes. These mixtapes are independent albums done by the musician, and given out for free. Independent music executives have created a business around hosting the music for artists on sites like [hotnewhiphop.com](http://hotnewhiphop.com) and

datpiff.com. The combination of the content creators' desire to share music, and the desire by the population for new, free music generates a substantial amount of traffic. This in turn fuels advertising revenue that covers bandwidth. These artists share their music with others for free in exchange for the satisfaction of creating music, but also in anticipation that it will propel their career into a position to be paid. By offering a product for free, these artists hope to generate a fan base to support that career.

*Juan:* I'm able to upload something have it be heard by as many people as I want. I could then use that "free" record as a tool to promote something I have on iTunes selling for \$0.99. Even in it's most miniscule form if just 1500 people bought my record in a month! That's what "average Joes" tend to make a month! That's 1 song!

Regardless of the compensation, this all adds to the experience of creating and sharing music.

### **Conclusion**

Today's musicians have grown up with the Internet, and have large online social networks. Hip-hop is eager for new music, and the Internet has opened the doors for immediate publishing. A worldwide network brings information and opportunities to musicians in the most remote areas. Hip-hop musicians clearly benefit and thrive from real-time listener feedback that the Internet creates, and seek out advice from others. The Internet still is the Wild West, everyone's trying to figure out how to monetize it, musicians are no exception. While the rise of technology has made it easier to logistically sell music in widespread, large numbers, traditional word of mouth marketing and consumer (fan) input still dictate the value of an artist. Reflecting on the purpose of this study, the modern hip-hop musician uses the Internet to expose his music to a large

audience, and continually use interactions with that audience to add to their own physical persona and brand.

### *Limitations and Future Research*

There were a few limitations in this study that should be noted. The sample consisted of younger hip-hop musicians, between 20 and 30, and their lived experiences cannot possibly speak to the full population of hip-hop musicians. They based their music careers out of geographic regions not typically known as hot-beds for music, and are isolated from a major metropolitan city, so their experiences about extending a career into the physical world is limited. Also a known limitation is that the researcher knew the subjects beforehand, which may have made them uncomfortable sharing private details however there appeared to be no hindrance in the study because of this. The respondents in the study also were under time constraints that left many areas of questioning unexplored. Finally, this was an all male sample, which doesn't speak for the feminine perspective on the music industry. There are many female artists, who sell as much, if not more than men.

Future research could explore more into the personal gratifications of sharing music, for example a study into the feelings expressed by musicians over the web comments of their work. Another area to explore further would be the interactions between hip-hop musicians and their supporters, not only where and why they're significant, but how and what kinds of communications take place between both parties on the Internet.



### **Final Thoughts**

Music will continue to change and evolve based on new technology and the steady pool of creators. As of right now, the “free entertainment experience” as Michael Wolff calls it (Wolff 1) defines the plight of the modern hip-hop musician, however an underlying observation as the study progressed seem to point towards a shift in the identity. While the job of musician will never change, new musicians can parlay their skills gained in artist promotion to other avenues where they can make money. The entire world economy is mobilizing and adapting to the digital space, and musicians seek out these new technologies and learn how to manage them in a way that will bring them ultimately more attention to their art. While the Internet has opened the doors for music’s increased exposure to the world, it has devalued the song as a unit of economic measure. This devalue of the individual song, coupled with the diverse nature of consumers actively looking for music on the web means that musicians must transform themselves into full-service content broadcasters in order to fully profit from the popularity of the music they love to create and share for years to come.

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## Appendix

Music Interview

Interviewer: Nick Cicero

Interviewee: Marcus Neal aka Delirium

Location: Interviewer's Studio

Date: 3/22/10

*NC: Could you please state your name, start with a little introduction*

MN: my name is Marcus, some people call me Delirium, you know. I'm a freshman at Syracuse University, I'm also a rapper, producer, and engineer. Sound engineer.

NC: Cool, where are you from?

MN: I'm from North New Jersey, shouts to the hood.

NC: When did you first start making music?

MN I've been making music my entire life, I started playing violin in kindergarten to 7<sup>th</sup> grade then in 7<sup>th</sup> grade I started playing bass guitar up until now. The summer going into my senior year of high school I learned how to sound engineer and produce beats then my senior year I started rapping.

NC: Ok so basically what we're going to talk about is just how you're using the internet. The internet has produced a lot of new producers because of the ease to share the music. Can you take me through a day in the life of a music producer.

