



Music Copyright

Expression
Copyright

Eric E. Johnson

ericejohnson.com

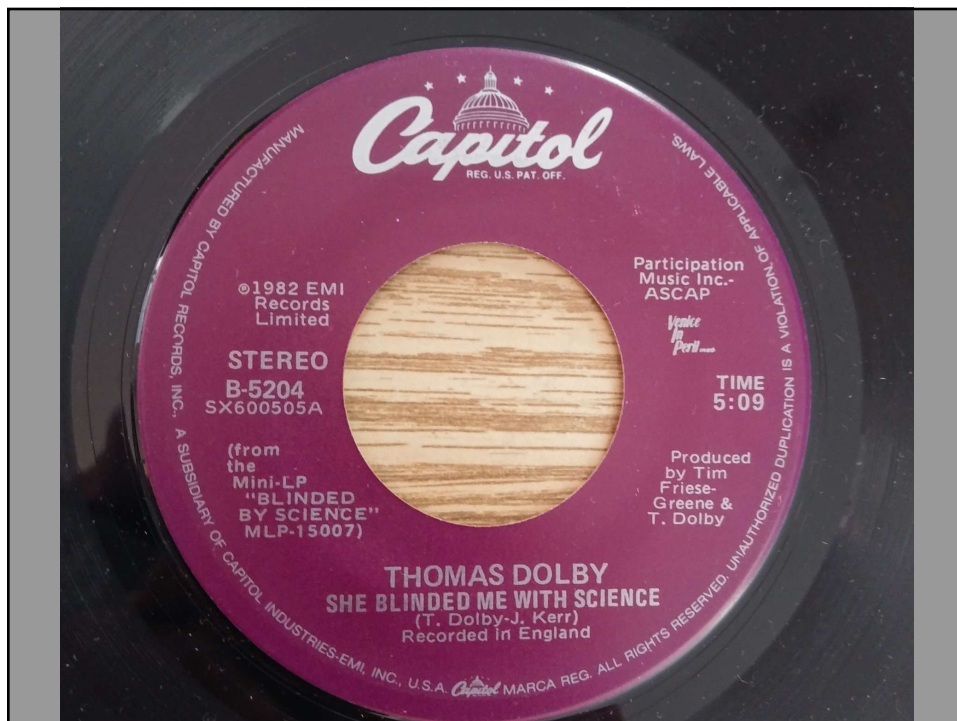


