

MUSIC AND COPYRIGHT MUS 168/262G

Suggested Further Reading

(★ indicates level of accessibility, 1 star being most accessible, 5 stars being most challenging)

WEEK ONE

Jacques Attali. 1985. "Representing." In *Noise: The Political Economy of Music*. Pp. 46-86. Minneapolis: University of Minnesota Press. ★ ★ ★ ★

L. E. Berk. 1970. *Legal Protection for the Creative Musician*. Boston: Berklee Press. ★ ★

Ronald V. Bettig. 1996. "Critical Perspectives on the History and Philosophy of Copyright." In *Copyrighting Culture: The Political Economy of Intellectual Property*. Pp. 9-32. Boulder, CO: Westview Press. ★ ★ ★

Michael Chanan. 1994. "Prologue: The Puzzle of Music," and "Music Becomes a Commodity." In *Musica Practica: The Social Practice of Western Music from Gregorian Chant to Postmodernism*. Pp. 1-19, 111-137. London: Verso. ★ ★ ★

John Coover. 1985. *Music Publishing, Copyright and Piracy in Victorian England*. London: Mansell Publishing. ★ ★

Catherine S. Fowler. 1993. "Intellectual Property Rights: Some Considerations for the AAA." *Anthropology Newsletter* May:32. ★ ★ ★

Simon Frith. 1987. "Copyright and the Music Business." *Popular Music* 7(1):57-75. ★ ★ ★

Simon Frith, ed. 1993. *Music and Copyright*. Edinburgh: Edinburgh University Press. (Simon Frith, ed. forthcoming 2004. *Music and Copyright*. Edinburgh: Edinburgh University Press.) The first of these is out of print. I will place sections of it on reserve. ★ ★ ★

Jane Gaines. 1991. Chapter One: "On Likeness: The Law." *Contested Culture: The Image, The Voice, and the Law*. Pp. 1-41. Chapel Hill: University of North Carolina Press. ★ ★ ★ ★

Stuart Hall. 1997. "Discourse, power and the subject." In *Representation: Cultural Representations and Signifying Practices*. Stuart Hall, ed. Pp. 41-51. London: Sage and The Open University. ★ ★

Steve Jones. 1993. "Who Fought the Law? The American Music Industry and the Global Popular Music Market." In *Rock and Popular Music: Politics, Policies, Institutions*. Tony Bennett, Simon Frith, Lawrence Grossberg, John Shepherd, and Graeme Turner, eds. Pp. 83-95. London: Routledge. ★ ★ ★

Benjamin Kaplan. 1967. *An Unhurried View of Copyright*. New York: Columbia University Press. ★ ★

Dave Laing. 1988. "Call and Response: On Simon Frith's 'Copyright and the Music Business'." *Popular Music* 7(3):337-338. ★ ★ ★

Alan Peacock and Ronald Weir. 1975. *The Composer in the Marketplace*. London: Faber Music. ★ ★

John Ryan. 1985. Chapter II: "Establishing a Domain: ASCAP's Early Years." *The Production of Culture in the Music Industry - the ASCAP-BMI Controversy*. Pp. 11-30. Lanham: University Press of America. ★ ★

Edward Samuels. 2000. Chapter Two: "Music and Sound Recordings." In *The Illustrated Story of Copyright*. Pp. 31-55. New York: Thomas Dunne Books. ★ ★

Alfred J. Sciarrino. 1996. *The Law and Rock 'n' Roll*. New York: McGraw-Hill. Out of print. You might be able to get it on interlibrary loan if you are really interested. ★ ★ ★

Brad Sherman. 1997. "Remembering and Forgetting: The Birth of Modern Copyright Law." In *Comparing Legal Cultures*. David Nelkin, ed. Pp. 237-266. Aldershot: Dartmouth Press. ★ ★ ★

Brad Sherman and Lionel Bently. 1999. *The Making of Modern Intellectual Property Law*. Cambridge: Cambridge University Press. ★ ★ ★

Denis Thomas. 1967. *Copyright and the Creative Artist: The Protection of Intellectual Property with Special Reference to Music*. London: Institute of Economic Affairs. ★ ★

Siva Vaidyanathan. 2001. "Hep Cats and Copy Cats: American Music Challenges the Copyright Tradition." In *Copyrights and Copywrongs: the rise of intellectual property and how it threatens creativity*. Pp. 117-148. New York University: New York University Press. ★ ★ ★