MN: ok so as soon as I wake up, the first thing I do is open my computer check my Facebook, check my email, check my twitter. That's not even false I do that every day. Then as I'm going through the day, I'll be tweeting from my phone, twitpic'ing" things you know, then whenever im in my room I'll have Facebook and twitter open just to see like what people are talking about, to leak new music, to promote new music or things that im doing. Theyre vital tools to get yourself out there.

NC: So, um tell me about the different websites you use.

MN: online I check the social media sites, a couple of hip hop blogs, I do a little shopping for clothes and music gear. I play some games every now and then.

NC: Would you say that the computer plays a big part in creating your music?

MN: Yeah the computer is essential to my music process.

NC: What do you mean by essential?

MN: A lot of people use hardware and what do they call them...MPCs and whatnot, but I make all my music on the computer. I have an audio interface that I connect to my mac, and then just go.

NC: So you use the computer for just beats?

MN: Haha I mean I use it in everyday life, but who doesn't use a computer in everyday life. I'm sure there's people who really don't, but I use it like every hour.

NC: You've grown up with the internet, having it through high school.

MN: Yeah my entire life. When did that drop '95?

NC: Yeah maybe. I think I didn't get internet until middle school or junior high. For me, playing music online was a whole new world. New ways of sharing and getting exposed to new music. So how do you use the internet to share your music?

MN: Ok so I use sites like myspace, imeem, I think I had a soundclick at some point. Sites that are big for sharing music, known for unsigned hype. Blogs help me get new music...that's not where I put my music. I have my mixtape on Datpiff.com which is a mixtape hoster site. I also did hard copies of my cd for people that wanted to buy it or whatever. Posting links on any kind of site helps. Forums, Facebook walls, twitter, myspace when it was poppin, sending music and links to people in emails, AIM...haha...I still use that.

NC: Why do you post and share the music online? What kinds of gratification do you get as someone who is getting a degree in...

MN: Computer Engineering.

NC: Now what does a computer engineering degree do for you, or what does one do with a computer engineering degree?

MN: I'd be building computer networks, but I'm trying to get into something more musically inclined. So like you said, the gratification part of it, it's instant. Instant connections with my music and an audience. So I can put it out there, promote it, and people will find it, go to it because I'm promoting it, it's all over.

In terms of music, what kinds of success have you seen?

People know the words to me songs, I guess that's the best kind of success you can have. Like when kids hit me up and quote my songs and like...the best feeling in the world is to be performing and see people singing the words that I wrote. Like, when I was alone in my basement. And that's just crazy. People promote my music, like, for me kinda...word of mouth recommendadion. Retweeting my tweets, and posting my links all over, I appreciate that.

So it's really important for you as a musician for other people to spread your music?

Um, yeah I think word of mouth is one of the most powerful like ways of spreading music in the world you know, like recommendations they just come. And people listen apparently.

Ok now what kinds of physical successes have you seen, what kind of physical opportunities have opened as a result of internet success.

Because people have heard about what im doig ive gotten more shows as a result of it.

Oh really? Who have you connected with and opened for?

I've opened for Wiz Khalifa, Jadakiss, I will be opening for RJD2 and XV. Opened for Sophistafunk.

So these are major name, major industry um, very well known musicians that because of this internet world you've gotten these shows?

Well not entirely, I do do live shows, I do give rhard copies of my cd, but digital media and the internet has helped a lot.

Give me a little insight in what goes into making a song?

When I make beats, it might start with a rhythm like I'll be in my house like (sings melody) "da-da-dum-da" and then I'll keep doing that and go downstairs to my little studio set up. I open up my beat making program, Reason by Propellerheads. The computer streamlines everything. I record the instruments in and then mix the beat out and then it's a song. As far as writing, it's basically the same way. Ideas come to me, or like I'll be sitting at my laptop listening to a beat and I'll start typing some words in the laptop but if I don't have it I'll put it into my phone and then retype it into the laptop. Then when it's actually time to make the song I'll just have the computer with me. Go straight like that.

Now what kinds of obstacles have you faced as a musician in the digital world?

It's like...there's so much music out there in general, the hip hop game is just saturated with content. Like everywhere you turn another artist trying to get in your face and just try to push their music equally as hard as me or better you know. So like, just trying be heard through everything else that's out there be noticed and picked out by people and remembered by people is like one of the biggest difficulties in the game and then umm...like...

People not wanting to believe in you or give you a chance because you're not a name-dropper. You don't come attached with this big group behind you like, there's a lot of good artists out there but without good organization they don't get a lot of attention.

So what kinds of problems have you faced using the internet?

The sites get slow, or shut down. Misleading links, people go to the wrong page and stuff. It's a good tool to have but it's annoying. Like sitting at your computer trying to make stuff look good. It's mad time consuming.

