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Music Publishing Copyright And Piracy In Victorian England

Michael Talbot



Music Publishing Copyright And Piracy In Victorian England:

Music Publishing, Copyright, and Piracy in Victorian England James Coover, 1985 *Music and Copyright* Lee Marshall, Simon Frith, 2013-09-05 Copyright lies at the very heart of the music business It determines how music is marketed artists are rewarded and all the uses to which their work is put And copyright claims and counter claims are the source of recurring conflict Who wrote what and when Who owns these sounds What are you allowed to do with them Disputes about copying and theft are becoming ever noisier with digital technology and the new possibilities of sampling and downloading and large scale piracy This book has been written to explain the copyright system to non legal specialists and to show why copyright issues are so fascinating and so important Copyright is analyzed as a matter of philosophy and economics as well as law It is approached from the contrasting perspectives of composers performers producers and bootleggers Copyright law is seen to be central to the relationship between the global entertainment industry and local musical practices The questions raised here are not just about music They concern the very meaning of intellectual property rights in the context of rapid global and technological change And they are not just about big business They impinge on all our lives On the Publishing and Dissemination of Music, 1500-1850 Hans Lenneberg, 2003 Here published for the first time is the final book written by the late Hans Lenneberg respected scholar and longtime head of the music library at the University of Chicago In it the author pursues the impact of printing technologies methods of distribution government regulations and evolving business practices as they affect music and musical life Written with insight and humor this book surveys a changing industry century by century pulling together information from many specialized studies and pointing out previously unnoticed trends and remaining puzzles *Music and Performance Culture in Nineteenth-Century Britain* Bennett Zon, 2016-04-29 Music and Performance Culture in Nineteenth Century Britain Essays in Honour of Nicholas Temperley is the first book to focus upon aspects of performance in the broader context of nineteenth century British musical culture In four Parts Musical Cultures Societies National Music and Methods this volume assesses the role music performance plays in articulating significant trends and currents of the cultural life of the period and includes articles on performance and individual instruments orchestral and choral ensembles church and synagogue music music societies cantatas vocal albums the middle class salon conducting church music and piano pedagogy An introduction explores Temperley s vast contribution to musicology highlighting his seminal importance in creating the field of nineteenth century British music studies and a bibliography provides an up to date list of his publications including books and monographs book chapters journal articles editions reviews critical editions arrangements and compositions Fittingly devoted to a significant element in Temperley s research this book provides scholars of all nineteenth century musical topics the opportunity to explore the richness of Britain s musical history Copyright Law and the Public Interest in the Nineteenth Century Isabella Alexander, 2010-03-03 Copyright law is commonly described as carrying out a balancing act between the interests of authors or owners and those of the public While

much academic work both historical and contemporary has been done on the authorship side of the equation this book examines the notion of public interest and the way that concepts of public interest and the rhetoric surrounding it have been involved in shaping the law of copyright While many histories of copyright focus on the eighteenth century this book's main concern is with the period after 1774 The nineteenth century was the period during which the boundaries of copyright as we know it today were drawn and ideas of public interest were integral to this process but in different and complex ways The book engages with this complexity by moving beyond debates about the appropriate duration of copyright and considers the development of other important features of copyright law such as the requirement of legal deposit the principle that some works will not be subject to copyright protection on the grounds of public interest and the law of infringement While the focus of the book is on literary copyright it also traces the expansion of copyright to cover new subject matters such as music dramatic works and lectures The book concludes by examining the making of the 1911 Imperial Copyright Act the statute upon which the law of copyright in Britain and in all former British colonies is based The history traced in this book has considerable relevance to debates over the scope of copyright law in the present day it emphasises the contingency and complexity of copyright law's development and current shape as well as encouraging a critical approach to the justifications for copyright law