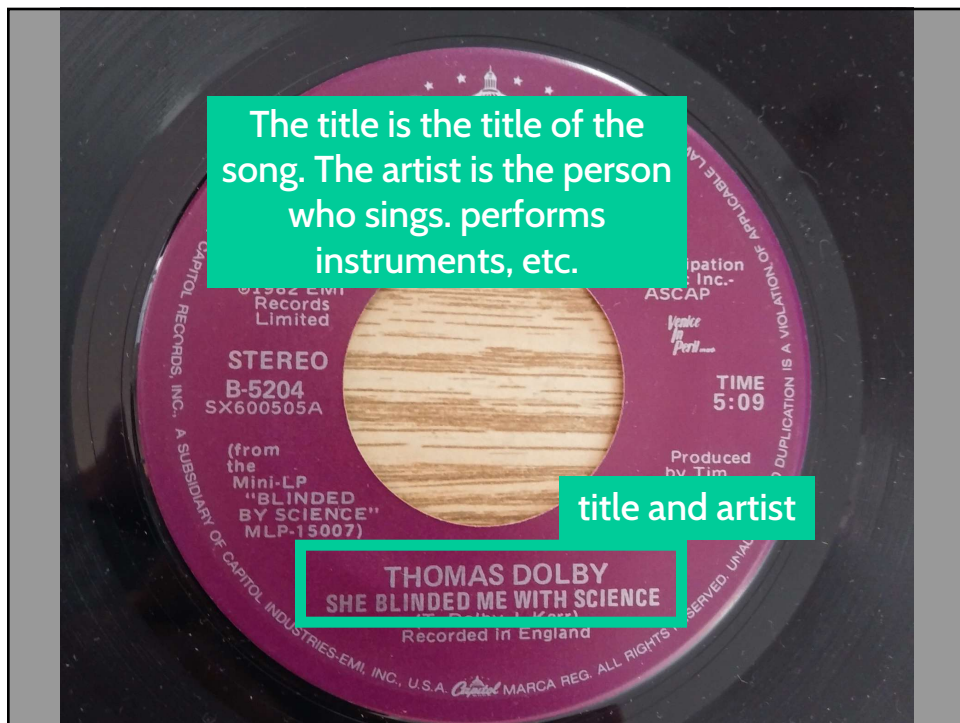
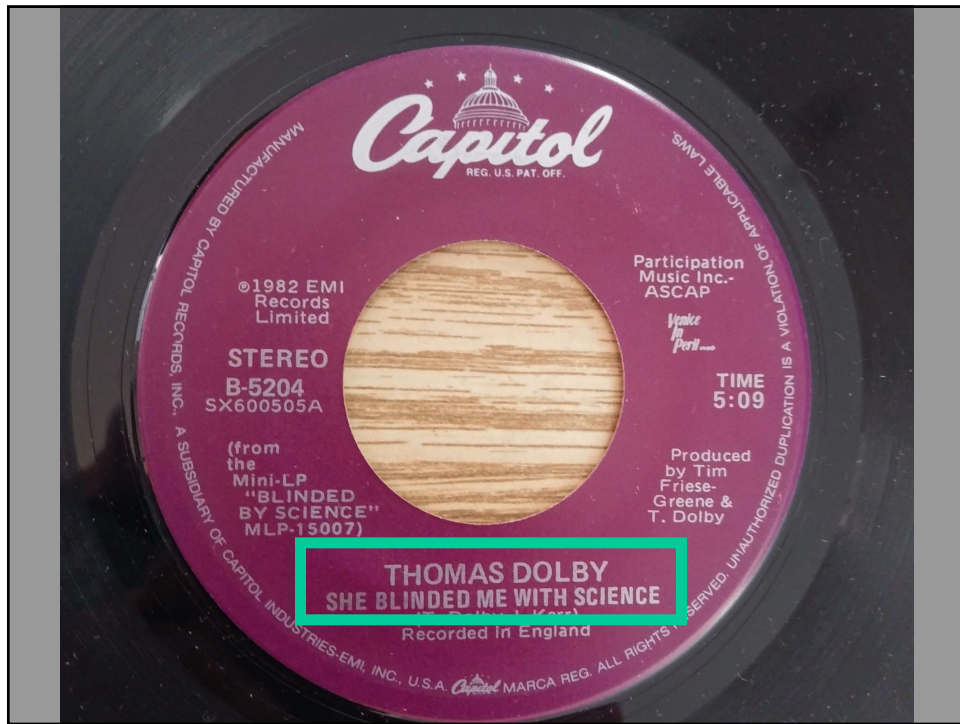
Konomark
Most rights sharable

Separate copyright interests:

- Soundrecording ℙ
- Musical composition ©

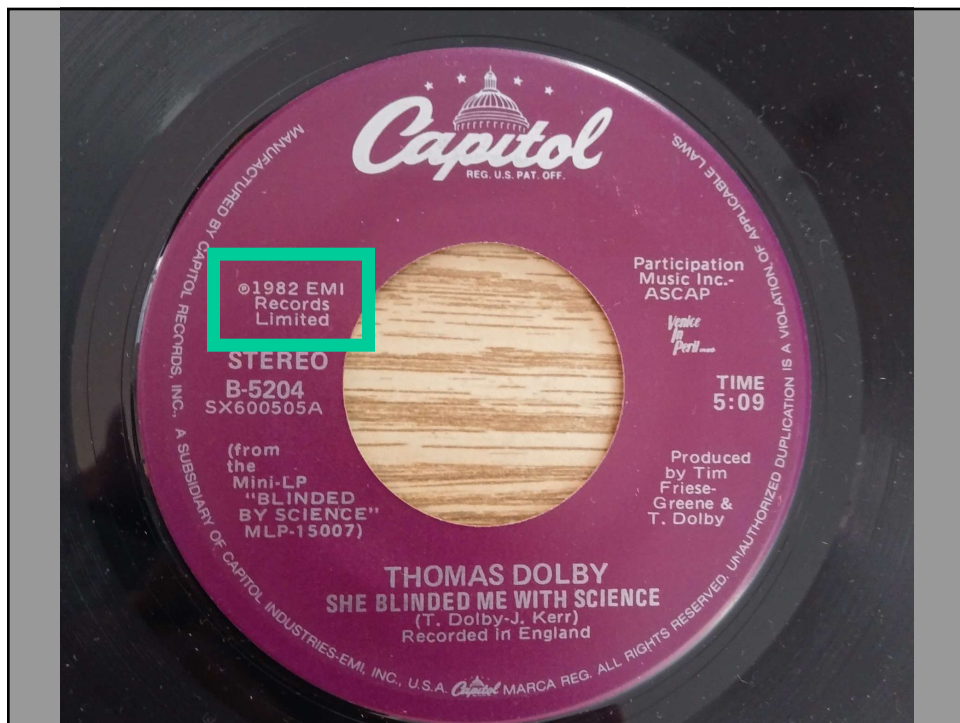
Let's look at some records ...