What would you change, if you could go out there and change things?

Um, Better tools of promotion. Even though there's whole sites dedicated to getting your music out there...I don't know, there's gotta be some way to get your music out there better. At least to me, like, maybe I don't know it yet, but there has to be an easier way to promote your music. The internet is getting faster, you can download stuff at the click of a button.

Why do you make music?

I make music personally because I love music like that's the only thing I think of consistently from the time I wake up til the time that I go to sleep. And like because people like my music and they can see the passion that I put into it, that's a great plus to have and I appreciate like people fucking with me or whatever, but I really make music to express how I feel, just really a way for me to release anything that's bothering me you know? Some people write, some people dance, I make music. The concept of having fans bugs me out, to call somebody a fan...make them subservient to me, I don't really like that. It's kinda a race thing but its not a race thing.

What do you mean subservient?

Like black people were kind of subservient to white people, like I just ont like making people feel bad if I don't have to, like I'm an asshole, but if I don't have to be I wont be. Just callin people fans is weird, I would rather call it people who support me and the decisions that I make. Music is a proactive choice and like the way that the song sounds when people hear it is my choice so I feel like they support that decision by liking the song and by knowing the words and I appreciate all that, I put music out because I love it, but also economically. I want my career to be as a producer, or an artist, or an engineer or something you know...that's my way to get out of the hood and provide for my family, I don't know about the next man, but that's what I'm choosing to do. So one because of my passion for it, and it's the thing I love with my entire heart and two, to save me and my family.

NC: Alright, now have you tried to sell your music online ever?

Umm, no. Not yet. None of my stuff is copyrighted one, and then on my first mixtape I used a lot of industry beats, so it's like other rapper's beats, other producer's beats like, if I'm sellin that, like, I don't know the chances of it but like they could say like it's pirated music because its not my beat. So I just really didn't want to get involved in that and plus

I'm new in this whole rappin and music business thing. Like I'm running the music and the business side together. So, like, I'm still figuring it all out and figuring the best time and strategy to do things.

Alright. I think that's all. Anything else you want to add?

Yeah, the internet is fast as hell! Like, we could be on different sides of the world and I could just email you a song or like AIM or send you something...it's a universal communication tool.

Have you gotten to get your name to more connected, or industry related people?

Ok, like these people aren't the biggest people of people, but they're on the come up. So like Jay-Z's nephew's publicist is like like, we work together on this project of my boy's Rapheal Gordon, so she listened to my shit, Joe Budden's producer who did Touch and Go, and did the cover for his mixtape Mood Music Vol 3 he heard my shit, me and him are cool. I know this producer who used to work for Bad Boy, I know a guy who grew up with K-Mack and the Soul Diggas producer. Umm, it's just a lot of friends of friends that pass the music along. I don't know if the bigger names are hearing it, I just know there's a middle man there, so it might get passed along it might not.

Yeah but these are friends that you made, like without the internet would you have been able to contact them?

Yeah and it's been able to help me STAY in contact with them with like a constant flow of music. I can send them stuff whenever it gets done.

Do you just post up your music like "here's my music hope you like it," or do you have any kind of strategy behind it?

Umm for my mixtape right now, Living Legends Vol. 1 by the way, ha ha shameless plug, but we're releasing like promo videos, like we're talking about it on Twitter and Myspace...building hype about it right now, just putting stuff out like pictures, clips from shows, promo videos like I said, and just basically just create as much buzz around it as I can so then when I do actually post the link and say here it is, people will actually come and get it.

Cool, well alright, thanks again.



Music Interview

Interviewer: Nick Cicero

Interviewee: Bobby Washington

Location: Interviewer's Studio

Date: 4/10/10

Like I said, as we've talked about before, there's so many music producers right now online, so I've been trying to figure out why are they sharing all this music online...is it because it's so easy? Is it something else? So that's why we're here, just talk about you as a music producer and how you navigate in this digital world.

So let's just start with your name, and where you're from.

My name's Bobby Washington aka Bobby Young, Syracuse NY born and raised. I'm 23, and I like to produce music. I went to school...IAR, Institute of Audio Research. Graduated there in 08 now I'm just trying to open up my own studio, and make that my business in life. Entrepreneur, you know. Anything else?

No that's fine. You said you went to school? What was your degree in?

Audio engineering, audio electronics. I studied digital music production I studied uh post production, MIDI, um ear training, acoustics, and how to record. I recorded a live jazz band.

How long have you been making music for?

