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MUS349 NO Music Business II
23 February 2021

Answers to First Question from Page 279 Dropbox

The textbook says that streaming often provides lower-quality audio than downloads, because “streaming parses and compresses content that is then transmitted independently in digital pieces—called packets—to receiver devices.” **However, I disagree.** Streaming doesn’t parse and compress content. Content is compressed before it is streamed. **The pre-streaming compression should be blamed for loss of quality, and not the streaming itself.** Streaming is just a method that parses data and sends it in packets: some data being **compressed, but uncompressed data can be streamed as well.** When you download any file from the Internet, it downloads in packets. If you seed a torrent, the seed uploads in packets. That being said, if you have a WAV file on a NAS server in your home, and open it up with your computer, you are streaming that file as you are playing it. Because the file is not on your computer. It is on the network attached server. People don’t consider it downloading, because nothing’s being downloaded to your computer’s storage. But packets are downloaded to the RAM to be played. There’s no quality loss from this type of streaming, as the audio is still in uncompressed WAV format. I think that, if we stop seeing streaming as a tool which compresses data (since it isn’t), and if we start seeing streaming as a method that transfers data in packets, both compressed and uncompressed, then we can start to re-introduce uncompressed audio into the world of streaming through Gigabit broadband and 5G cellular ultra-wideband technology.

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Financiers are attracted to the budding music streaming business because by funding projects with immediate liquidity they can grab a “bigger slice of the revenue pie.” This happens since the artist will agree since they need the cash help to get started, and the financier will earn as the artist earns. Even though it lacks profitability short-term, it reaps long-term yields for financiers as they are in a way “investing” in the music project of the artist. Financiers also make artists sign legally-binding contracts that force the artist to give a percentage of their earnings, sometimes for life. So even if financiers suffer from short-term non-profitability, the artist is guaranteed to make money doing what they love in the future, since it is what they love to do, and financiers will eventually get their money back.