

Tschmuck, Peter. *The economics of music*. Agenda Publishing, 2017. 224p bibl index ISBN 9781911116073, \$70.00; ISBN 9781911116080 pbk, \$23.00; ISBN 9781911116097 ebook, \$23.00.

"The Economics of ...," a seemingly ubiquitous rhetorical vehicle to launch a new article, research contribution, or book, may include sports, crime, the environment, or parenting. Thus *The Economics of Music* is a logical kith and kin extension (as are *The Economics of Arms* and *The Economics of Airlines*, two more volumes in the "The Economics of Big Business" series). But then comes the fork in the road: Tschmuck's contribution is largely about the industry not the product, and thus his chapter stopping points—copyrights, publishing, sound recording, live music, the secondary markets (such as advertising and merchandising), labor markets, and the digital music business, as well as his granular attention to detail and endless data points and factoids, will limit his book's appeal. In addition, chapter 2, "Microeconomics of Music," would earn him an F in any decent economics course. The author is not an economist, and sometimes you do need a weatherman to tell you which way the wind is blowing. The economics of music is actually a fascinating topic, especially in our high-tech era, but *The Economics of Music* is largely a disappointment. Summing Up: Not recommended.