Well I'd say I started making beats proly when I was like 15, 23 now, like 7-8 years...round that. I started rapping probably around 10, 11, trying to figure out what I was gonna be a rapper or not, but production I didn't start until like 15.

Now how did you get into it? How did you get started?

Well, my brother he was always like rapping. So I always figured I wanted to make beats. So my brother started rappin, he gave me the inspiration. Then I met this one dude, who hooked me up with the little Fruity Loops software and I set it on the computer and worked on it for like hours tryin to get it down. So I guess...I forgot the question already though...

Uhh basically how—

--how I got into it, yeah my brother. We started rapping into a lil Karoke machine yeah so. That's where it really started.

Ok so kind of take me up to speed as to where you're at as a producer. What are you doing today?

I would say I look at it as a little side job, I make a couple dollars off it, somebody buy a beat. But, otherwise that, it's just a little hobby. I keep stackin up offa music, I'm trying to hopefully wanna get the studio. That's what I really want to do, own my own studio. Production, that's second because a lot of people already produce, there's a lot of people out there who already got they own producers, so it's like, it's kinda hard. So I'd rather just do the studio thing, then maybe sell some beats.

So when you were at school, where was that? Institute of Audio Research.

Manhattan.

So tell me what was it like to go to school for a career in the music industry, in New York? The atmosphere is much more cutting edge and on the pulse, you don't normally get that kind of opportunities say here in Upstate NY, so what's that like?

It was cool, I got to meet a couple people. My teachers worked with a lot of artists and they worked in major studios so it was just good to learn from them, be around them and otherwise that the experience was good. I had a couple interviews, at some big labels, you can't get that up here...just the people too. A lot of people know people and there's a lot of connections. I don't know I guess there's just more people out there. I guess the more people there are the more people you meet and the more people you meet through them like you could just always network. It was easier to network than it is out here.

Alright now, when did it switch from becoming a hobby to selling and or getting into the business side?

Umm...After I finished school. That's when I realized that there is a lot of money to be made and what I'm doing.

Now can you tell em how you use the internet in any way.

Well I have a couple sites, I'm not a major internet user because I figure, a lot of people use the internet, and a lot of people is making music and that's the quickest way to share it but I don't think it's like the only place you can get heard at but uh, I use it just to network and to listen to other people's music, have them listen to my music, uh...you know what I keep forgettin cuz, ha ha everytime you ask a question I'm forgettin it.

No it's alright you're fine, I'm just asking what do you do on the internet? How do you use the internet as a musician?

Ok like downloading songs?

Just talk—

How am I using the internet in my production basically? Yeah ok. Got it. Ok I got a site on ourstage, just a little site, um the thing I like about Ourstage is they do like uh,

basically it's like a competition, in your category. So you, you gonna be the best in hip hop, you got like 2000 songs on the list and everybody can vote and judge your songs, people can judge it song v song. People judge it, see who's the best and they rank it, tell you how many times your songs been played, I won top ten producers in June and July of last year. Got in the top ten twice, like once placed three and the other one prolly seven...for this one beat I made. That's just letting me know right there where I stand as a producer. I got people who send me their comments like "yo your beats is hot yo keep it up," "Oh I liked how you did that horn." I let people know that everything be original and um that's how I like to get feedback from the internet. That;s where I get it from.

So there's a lot of people that com there looking for that kind of music so you're trying to get your music in those places where it can be seen?

Yeah, basically...where a lot of people is going, a lot of sites, I mean a lot of people go to that site from all over. So that's what I like about that site. Um, Myspace, that's another one everyone's got, soundclick, right now though I'm trying to do the local. I mean internet is cool, know what I mean? But it's a service that you gotta pay for haha and what's the point? I guess it gotta cost to promote your stuff you know what Im'm sayin, it do cost. But there's other ways of promoting me...

You don't really have internet access?

Well I do, but it ain't my internet know what I mean, so I don't pay for it, so I don't use it. My mom's got it hooked up to her laptop but she's just got it in her room chilling, so I don't really go in there to use it. Right now I don't have full access as a personal user. SO I would have to find other ways to get my music out there, not just internet.