WEEK 2

Arjun Appadurai. 1986. "Introduction: commodities and the politics of value." In *The Social Life of Things: Commodities in Cultural Perspective*. Arjun Appadurai, ed. Pp. 3-63. Cambridge: Cambridge University Press. ★ ★ ★ ★

Roland Barthes. 1973. "Myth Today." In *Mythologies*. Pp. 109-159. London: Paladin. ★ ★ ★ ★

Howard S. Becker. 1982. *Art Worlds*. Berkeley: University of California Press. ★ ★ ★

Norman Bryson. 1983. "The Natural Attitude." In *Vision and Painting: The Logic of the Gaze*. Pp. 1-11. New Haven: Yale University Press. ★ ★ ★ ★

Michael Chanan. 1994. "Prologue: The Puzzle of Music," and "Music Becomes a Commodity." In *Musica Practica: The Social Practice of Western Music from Gregorian Chant to Postmodernism*. Pp. 1-19, 111-137. London: Verso. ★ ★ ★

Charles Keil. 2001. "They Want the Music But They Don't Want the People." Paper for SUNTA Panel, Washington DC, November 30. ★ ★ ★

T. J. Jackson Lears. 1985. "The Concept of Cultural Hegemony: Problems and Possibilities." *The American Historical Review* 90(3):567-593 (available on JSTOR) ★ ★ ★ ★

Richard Leppert. 1995. "Social Order and the Domestic Consumption of Music: the politics of sound in the policing of gender construction in eighteenth-century England." In *Consumption of Culture, 1600-1800: Image, Object, Text*. Ann Bermingham and John Brewer, eds. Pp.514-534. London: Routledge. ★ ★ ★

Robin Maconie. 1990. Chapters 2 and 3. *The Concept of Music*. Oxford: Clarendon Press. ★ ★

Krister Malm. 1993. "Music on the Move: Traditions and Mass Media." *Ethnomusicology* 37(3):339-352. ★ ★ ★

Keith Negus. 1992. *Producing Pop: Culture and Conflict in the Popular Music Industry*. London: Edward Arnold. ★ ★

Keith Negus. 1999. *Music Genres and Corporate Cultures*. London: Routledge. ★ ★ ★

F. David Peat. 2002. "Introduction." *From Certainty to Uncertainty: The Story of Science and Ideas in the Twentieth Century*. Washington DC: Joseph Henry Press. ★ ★
<http://www.nap.edu/books/0309076412/html/>

Barry Sandywell. 1999. "Specular Grammar: The Visual Rhetoric of Modernity." In *Interpreting Visual Culture: Explorations in the Hermeneutics of the Visual*. Ian Heywood and Barry Sandywell, eds. Pp. 30-56. London: Routledge. ★ ★ ★ ★

Anthony Seeger. 2001. "Changing Lives with Recorded Sound: Recordings and Profound Musical Experiences." *College Music Symposium* 42:1-8. ★ ★ ★

Christopher Small. 1998. "Music and Musicking." In *Musicking: The Meanings of Performing and Listening*. Pp. 1-18. Hanover: Wesleyan University Press. ★ ★ ★

WEEK 3

Jacques Attali. 1985. "Representing." In *Noise: The Political Economy of Music*. Pp. 46-86. Minneapolis: University of Minnesota Press. ★ ★ ★ ★

J. M. Balkin. 1991. "Ideology as Constraint." *Stanford Law Review* 43:1133-1169. ★ ★ ★ ★ ★

Ronald V. Bettig. 1996. "Critical Perspectives on the History and Philosophy of Copyright." In *Copyrighting Culture: The Political Economy of Intellectual Property*. Pp. 9-32. Boulder, CO: Westview Press. ★ ★ ★

James Boyle. 1985. "The Politics of Reason: Critical Legal Theory and Local Social Thought." *University of Pennsylvania Law Review* (April). ★ ★ ★ ★ ★
<http://www.wcl.american.edu/pub/faculty/boyle/politics.htm>.