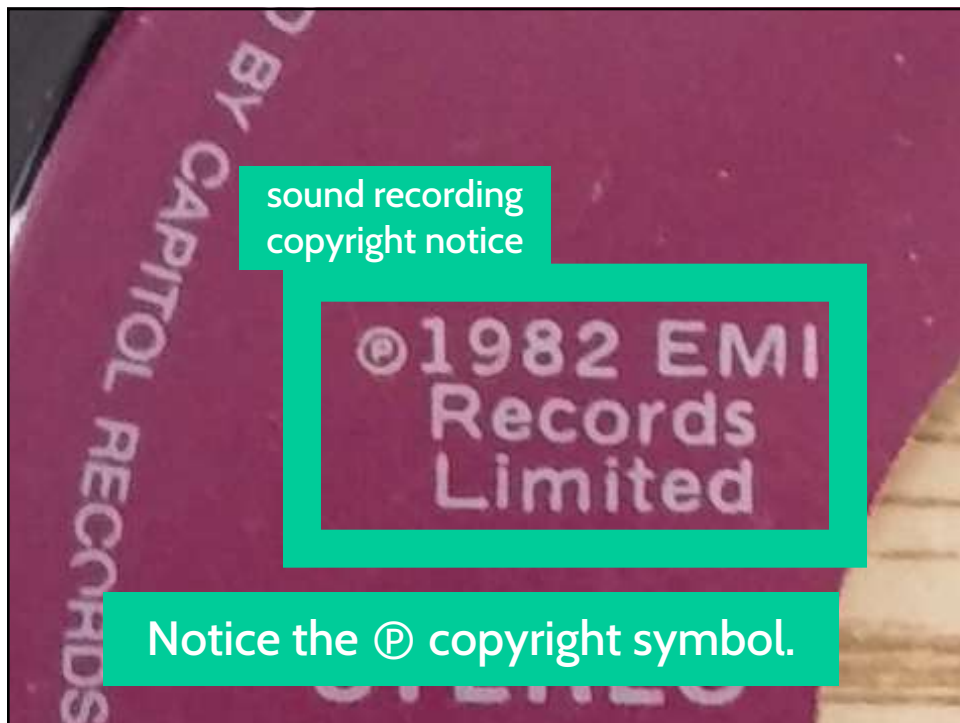


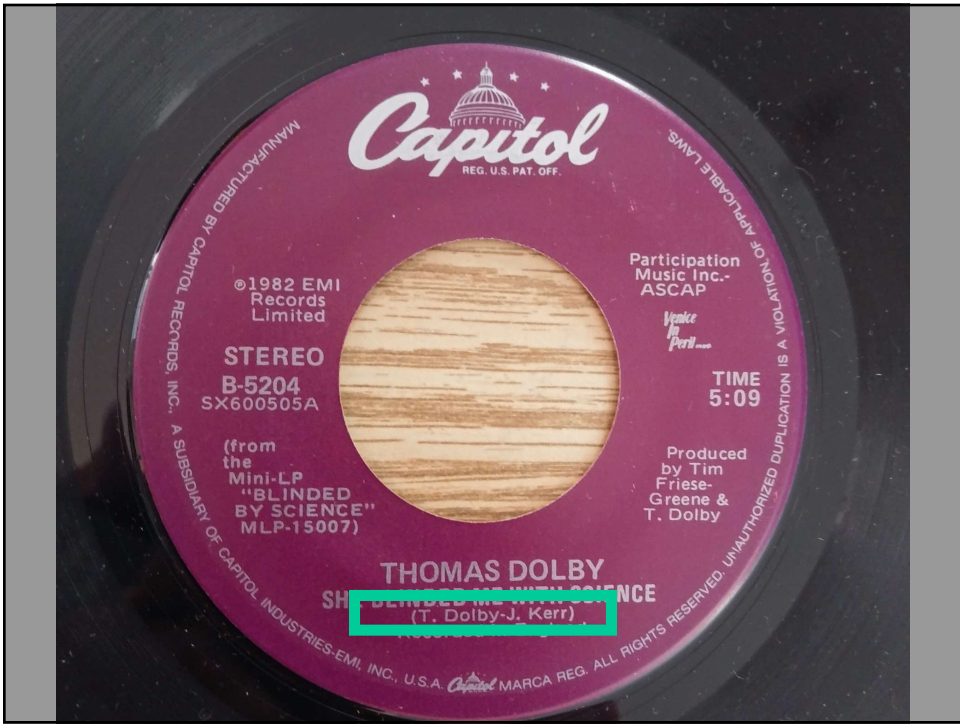