Interview

Interviewer: Nick Cicero

Interviewee: Juan "Thundertrax" Baba

Location: AOL Instant Messenger interview

Date: 3/20/10

**Nick Cicero** *what's good*

**Nick Cicero** *its nick*

**Juan Baba** Aloha ferbam!

**Nick Cicero** *aloha*

**Juan Baba** My bad homie, how you doing?

**Nick Cicero** *how are you man?*

**Juan Baba** Doing great just writing some automation on this mix right now

**Juan Baba** And yourself

**Nick Cicero** *awesome, just resting after a long weekend of djaying and playing...opened for this guy David Correy on Friday*

**Nick Cicero** *urban rock, interesting sound...Chris brown meets breaking Benjamin*

**Juan Baba** Oh wow! That sounds interesting bro! Good sh\*t!

**Nick Cicero** *def. so anyway, what I'm conducting is a study about how musicians use the digital space to create and share their music*

**Juan Baba** I see, anyway I can help bro! Let me know!

**Nick Cicero** *so we're just going to have a little convo about how you use the Internet, and how you go about making music*

**Nick Cicero** *I understand that we're here using instant messenger to talk, so if you have to take breaks just let me know, I'm not going anywhere*

**Juan Baba** Sounds like a plan bro! Ask me anything ya need to I'm here

**Nick Cicero** *so why don't we start off with some basic info. Your name, where you're from, and your occupation.*

**Juan Baba** Well my name is Juan Baba (first name Spanish, last name Japanese believe it or not lol)

**Juan Baba** My music production moniker is Thundertrax

**Juan Baba** I was born here in beautiful Hawaii but moved around quite a bit, NYC/Japan/Chicago etc

**Juan Baba** Yes sir!

**Juan Baba** Brb bro

**Nick Cicero** *sure*

**Juan Baba** Back homie sorry about that

**Nick Cicero** *no prob*

**Nick Cicero** *why don't you tell me when you first started making music*

**Juan Baba** What's goodie?

**Juan Baba** This damn song is annoying me! Lol

**Nick Cicero** *haha*

**Juan Baba** Ask away bro I'm just editing

**Nick Cicero** *when did you first start making music*

**Juan Baba** First started making beats back in 2000 I believe

**Nick Cicero** *how did you get into it?*

**Juan Baba** Started rapping and realized producers I knew pretty much sucked lol

**Juan Baba** So I did it myself

**Nick Cicero** *so you're a rapper too?*

**Juan Baba** Negative! Lol

**Nick Cicero** *haha ok so let's switch gears. Tell me currently what you do, what kinds of work you're doing, things like that*

**Juan Baba** I was actually pretty good and some of my lady friends before my current girl really wanted me to start rapping again but eh I don't love it so...

**Juan Baba** Right now I'm just making music 25/8! Looking for management and talking with many artists I grew up listening to! I feel very blessed! I have a toe in the door tryna plop my whole ass in there lol

**Juan Baba** Yessir

**Nick Cicero** *what kind of equipment are you using*

**Juan Baba** Right now I'm just banging my hands on the faces of jerk offs that owe me \$ but I hope to upgrade soon!

**Juan Baba** Lol

**Juan Baba** Naw I am currently using just a laptop loaded with software that yes I have bought!!!!

**Nick Cicero** *what software are you using*

**Juan Baba** I'm using cubase an old version! I've never upgraded

**Juan Baba** I'm using alotta software synths

**Juan Baba** I am however thinking of switching to fl studio/logic or pro tools

**Nick Cicero** *that's cool, i'm a logic user hardcore*

**Nick Cicero** *i started out with garageband and went from there*

**Juan Baba** Yea logic is MAD dope son!

**Juan Baba** I'm on a pc but am thinking about going that route quickfast bro

**Nick Cicero** *def*

**Nick Cicero** *so how do you use the internet in your day-to-day as a msuician?*

**Nick Cicero** *i'm interested to hear!*

**Juan Baba** Well the net is everything bro

**Juan Baba** I'm still posting bulletins on myspace everyday

**Juan Baba** Twitter is vital to my day to day process

**Nick Cicero** *how so?*

**Juan Baba** U and I both know that without the net most artists would never be able to be heard

**Juan Baba** Brb

**Nick Cicero** *k*

**Juan Baba** Back bro sorry

**Nick Cicero** *no worries*

**Nick Cicero** *we were talking about twitter*

**Juan Baba** The only downside of using aim on my phone I guess lol

**Juan Baba** Twitter is Amazing

**Juan Baba** The anrs and contacts I have made thru Twitter

**Juan Baba** It's something serious

**Juan Baba** We don't need labels annore

**Juan Baba** \*anymore

**Juan Baba** I mean I wouldn't have the pleasure of doing this interview with u without Twitter

**Juan Baba** Social media networks is THE thing!

**Nick Cicero** *what's so great about social media?*

**Juan Baba** I'm able to upload something have it be heard by as many people as I want. I could then use that "free" record as a tool to promote something I have on iTunes selling for 99cents

**Nick Cicero** *so you promote on twitter, what else do you do?*

**Juan Baba** Even in it's most miniscule form if just 1500 people bought my record in a month! That's what "average joes" tend to make a month! That's 1 song!!!!!!!!!!!!