James Boyle. 1996. *Shamans, Software and Spleens*. Cambridge, MA: Harvard University Press. ★ ★ ★

Rosemary J. Coombe. 1998. "Contingent Articulations: A Critical Cultural Studies of Law." In *Law in the Domains of Culture*. Austin Sarat and Thomas R. Kearns, eds. Pp. 21-64. Ann Arbor: The University of Michigan Press. ★ ★ ★ ★

Roger Cotterrell. 1984. "Introduction: Theory and Method in the Study of Law," and "The Acceptance and Legitimacy of Law." In *The Sociology of Law: An Introduction*. Pp. 1-16, 146-187. London: Butterworths. ★ ★ ★

Roger Cotterrell. 1995. "Sociological Perspectives on Legal Closure." In *Law's Community: Legal Theory in Sociological Perspective*. Pp. 91-110. Oxford: Clarendon Press. ★ ★ ★

Cyril Ehrlich. 1989. "Beginning." In *Harmonious Alliance: A History of the Performing Right Society*. Pp. 1-21. Oxford: Oxford University Press. ★ ★

Peter Goodrich, Coastas Douzinas and Yifat Hachamovitch. 1994. "Introduction: Politics, ethics and the legality of the contingent." In *Politics, Postmodernity and Critical Legal Studies: The Legality of the Contingent*. Coastas Douzinas, Peter Goodrich, and Yifat Hachamovitch, eds. Pp. 1-31. London: Routledge. ★ ★ ★ ★

Alan Hunt. 1987. "The Critique of Law: What is 'Critical' about Critical Legal Theory?" In *Critical Legal Studies*. Peter Fitzpatrick and Alan Hunt, eds. Pp. 5-19. Oxford: Blackwell. ★ ★ ★

Allan C. Hutchinson. 1989. "Introduction." In *Critical Legal Studies*. Allan C. Hutchinson, ed. Pp. 1-11. Totowa, NJ: Rowman and Littlefield. ★ ★ ★

Peter Jaszi. 1991. "Towards a Theory of Copyright: The Metamorphoses of "Authorship"." *Duke Law Journal* **** 455-502. ★ ★ ★

Mark Kelman. 1989. "Trashing." In *Critical Legal Studies*. Allan C. Hutchinson, ed. Pp. 209-225. Totowa, NJ: Rowman and Littlefield. ★ ★ ★

Calvin G. Normore. 1997. "Philosophy of Law." In *The Philosophy of the English Speaking World in the Twentieth Century. Part II, Meaning, Knowledge, and Value*. John V. Canfield, ed. Pp. 342-363. New York: Routledge. ★ ★ ★ ★

Austin Sarat and Thomas R. Kearns. 1998. "The Cultural Lives of Law." In *Law in the Domains of Culture*. Austin Sarat and Thomas R. Kearns, eds. Pp. 1-20. Ann Arbor: The University of Michigan Press. ★ ★ ★ ★

Gerald Turkel. 1990. "Michel Foucault: Law, Power, and Knowledge." *Journal of Law and Society* 17(2):170-193. ★ ★ ★ ★

WEEK 4

Erich Auerbach. 1953. *Mimesis: The Representation of Reality in Western Literature*. Willard R. Trask, transl. Princeton, NJ: Princeton University Press. ★ ★ ★ ★

James Boyle. 1997. "The Relations of Reproduction." ★ ★ ★
<http://www.wcl.american.edu/pub/faculty/boyle/tlscopy.htm>

Stephen B. Brush. 1993. "Indigenous Knowledge of Biological Resources and Intellectual Property Rights: The Role of Anthropology." *American Anthropologist* 95(3):653-686. ★ ★ ★

Norman Bryson. 1983. "The Essential Copy." In *Vision and Painting: The Logic of the Gaze*. Pp. 12-35. New Haven: Yale University Press. ★ ★ ★ ★

Michael Cahn. 1984. "Subversive Mimesis: Theodor W. Adorno and the Modern Impasse of Critique." In *Mimesis in Contemporary Theory: An Interdisciplinary Approach Vol 1: The Literary and Philosophical Debate*. Mihai Spariosu, ed. Pp. 27-64. Philadelphia: John Benjamins. ★ ★ ★ ★ ★

Rosemary J. Coombe. 1998. "Objects of Property and Subjects of Politics." In *The Cultural Life of Intellectual Properties: Authorship, Appropriation, and the Law*. Pp. 41-87. Durham: Duke University Press. ★ ★ ★ ★