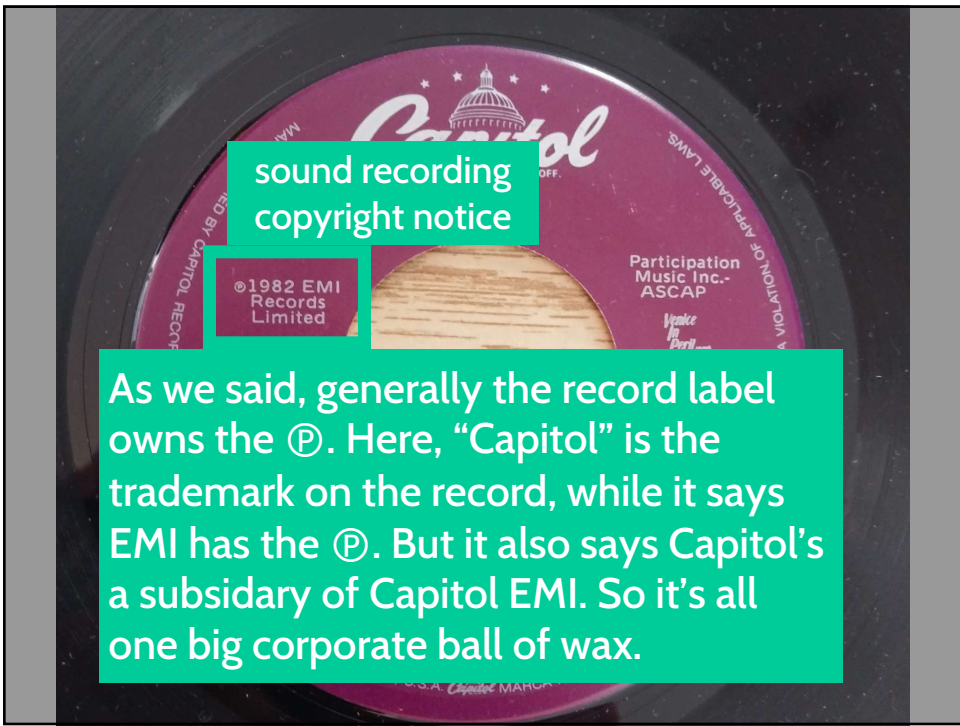