**Juan Baba** There are many sites catering to music producers such as pmp and istandard! I am not endorsed by any of these I just know of them

**Juan Baba** I used to be a member of all of them

**Juan Baba** But with Twitter, it tends to put u in direct contact with the artists. It's a beautiful thing

**Nick Cicero** *it is*

**Juan Baba** It is now up to the quality of the music

**Juan Baba** If u have something that's HOT! People will go after it! Simple!

**Nick Cicero** *take me through your day as a producer, if you dont mind. start when you wake up, and go from there, be as detailed as you want!*

**Juan Baba** It's really as simple as I wake up roughly around 9:30am

**Juan Baba** Go thru my emails and tweets and yadayada

**Juan Baba** Get on the comp to make music around 10:30 after eating breakfast! Usually tweeting at anrs and my girl Ashlee on Twitter while I'm starting a beat

**Juan Baba** Ill spend a good 3 hrs on that beat if need be

**Juan Baba** Grab another bite around 1-1:30! Then ill hit the gym and mall for a bit maybe grab a coffee

**Juan Baba** Ill get home around day 4 or so

**Juan Baba** Shower up webcam with my girl for an hr (she's in Cali and I'm in Hawaii)

**Juan Baba** Head back out for a bit more! Get home around 8 and start another track and work till around 2am! Then crash around 3 or 4 and rewind! Lol

**Juan Baba** Everyday!!!!!!!!!!!!!!

**Nick Cicero** *so when you're online, besides twitter and email, what kinds of activities are you doing*

**Nick Cicero** *where are you going, what are you doing ewtc*

**Nick Cicero** *lol*

**Juan Baba** I'm always on [futureproducers.com](http://futureproducers.com) haha! Shout out bitches!

**Nick Cicero** *ahh I know FP, I'm on there*

**Nick Cicero** *so what is it about the forums you like*

**Juan Baba** I just love the exchange of info

**Juan Baba** I will say I do know that I know alot

**Juan Baba** But no one knows it all! I'm always looking to help the next man or woman any chance I get!

**Nick Cicero** *how do you go about sharing your music with others?*

**Juan Baba** In what sense do u mean?

**Juan Baba** Sharing my music or my knowhow of music techniques?

**Juan Baba** Brb feel free to ask me anything ill brb homie

**Nick Cicero** *ok*

**Juan Baba** Back bro

**Nick Cicero** *k*

**Nick Cicero** *so how do you share your music with other, like let others hear it*

**Juan Baba** Sorry so many people keep hitting me up

**Juan Baba** Well I use myspace

**Juan Baba** I use twiturm on Twitter

**Juan Baba** Like I'm always posting beats or remixes

**Juan Baba** There are so many avenues it's ridic haha

**Nick Cicero** *so what kinds of physical successes have you had as a result of your digital presence?*

**Juan Baba** I used to use pmp and istandard like I said

**Juan Baba** But when I joined Twitter and seen the possibilities what with just @'ing someone like an Anr from universal I quickly focused on that!

**Juan Baba** @Thundertrax by the way ;)

**Nick Cicero** *Ha of course*

**Juan Baba** This business is all about who u know

**Juan Baba** That's why u hear so many records coming out that are garbage



**Juan Baba** Because someone knew someone and let the record thru!

**Juan Baba** I'm not naming any but there is a lot of garbage! Lol! IMO

**Nick Cicero** *so what kinds of physical successes have you had as a result of your digital presence?*

**Juan Baba** Well there have been so many and new ones everyday

**Juan Baba** Could be something such as a dj I know who is dj'ing at a local club saying Chris Brown is in the building and me going there and linking with Chris Breezy

**Juan Baba** Or it could be a manager hitting me up wanting to talk management and possible placements with major label artists

**Juan Baba** I have a few very big things in the works! Quiet as kept! I know about the Futireproducers curse lol

**Juan Baba** Jk

**Nick Cicero** *haha explain the futureproducers curse*

**Juan Baba** Basically u go on the site talking about I'm doing a song with so and so! Then....it falls thru! Lol! That goes for everything tho! Never speak on a possibility like it's a guarentee lol

**Nick Cicero** *why do you make music?*

**Juan Baba** Cause I really couldn't not make music bro! It's in me!  
Internet disconnect on his end.

**Nick Cicero** *now can you tell me how you plan to move forward and improve as a producer, first just in terms of the music, and secondly in terms of the digital space we live in today.*