Elin Diamond. 1997. "Unmaking Mimesis." In *Unmaking Mimesis: Essays on Feminism and Theater*. Pp. 3-42. New York: Routledge. ★ ★ ★ ★

William Dibble. 1994. "Justifying Intellectual Property." *Jurisprudence Review* 74-86. ★ ★ ★

Jane Gaines. 1999. "Political Mimesis." In *Collecting Visible Evidence*. Jane Gaines and Michael Renov, eds. Pp. 89-90. Minneapolis: University of Minnesota Press. ★ ★ ★ ★

Gunter Gebauer and Christoph Wulf. 1996. "Mimesis as Imitation, the Production of Appearances, and Fiction." In *Mimesis: Culture - Art - Society*. Don Reneau, transl. Berkeley: University of California Press. ★ ★ ★ ★

Paul Goldstein. 1991. "Copyright." *Journal of the Copyright Society of the USA* 38(1):109-122. ★ ★ ★

C. M. Hann. 1998. "Introduction: the embeddedness of property." In *Property Relations: Renewing the Anthropological Tradition*. C. M. Hann, ed. Pp. 1-47. Cambridge: Cambridge University Press. ★ ★ ★

C. B. MacPherson. 1962. *The Political Theory of Possessive Individualism: Hobbes to Locke*. Oxford: Clarendon Press. ★ ★ ★

Donald N. McCloskey. 1984. "The Rhetoric of Economics." In *The Philosophy of Economics*. Daniel M. Hausman, ed. Pp. 395-445. Cambridge: Cambridge University Press. Originally published in 1983 in *Journal of Economic Literature* 21(2):481-517. ★ ★ ★

Donald N. McCloskey. 1986. *The Rhetoric of Economics*. Madison: Harvester Press. ★ ★ ★

Donald N. McCloskey. 1994. *Knowledge and Persuasion in Economics*. Cambridge: Cambridge University Press. ★ ★ ★

Feilim O'Caomh. "Copyright, Trademarks and Licensing - The Facts." *MQ Music Quarterly: The IMRO Magazine*. 2003 4(2):12-13. ★

Brad Sherman and Lionel Bently. 1999. "Towards a property in intangibles." In *The Making of Modern Intellectual Property Law*. Pp. 9-59. Cambridge: Cambridge University Press. ★ ★ ★

Joseph William Singer. 2000. "Property and Social Relations: From Title to Entitlement." In *Property and Values: Alternatives to Public and Private Ownership*. Charles Geisler and Gail Daneker, eds. Pp. 3-19. Washington DC: Island Press. ★ ★ ★

Mihai Spariosu. 1984. "Editor's Introduction." In *Mimesis in Contemporary Theory: An Interdisciplinary Approach Vol 1: The Literary and Philosophical Debate*. Mihai Spariosu, ed. Philadelphia: John Benjamins. ★ ★ ★ ★

Richard Rorty. 1979. "Introduction." In *Philosophy and the Mirror of Nature*. Pp. 3-13. Princeton: Princeton University Press. ★ ★ ★ ★

Marilyn Strathern. 1999. "What is Intellectual Property After?" In *Actor Network Theory and After*. John Law and John Hassard, eds. Pp. 156-180. Oxford: Blackwell. ★ ★ ★ ★

Kendall L. Walton. ????. "Objects of Representation." In *Mimesis As Make-Believe: On the Foundations of Representational Arts*. Pp. 106-137. Cambridge, MA: Harvard University Press. ★ ★ ★ ★

W. Luke Windsor. 1996. "Autonomy, Mimesis and Mechanical Reproduction in Contemporary Music." In *A Poetry of Reality: Composing with Recorded Sound*. K. Norman, ed. *Contemporary Music Review* 15(1-2):139-150. ★ ★ ★ ★

Richard Wolin. 1990. "Utopia, Mimesis, and Reconciliation: A Redemptive Critique of Adorno's *Aesthetic Theory*." *Representations* 32:33-49. ★ ★ ★ ★ ★

A. N. Yiannopoulos. 1983. "Property, Law of." In *The New Encyclopaedia Britannica*. Pp. 46-56. Vol. 15. Chicago: Encyclopaedia Britannica. ★ ★ ★

Bruce Ziff. 1996. Chapter 1: "The Nature of Property." In *Principles of Property Law*. Toronto: Thomson. ★ ★ ★