The Routledge Handbook to Nineteenth-Century British Periodicals and Newspapers Andrew King, Alexis Easley, John Morton, 2016-09-01 The 2017 winner of the Robert and Vineta Colby Scholarly Book Prize Providing a comprehensive interdisciplinary examination of scholarship on nineteenth century British periodicals this volume surveys the current state of research and offers researchers an in depth examination of contemporary methodologies The impact of digital media and archives on the field informs all discussions of the print archive Contributors illustrate their arguments with examples and contextualize their topics within broader areas of study while also reflecting on how the study of periodicals may evolve in the future The Handbook will serve as a valuable resource for scholars and students of nineteenth century culture who are interested in issues of cultural formation transformation and transmission in a developing industrial and globalizing age as well as those whose research focuses on the bibliographical and the micro case study In addition to rendering a comprehensive review and critique of current research on nineteenth century British periodicals the Handbook suggests new avenues for research in the twenty first century This volume's 30 chapters deal with practically every aspect of periodical research and with the specific topics and audiences the 19th century periodical press addressed It also covers matters such as digitization that did not exist or were in early development a generation ago In addition to the essays readers will find 50 illustrations 54 pages of bibliography and a chronology of the periodical press This book gives seemingly endless insights into the ways periodicals and newspapers influenced and reflected 19th century culture It not only makes readers aware of problems involved in interpreting the history of the press but also offers suggestions for ways of untangling them and points the direction for future research It will be a valuable resource for readers with interests in almost any aspect of

19th century Britain Summing Up Highly recommended J D Vann University of North Texas in CHOICE **Victorian Britain (Routledge Revivals)** Sally Mitchell,2012-08-06 First published in 1988 this encyclopedia serves as an overview and point of entry to the complex interdisciplinary field of Victorian studies The signed articles which cover persons events institutions topics groups and artefacts in Great Britain between 1837 and 1901 have been written by authorities in the field and contain bibliographies to provide guidelines for further research The work is intended for undergraduates and the general reader and also as a starting point for graduates who wish to explore new fields **Roman Catholic Church Music in England, 1791-1914: A Handmaid of the Liturgy?** Dr T E Muir,2013-01-28 Roman Catholic church music in England served the needs of a vigorous vibrant and multi faceted community that grew from about 70 000 to 1 7 million people during the long nineteenth century Contemporary literature of all kinds abounds along with numerous collections of sheet music some running to hundreds occasionally even thousands of separate pieces many of which have since been forgotten Apart from compositions in the latest Classical Viennese styles and their successors much of the music performed constituted a revival or imitation of older musical genres especially plainchant and Renaissance Polyphony Furthermore many pieces that had originally been intended to be performed by professional musicians for the benefit of privileged royal aristocratic or high ecclesiastical elites were repackaged for rendition by amateurs before largely working or lower middle class congregations many of them Irish However outside Catholic circles little attention has been paid to this subject Consequently the achievements and widespread popularity of many composers such as Joseph Egbert Turner Henry George Nixon or John Richardson within the English Catholic community have passed largely unnoticed Worse still much of the evidence is rapidly disappearing partly because it no longer seems relevant to the needs of the modern Catholic Church in England This book provides a framework of the main aspects of Catholic church music in this period showing how and why it developed in the way it did Dr Muir sets the music in its historical liturgical and legal context pointing to the ways in which the music itself can be used as evidence to throw light on the changing character of English Catholicism As a result the book will appeal not only to scholars and students working in the field but also to church musicians liturgists historians ecclesiastics and other interested Catholic and non Catholic parties **The Business of Music** Michael Talbot,2002-01-01 Is business for music a regrettable necessity or a spur to creativity In the 11 essays in this text the authors wrestle with this question from the perspective of their chosen area of research **Copyright and the Challenge of the New** Brad Sherman,Leanne Wiseman,2012-08-01 Copyright is not as is often thought something that is periodically extended to cover a new field or medium rather copyright redefines itself whenever its efficacy is challenged While many factors have contributed to this process the most consistent has been the challenges created by new technologies The contributing authors build upon this insight to show that copyright law is and has always been a creature of technology Each chapter focuses on a specific technology or group of technologies photography telegraphy the phonogram radio film the photocopier

the tape player television and computer programs emphasizing the changes that each technology instigated and the challenges and opportunities it created Perhaps the most profound insight of this extraordinary book is the authors claim ably supported in a series of intriguing chapters that the way the law responds and reacts to new technologies is always mediated by the political social economic and cultural environment in which the interaction occurs For example these chapters describe and explain how statutory schemes of remuneration arose from failures to effectively police new forms of piracy persistent litigation and lobbying by copyright owners forces legislatures and courts to devise new laws content e g sporting events generates new rules of access to broadcasts and fair copying e g by libraries is the necessary exception that proves the rule As well as providing insight into the ways that copyright law interacted with old technologies when they were new the book also offers important insights into problems and issues currently confronting copyright law and policy such as the appropriate scope of copyright and the relation between copyright and the public interest With the broad perspectives opened by these essays academics practitioners and policymakers in the field will find themselves well equipped to deal with the problems that will inevitably be created by technologies in the future

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