**Juan Baba** Well as far as me improving as a music producer I just have to stay focused and keep training both my mind and my hands to just get better and think ahead of the curve as mug as I can

**Juan Baba** As far as the digital ave! I think it's just gonna keep getting better and bigger! I believe it's a beautiful thing

**Juan Baba** Being able to e heard and will continue in that direction for the foreseeable future

**Juan Baba** Brb sir

**Nick Cicero** *k*

**Juan Baba** Back sir

**Nick Cicero** *k*

**Juan Baba** Sorry I'm getting ready to get outta here

**Nick Cicero** *yeah i think we're good*

**Nick Cicero** *thanks a lot man*

**Juan Baba** Oh done already? Haha

**Juan Baba** I had alotta fun

**Juan Baba** I hope I was thorough enough for u bro

**Nick Cicero** *great*

**Nick Cicero** *thanks a lot*

**Nick Cicero** *IM interviews always take long*

**Juan Baba** Thank you homie!

**Juan Baba** Yea haha my first one

**Juan Baba** Will I be able to find this anywhere?

**Nick Cicero** *yeah ill fix it up and put it out after i write the study*

**Juan Baba** Awseome bro I'll be looking forward to it!

**Nick Cicero** *no prob*

**Juan Baba** Well I better be getting outta here

**Nick Cicero** *ok*

Interviewer: Nick Cicero

Interviewee: Myles Pedroso & Michael Christine

Location: Interviewer's Studio

Date: 3/22/10

*NC: Could you please state your name, start with a little introduction*

Myles Pedroso, from Binghamton, I go to Lemoyne. I'm a rapper, hip-hop artist extraordinaire.

*NC: Why don't you tell me when you first started making music?*

First started doing music in like writing random raps summer after senior year in high school. People started to feel it, then I met Mike [His manager] and he said I should take it a little more seriously.

*NC: how do you use the Internet in sharing what you create?*

MP: The computer just gives you so much access and communication to everybody. When I first started making them by myself, I could use AIM to send them everyone at my high school. Now they have websites that allow you to post a song in five minutes and anyone around the world can download the song. It's crazy; you can have fans all over the world that you didn't even know about. You don't know them, and they not really know you. You take drake, Internet sensation. He hasn't even dropped one album

*NC: That's true*

MP: Just from the Internet. From random websites. With hiphop, everyone's always looking for that new song, so they're always searching anywhere they can find. And the Internet is just full of it.

*NC: So how would you say that because of this change, because of this widespread use of the Internet, how does it help you as an artist? Could you make a comparison to if you didn't have the Internet?*

MP: It's definitely helping expand my fan base, a lot. There is word of mouth, but it's slower. Now you can just hit someone up on Facebook, and they hit someone up, then they hit someone up...or even just post the link on a page, and like 30 other people can see it. And it can happen just like that...without the Internet I wouldn't be as big, or as big as I will hopefully get.

*NC: What websites do you use to post and share your music?*

MP: Hotnewhiphop.com yousendit.com zshare.net limelynx.com

*NC: You're talking about sites that allow you to store the music in a space...*

MP: Hotnewhiphop, allows you to stream music, groovespark, boxed in.

MC: I gotta say it's all over the place.

MP: We're putting it all over, private websites of people we know or who like the music, basically everywhere. Random peoples websites, their private domains, myspace, Facebook. I have my own website now, mylesp.ning.com it's awesome.

*NC: (addressing Mike) Can you introduce yourself again?*

MC: Hi my name is Michael Christine, I'm this guys manager, he's the next big thing, check him out.

*NC: What kinds of successes have you seen in terms of putting your music out on the web? Has your success online led to success as a performer in real life? In terms of a physical presence in the community of Syracuse?*

MP: There's people that I know who know me that I normally wouldn't even say to check my music out. But they'd be online and stumble upon my music and then hit me up when they see me in person and be like, "daps" for that song...that's a great song. And that's just another fan because they see it.

*NC: Can you go what into your mind when you're writing a song? Do you take ideas from the online feedback you can get instantly, or from a standpoint of your own ideas?*

MP: Me inside?

*NC: Yeah.*

MP: I think every song that I write is different. I have a different approach to every song. So sometimes I'll say, what can I say that will relate to everyone...or what can I relate to this group or this group of people, and sometimes I need to just vent, and write about me. And it's all about that beat, You hear that beat, and it's all about how I feel the song is gonna go.