WEEK 5

Anne Barron. 1998. "No Other Law? Author-ity, Property and Aboriginal Art." In *Intellectual Property and Ethics*. Lionel Bently and Spyros M. Maniatis, eds. Pp. 37-88. London: Sweet and Maxwell. ★ ★ ★

Roland Barthes. 1995. "'The Death of the Author'." In *Authorship: From Plato to the Postmodern*. Seán Burke, ed. Pp. 125-130. Edinburgh: Edinburgh University Press. ★ ★ ★ ★

Seán Burke. 1995. *Authorship: From Plato to the Postmodern*. Edinburgh: Edinburgh University Press. ★ ★ ★

Roger Chartier. 1994. "Figures of the Author." In *Of Authors and Origins: Essays on Copyright Law*. Brad Sherman and Alain Strowel, eds. Pp. 7-22. Oxford: Clarendon Press. ★ ★ ★

Steven Connor. 1989. "Postmodern Performance." *Postmodernist Culture: An Introduction to Theories of the Contemporary*. Pp. 132-157. Oxford: Blackwell. ★ ★ ★ ★

Tia DeNora. 1995. *Beethoven and the Construction of Genius: Musical Politics in Vienna, 1792-1803*. Berkeley: University of California Press. ★ ★ ★

Jacques Derrida. 1973. *Speech and Phenomena, and Other Essays on Husserl's Theory of Signs*. Evanston: Northwestern University Press. ★ ★ ★ ★ ★

Hanns Eisler. 1996. "Some Remarks on the Situation of the Modern Composer." In *The Twentieth Century Performance Reader*. M. Huxley and N. Witts, eds. Pp. 164-171. London: Routledge. ★ ★

Marianne Victorious Felton. 1978. "The Economics of the Creative Arts: The Case of the Composer." *Journal of Cultural Economics* 2(1):41-61. ★ ★

Michel Foucault. 1995. "from 'What Is an Author?'" In *Authorship: From Plato to the Postmodern*. Seán Burke, ed. Pp. 233-246. Edinburgh: Edinburgh University Press. ★ ★ ★ ★ ★

Jane Gaines. 1991. "On Likeness: The Law." *Contested Culture: The Image, The Voice, and the Law*. Pp. 1-41. Chapel Hill: University of North Carolina Press. ★ ★ ★ ★

- Jane C. Ginsburg. 1997. "Authors and Users in Copyright." *Journal of the Copyright Society of the USA* 45(1):1-20. ★ ★ ★
- Robert A. Gorman. 2001. "Copyright Courts and Aesthetic Judgements: Abuse or Necessity." *Columbia Journal of Law & the Arts* 25(1):1-89. ★ ★ ★
- Debora Halbert. 1999. "Authors in the Information Age." In *Intellectual Property in the Information Age*. Pp. 121-140. Westport, CT: Quorum. ★ ★ ★
- Marci A. Hamilton. 1994. "Appropriation Art and the Imminent Decline in Authorial Control Over Copyrighted Works." *Journal of the Copyright Society of the USA* 42:93-126. ★ ★ ★
- Peter Jaszi. 1994. "On The Author Effect: Contemporary Copyright and Collective Creativity." In *The Construction of Authorship: Textual Appropriation in Law and Literature*. M. Woodmansee and P. Jaszi, eds. Pp. 15-29. Durham: Duke University Press. ★ ★ ★
- Mark A. Lemley. 1997. "Romantic Authorship and the Rhetoric of Property." *Texas Law Review* 75:873ff. http://papers.ssrn.com/paper.taf?ABSTRACT_ID=44418 ★ ★ ★ ★
- Richard C. Littlefield. 1996. "The Silence of the Frames." *Music Theory Online* 2(1). <http://boethius.music.ucsb.edu/mto/issues/mto/96.2.1/mto.96.2.1.littlefield.html> ★ ★ ★ ★ ★
- Edward E. Lowinsky. 1973. "Musical Genius." In *Dictionary of the History of Ideas: Studies of Selected Pivotal Ideas*. Philip P. Wiener, ed. Pp. 312-326. New York: Charles Scribner's Sons. ★ ★ ★
- Françoise Meltzer. 1994. "Introduction." In *Hot Property: The Stakes and Claims of Literary Property*. Pp. 1-7. Chicago: University of Chicago Press. ★ ★ ★ ★
- Nancy K. Miller. 1995. "'Changing the Subject: Authorship, Writing and the Reader'." In *Authorship: From Plato to the Postmodern*. Seán Burke, ed. Pp. 193-211. Edinburgh: Edinburgh University Press. ★ ★ ★ ★
- Dennison Nash. 1961. "The Role of the Composer (Part I)." *Ethnomusicology* 5(2):81-94. (Part II?) ★ ★
- Molly Nesbit. 1995. "'What Was an Author?'" In *Authorship: From Plato to the Postmodern*. Seán Burke, ed. Pp. 247-262. Edinburgh: Edinburgh University Press. ★ ★ ★
- Donald E. Pease. 1995. "'Author'." In *Authorship: From Plato to the Postmodern*. Seán Burke, ed. Pp. 263-276. Edinburgh: Edinburgh University Press. ★ ★ ★
- Griselda Pollock. 1996. "Art, Art School, Culture: Individualism after the death of the artist." In *The Block Reader of Visual Culture*. Pp. 50-???. London: Routledge. ★ ★ ★ ★
- Mark Rose. 1993. "The Question of Literary Property." In *Authors and Owners: The Invention of Copyright*. Pp. 1-8. Cambridge, MA: Harvard University Press. ★ ★
- Mark Rose. 1994. "The Author as Proprietor: Donaldson v. Becket and the Genealogy of Modern Authorship." In *Of Authors and Origins: Essays on Copyright Law*. Brad Sherman and Alain Strowel, eds. Pp. 23-55. Oxford: Clarendon Press. ★ ★ ★