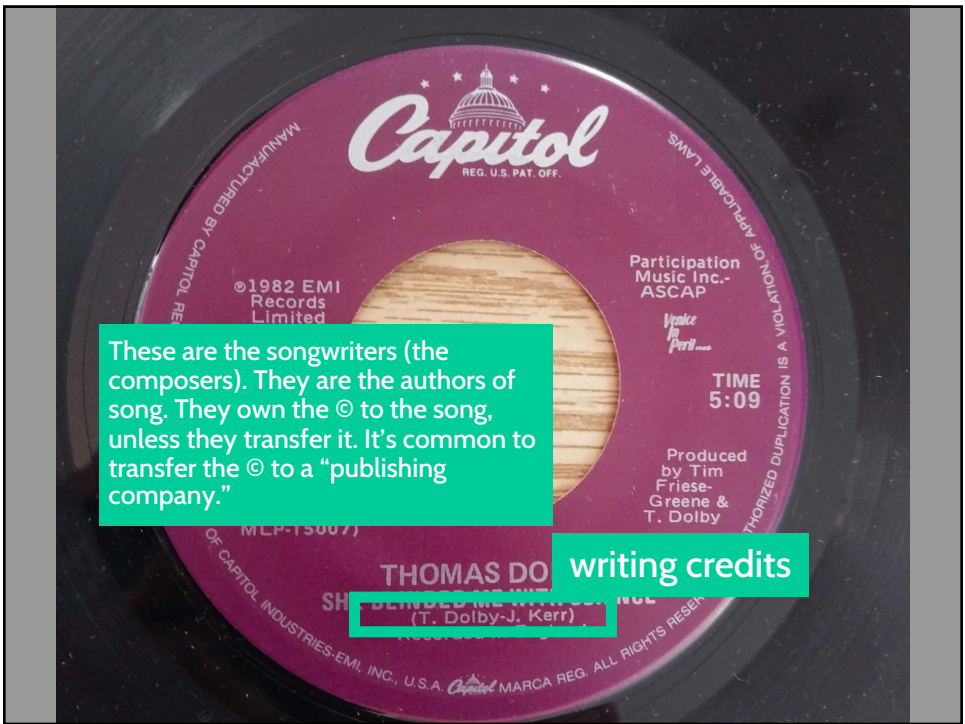












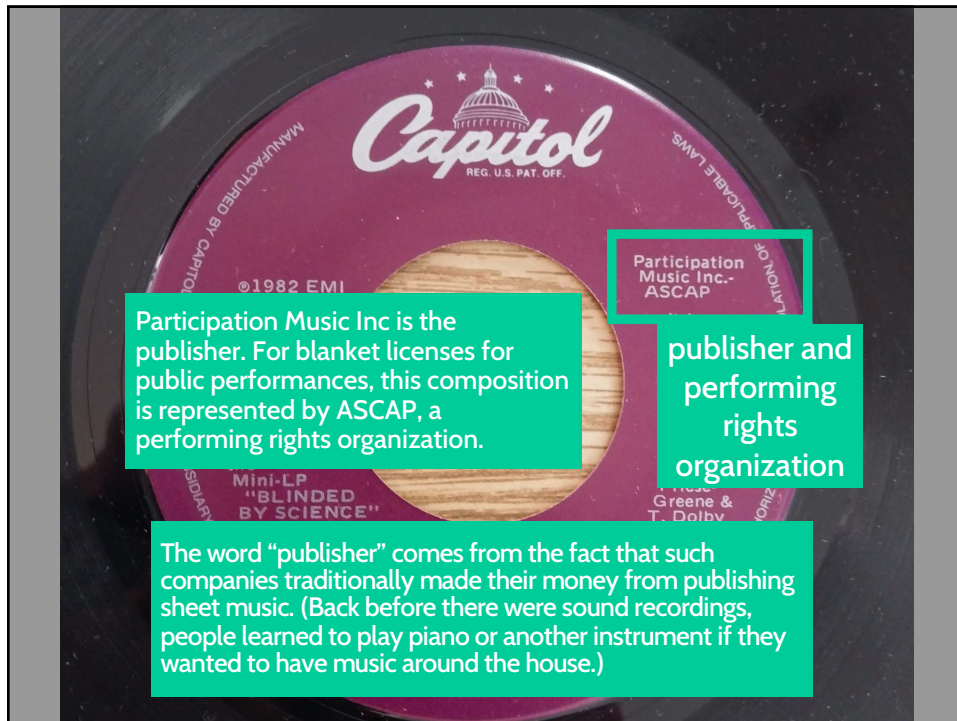
These are the songwriters (the composers). They are the authors of song. They own the © to the song, unless they transfer it. It's common to transfer the © to a "publishing company."

writing credits

(T. Dolby-J. Kerr)



Participation Music Inc.-ASCAP



THOMAS DOLBY
SHE BLINDED ME WITH SCIENCE
 Words and Music by THOMAS DOLBY ROBERTSON and JONATHAN KERR

Funk Rock
N.C.


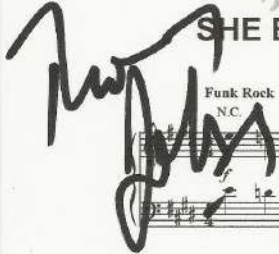
It's go - as - ty in mo - sies. She turned her sci - ence
 eyes _ to me, as deep as an - y o - cean.
 as sweet as an - y bar - so - ny. Mmm, let the blind - ed me with

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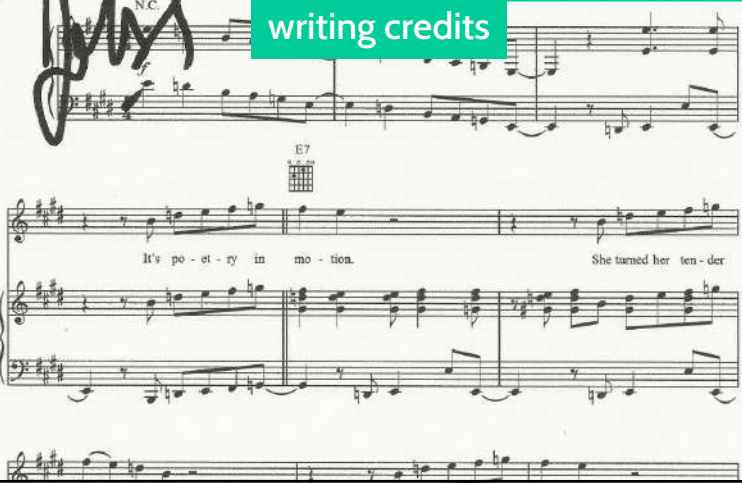