*NC: Now what kind of things have you done to solidify your image in a real form?*

MP: By putting my stuff across the internet, we have access to contact concert halls and theaters and get their contact info and we can give them our music. They can say yeah come to us, or if that's not the kinda music but they lead us to who we can talk to.

MC: that's how we got wiz khalifa, ghostface, got some more concerts this summers I can't talk about yet.

*NC: (to MC) Ok now let's talk to you from the standpoint of a music executive, somebody who's involved in the creative and executive processes. Explain how you've seen the internet change the way Myles makes and shares music.*

MC: The internet's huge. Emails everyday with different producers, people to help get us shows, get Myles more fans. Twitter, people can see what stars are doing all the time if there sitting on their twitter like hey I'm eating a piece of cake. It keeps the fans connected. From my standpoint it makes it much easier for me to get shows, which he's starting to get a lot of...check him out, Myles P. He's the real deal.

NC: Yeah, so, what other avenues besides email are you using?

MC: Am I using? I'd have to say emails we put all his music out there, his contact info, my contact info...people can contact me, anything now. I'm getting phone calls every day about this kid, hey what are you doing, studio hookups, features. It's starting to roll.

NC: Now what do you foresee in the future for you and Myles P? As well as some thoughts about what you see for the future of music. First Myles...

MP: I definitely feel the internet is going to play a big role in expanding my fanbase and getting people who normally wouldn't go buy a cd to check it out. It's going to be big someday, you just know. I haven't had much negative energy towards me.

NC: There's a very low barrier to entry into the music game today. You can easily upload things using the internet. Some would say it weakens the talent pool. As someone who has a physical presence at shows, how would you say you differentiate yourself from others?

MP: Me personally I have a different sound. A lot of people who put things out there try to sound like other people, and they end up all sounding the same. I try and write my music from my head, not to sound like Drake, Wayne, Biggie. People notice that. Lots of people come to me and say you're really different I can relate. I know what youre saying and you say things differently than what everyone else says. That's because everyone else is trying to say it...like everyone else.

NC: So Mike, would you say that the internet has made it easier to tap into what people, college aged, and you use the internet to target towards them?

MC: I would say it's easier to promote. Say you hear a song, oh yeah so say you hear a song on the radio and you like it and you post it on Facebook like yeah that song's hot where'd it come from? Look up the lyrics, and bam bam bam, you found the song.

MP: It just connects everyone. It makes word of mouth faster. You might hear my song right now, and tell someone tomorrow verbally. But you can tell as many people as you want through the internet in seconds, it's incredible.

NC: Now where do you see the internet going, as someone who uses the internet everyday?

MC: I can see more people leaning towards the mixtape thing. Because the internet's so big, like back in the 90's with napster, people can just download it for free, not go to the stores. I can see like iTunes becoming big.

MP: Records are a thing of the past, 8-tracks are a thing of the past, even cassette tapes are going. CD's are going to be a thing of the past.

NC: Ehh, that could be true.

MP: You don't see anyone walking around with a CD player anymore...all iPods. You gotta shout out Steve Jobs on that. iTunes and iPods changed everything.

NC: Well I want to thank you guys for your time, good luck with the music.

MP: Thanks man.

MC: @mylesp1 on twitter!

### **Field Notes for Myles Interview**

I came into contact with Myles P through my own music connections. I knew he was a local rapper, and he was opening for big names. He also had quite a large following on Facebook, and when I did my background research found he was getting lots of plays online. We arranged for him to come to my studio for the interview.

When he came to my apartment he brought his manager, who handles a lot of the "branding" so to speak of his persona as a musician, however to me it appeared like they were in a hurry, and didn't give me much time.

Uses instant messenger still, didn't think that was still popular.

Loves the ease of the internet. He's smiling when he talks about having fans all over the world.

Hip hop lovers are always on the pulse of the music scene. Looking for what's new, what's hot.

He's very animated in front of the camera. Could be because he's a musician, however he doesn't have a performance background per say, very comfortable in front of the camera.

Myles is looking to get his music out there anyway he can. Seeking approval and advice to move forward with his music seems to drive the attitude.

Manager keeps interrupting the discussion, appears like they're very used to going everywhere and talking as a team, however he seems to be more involved in the communication online than Myles.

The internet opens up communication between these college kids and some of the top acts in music today.

When asked about how the internet connects to their audience, they continue to bring up the pass-along benefits the internet offers them. Word of mouth, word of mouth. So it would seem like the internet makes word of mouth easier...does that make these people lazy? Probably not, it'd cost lots of money to travel to big cities to get songs heard...

...and then if they even got to the city would you be able to look in the yellow pages for some of these big celebrities' numbers?