Robert Saxton. 1998. "The Process of Composition from Detection to Confection." In *Composition -Performance - Reception: studies in the creative process in music*. Wyndham Thomas, ed. Pp. 1-16. Aldershot: Ashgate Publishing. ★ ★

J. L. Shanahan. 1978. "The Consumption of Music: Integrating Aesthetics and Economics." *Journal of Cultural Economics* 2(2):13-26. ★ ★

Brad Sherman. 1995. "Appropriating The Postmodern: Copyright and the Challenge of the New." *Social and Legal Studies* 4:31-54. ★ ★ ★ ★

Wyndham Thomas. 1998. "Composing, Arranging and Editing: A Historical Survey." In *Composition -Performance - Reception: studies in the creative process in music*. Wyndham Thomas, ed. Pp. 35-52. Aldershot: Ashgate Publishing. ★ ★

Jason Toynbee. 2001. *Creating Problems: Social Authorship, Copyright and the Production of Culture*. Pavis Papers in Social and Cultural Research No. 3. Milton Keynes: The Open University. ★ ★ ★ ★ ★

Rudolf Wittkower. 1973. "Genius: Individualism in Art and the Arts." In *Dictionary of the History of Ideas: Studies of Selected Pivotal Ideas*. Philip P. Wiener, ed. Pp. 297-312. New York: Charles Scribner's Sons. ★ ★ ★

Martha Woodmansee. 1984. "The Genius and the Copyright: Economic and Legal Conditions of the Emergence of the 'Author'." *Eighteenth-Century Studies* 17(4):425-448. ★ ★ ★

Martha Woodmansee. 1994. "The Interests in Disinterestedness." Pp. 11-34. In *The Author, Art, and the Market*. New York: Columbia University Press. ★ ★ ★ ★

Martha Woodmansee and Peter Jaszi, eds. 1994. *The Construction of Authorship: Textual Appropriation in Law and Literature*. Durham: Duke University Press. ★ ★ ★

WEEK 6

Janet L. Avery. 1991. "The Struggle Over Performing Rights to Music: BMI and ASCAP vs. Cable Television." *Comm/Ent.* 14(1):47ff. ★ ★ ★

S. M. Besen and S. N. Kirby. 1989. *Compensating Creators of Intellectual Property: Collectives That Collect*. Santa Monica: The RAND Corporation. ★ ★

Michael Chanan. 1994. "Market Forces." In *Musica Practica: The Social Practice of Western Music from Gregorian Chant to Postmodernism*. Pp. 138-161. London: Verso. ★ ★ ★