It's po - et - ry in mo - tion. She turned her ten - der

THOMAS DOLBY
SHE BLINDED ME WITH SCIENCE

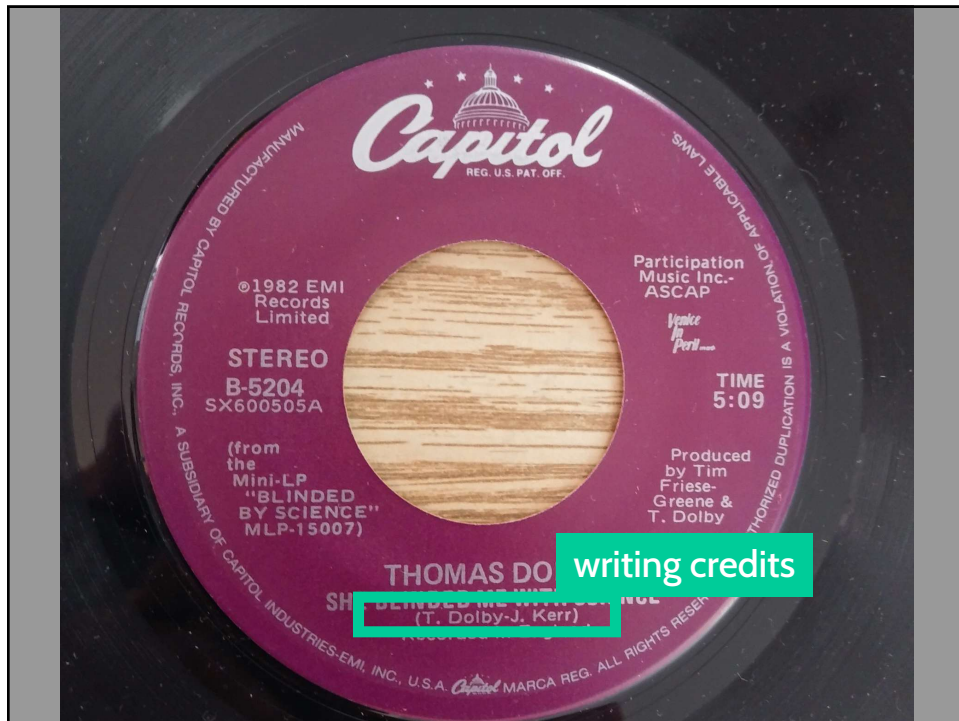
Words and Music by THOMAS DOLBY ROBERTSON
and JONATHAN KERR

Funk Rock
N.C.

writing credits



It's po - et - ry in mo - tion. She turned her ten - der



17 U.S.C. § 106

Subject to sections 107 through 122, the owner of copyright under this title has the exclusive rights to do and to authorize any of the following:

- (1) to **reproduce** the copyrighted work in copies or phonorecords;
- (2) to **prepare derivative works** based upon the copyrighted work;
- (3) to **distribute** copies or phonorecords of the copyrighted work to the public by sale or other transfer of ownership, or by rental, lease, or lending;
- (4) in the case of literary, musical, dramatic, and choreographic works, pantomimes, and motion pictures and other audiovisual works, to **perform** the copyrighted work **publicly**;
- (5) in the case of literary, musical, dramatic, and choreographic works, pantomimes, and pictorial, graphic, or sculptural works, including the individual images of a motion picture or other audiovisual work, to **display** the copyrighted work **publicly**; and
- (6) in the case of sound recordings, to **perform** the copyrighted work **publicly by means of a digital audio transmission**.

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Reproduction, preparing derivative works, distribution—all of this is the same for compositions and sound recordings.

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Subject
title has

For the public performance right, things are different:

- (1) to **re**
- (2) to **pr**
- (3) to **di**
public b
lending;

- Compositions have the public performance right generally.
- Sound recordings only have it for digital audio transmission.

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Beethoven's 9th Symphony, composed and first performed 1824



Released 1980 on Deutsche Grammophon label

If I play this recording over loudspeakers to 100,000 people in a stadium—and assuming I have no licenses at all—do I have any copyright infringement liability?



If I play this recording over loudspeakers to 100,000 people in a stadium—and assuming I have no licenses at all—do I have any copyright infringement liability?



No.
I'm completely in the clear.
Why?

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No.

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Why?

There's no composition ©, because coming from 1824, the composition is in the public domain.

And there's no public performance right for a sound recording © (except for digital audio transmission, which I didn't do).