Marie-Bénédicte Dembour. 1996. "Human Rights Talk and Anthropological Ambivalence: the particular contexts of universal claims." In *Inside and Outside the Law: Anthropological Studies of Authority and Ambiguity*. Olivia Harris, ed. Pp. 19-40. London: Routledge. ★ ★ ★

C. Ehrlich. 1989. *Harmonious Alliance: A History of the Performing Right Society*. Oxford: Oxford University Press. ★ ★

M. Fletcher Reynolds. 1991. *Music Analysis for Expert Testimony in Copyright Infringement Litigation*. Ph.D. Thesis. University of Kansas. ★ ★ ★ ★
<http://www.musicanalyst.com/dissertation.htm>

Simon Frith. 1987. "Copyright and the Music Business." *Popular Music* 7(1):57-75. ★ ★ ★

- Simon Frith. 1993. "Music and Morality." In *Music and Copyright*. S. Frith, ed. Pp. 1-21. Edinburgh: Edinburgh University Press. ★ ★ ★
- Mary Ann Glendon. 1991. *Rights Talk: The Impoverishment of Political Discourse*. New York: Free Press. ★ ★
- Pekka Gronow. 1983. "The record industry: the growth of a mass medium." *Popular Music* 3:53-75. ★ ★ ★
- Stephen Gudeman. 1996. "Sketches, Qualms, and Other Thoughts on Intellectual Property Rights." In *Valuing Local Knowledge: Indigenous People and Intellectual Property Rights*. Stephen B. Brush and Doreen Stabinsky, eds. Pp. 102-121. Washington, DC: Island Press. ★ ★ ★
- Herman C. Jehoram. 1991. "The Nature of Neighboring Rights of Performing Artists, Phonogram Producers and Broadcasting Organizations." *Columbia-VLA Journal of Law and the Arts* 15(1):75-92. ★ ★
- Peter Jones. 1994. *Rights*. New York: St. Martin's Press. ★ ★
- B. Korman and I. F. Koenigsberg. 1986. "Performing Rights in Music and Performing Rights Societies." *Journal of the Copyright Society of the USA* 33(4):332-367. ★ ★
- Norman Lebrecht. 1996. "The Property of an Intellectual." In *When The Music Stops ...: Managers, Maestros and the Corporate Murder of Classical Music*. Pp. 322-342. London: Simon and Schuster. ★ ★ ★
- Bruce Lehman. 2002. "Copyright, Culture and Development: The Role of Intellectual Property and of WIPO in the Cultural Industries." Online.**** ★ ★ ★
- Brian Longhurst. 1995. "The Pop Music Industry." In *Popular Music and Society*. Pp. 29-54. Cambridge: Polity Press. ★ ★
- Anthony McCann. 2003. *"I Got it for a Song!": Lifting the Lid on Performing Rights*. Warrenpoint: McCann. ★
- Gavin McFarlane. 1980. "Thomas Wall and copyright legislation prior to 1914." In *Copyright: The Development and Exercise of the Performing Right*. Pp. 79-95. Eastbourne: John Offord. ★ ★
- Todd Moffett and Tina Eliopoulos. 1997. "The Paths of Unjust Profit: John Keeble's Portrait of the American West." In *Science, Values, and the American West*. Stephen Tchudi, ed. Pp. 55-77. Reno: Halcyon. ★ ★ ★
- L. Rohter. 1977. "Copyrights: Blues on the Bottom Line, or, Hey, is that Me up there on the Jukebox?" *Triad* 4(April):20-21. ★
- John Ryan. 1985. Chapter II: "Establishing a Domain: ASCAP's Early Years." *The Production of Culture in the Music Industry - the ASCAP-BMI Controversy*. Pp. 11-30. Lanham: University Press of America. ★ ★
- Edward Samuels. 2000. "Music and Sound Recordings." In *The Illustrated Story of Copyright*. Pp. 31-55. New York: Thomas Dunne Books. ★ ★

Ruth Towse. 1997. "Artist's Earnings From Copyright and Related Rights: Research Report of the Arts Council of Finland No. 22." In *Economics of Artists and Arts Policy*. M. Heikkinen and T. Koskinen, eds. Pp. 203-214. Helsinki: Arts Council of Finland. ★ ★ ★

S. Turk. 1992. "Copyrights and Jazz Improvisation: Creativity Unprotected." *The University of Baltimore Intellectual Property Law Journal* 1(1):66-75. ★ ★ ★

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