



ACEI working paper series

**RESEARCHING SONG TITLES, PRODUCT CYCLES AND
COPYRIGHT IN PUBLISHED MUSIC: PROBLEMS,
RESULTS AND DATA SOURCES**

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**Researching song titles, product cycles and copyright in published music: problems,
results and data sources**

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Abstract

The purpose of this Working Paper is to pass on our experience of research on song titles and product cycles in UK music publishing which was intended to provide evidence of the impact of copyright in a market. The Working Paper relates to the article 'Economics of Music Publishing: Copyright and the Market', published in the *Journal of Cultural Economics*, 2016. The context of the research was a project on copyright and business models in music publishing that was part of the AHRC funded project: the 'Economic Survival in a Long Established Creative Industry: Strategies, Business Models and Copyright in Music Publishing'. By collecting data on the product cycles of a sample of long-lasting song titles and trying to establish changes in the product cycle as the copyright regime changed we had hoped to produce empirical evidence on the effect changes in the copyright regime, such as term extension, or to those in copyright management organisations.

For a variety of reasons, this proved impossible to do (at least in the UK) and the Working Paper explains what we think were the reasons. It may also serve as a possible warning to others attempting the same thing. The paper also suggests that previous research that did not consider the ambiguities of 'a song title' may be flawed.

Key words: Song titles, product cycles, copyright.

JEL Codes Z11, Z18, L880.

1. Introduction

The economic justification of copyright is that it provides an incentive to creators and intermediaries to produce and disseminate cultural products. In principle, this proposition is testable, though tests have proved difficult, even in the 'reverse' situation – that of 'piracy' – in which copyright protection fails to operate. Yet policy on copyright, such as extensions to the term or to its scope by changes to exceptions and limitations, lacks quantitative empirical evidence.

Empirical testing requires some change to take place in order to establish either a 'before and after' situation in the markets of copyright goods or comparisons between markets 'with and without' copyright. Copyright is particularly difficult in this respect since it applies pretty well universally to a huge range of cultural products (some barely related to 'culture') and it automatically conferred upon them by copyright law as they are created in any fixed form.

This Working Paper explains our attempt to test the effect of changes in copyright in law and in practice (for example, changes in the operation of collecting societies) on published music as part of the AHRC funded project: the 'Economic Survival in a Long Established Creative Industry: Strategies, Business Models and Copyright in Music Publishing'. The aim was to test the effect of changes in copyright, such as term extension, on a selection of songs. The obvious way to assess economic survival was to look at product cycles in the output of published music and we chose to focus on songs on the grounds that, having individual titles, they are easier to identify than 'opus 1 no. 1 in C major'.

Product cycles are an established way of analyzing sales and revenues over time, charting the success and durability of a product. The 'product' we are interested in is published songs and we proposed to follow a number of old titles that are still in copyright in the UK, for instance, World War 1 songs, to collect information on sales and uses of a sample of titles and to statistically estimate how changes in copyright affected them, for example by extending the product cycle.

The Working Paper explains the difficulties we had in identifying song titles and obtaining the data we would need for statistical analysis. We were unable to do the tests we had planned and in doing so, discovered the pitfalls in using 'a song title' as the basis for empirical tests. There had been a prior commitment by industry sources to assist with data, though that proved difficult, largely because they apparently do not retain long term data and anyway are super-cautious about revealing it. In addition, we trawled through numerous websites relating to songs; they and other data that we

were able to work with are appended. As with the article 'Economics of Music Publishing: Copyright and the Market', by Ruth Towse in the *Journal of Cultural Economics* (Towse, 2016), to which this Working Paper related, the research was undertaken and based on songs published in the UK.

2. Researching song titles

Song titles have the merit that they are not too difficult to identify, at least in principle (though see later) and they are also the main source of revenue in the UK music publishing industry. Song titles have been used by other researchers going back to Petersen and Berger (1975,1996) who analysed creativity in terms of the number of titles produced and marketed; Heald's work on the fate of songs on entry to the public domain is another type of research using song titles (Heald, 2014). A different context for the application of data on product cycles in the music industry is to test the claims that are routinely made by publishers and record labels that they need strong copyright protection due to the risk and uncertainty inherent in the music business. Figures, such as that only 1 in 8 (or 10) titles succeeds financially and that its profits have to cover their investment in creativity, are frequently trotted out for official enquiries into copyright law.¹ Those claims have not been tested and are taken at face value by policy-makers. We show below how complex the notion of a song title can be, especially in the context of a copyright work. As this Working Paper shows, even identifying song titles is a minefield for the unwary.

Musical works have had a designated International Standard Musical Work Code (ISWC) since 1995 and an International Standard Music Number (ISMN) since 1993. (The first ISWC was T-000.000.001-0 was assigned for the song Dancing Queen by ABBA). There has also been the International Standard Recording Code (ISRC) for sound recordings since 1987. These important features could assist research on product cycles in recent years but they were little help for the long run historical research that our research required.

3. Product cycles and published music

Product cycles are typically analysed in terms of 4 stages: Introduction, Growth, Maturity and Decline and this forms a 'sideways inverted' S-shaped curve over time. The measure used may be sales, profits, cash flow etc. In the Introductory stage sales

¹ An early example is William Boosey's claim in evidence to the 1928 Copyright Royalty (Mechanical Musical Instruments Inquiry) that only 1 in 40 published songs could be claimed as a financial success – see Peacock and Weir, 1975: 43.

rise but profits are zero since the outlay on costs of producing and marketing the song is paid upfront and cash flows are slow to begin; in the Growth stage, sales and revenues increase then slow down in the Maturity stage before Decline sets in. Eventually the product would be withdrawn from the market.

We now consider the relevance of this scheme to published music titles as a product and what the time scales involved might be.

3.1 Product development and introductory stage

Product development in music publishing entails the preparation of a title (a song, an instrumental work and so on) for exploitation through various means that initially involve sound recording. There is a divide in music publishing between the creation of 'serious' contemporary classical music² and 'popular' music, mostly songs; we concentrated on popular songs.

The initial stage of composition involves the writing of the words and the melody: existing text might be used for lyrics or the words may be specially written by the lyricist; and the melody is composed or arranged. The same person(s) may do both and may also be the intended performer(s).³ Nowadays, several writers are typically involved in the creation of a song and at an early stage it may also involve performers - 'the band' – and possibly the producer.

The creative work of writing the song (the Introductory stage for the writer) may be done with or without the involvement of the publisher. Music publishers offer song-writing camps and advances to promising writers as part of their A&R (Artist and Repertoire) investment in product development. More likely, however, is that a song is written without that support by newcomers to the profession and sent to a publisher 'on spec'. Many, probably most, songs that are written are ignored or rejected. Some music publishers accept unsolicited works and some do not (see the Music Publishers Association website www.mpa.org.uk). Nowadays, it is expected that the song will have been taken up by a band and/or recorded and released on the internet and that the writer can demonstrate a positive response of 'hits' on the website before the publisher will consider taking on a song (or even consider it at all). Music publishers may finance the production of a 'demo' tape of a work by a signed songwriter for setting in motion the next step in the Introductory stage of developing the song with possible performers, venues, record labels and so on. It is a much discussed question in

² The creation of much contemporary 'classical' music is supported directly or indirectly by subsidies; the development phase takes longer and is often commissioned by a performer (orchestra, ensemble or individual) or festival. Music for film and TV programmes is typically financed by the producer.

³ No payment is needed for lyrics in the public domain; for pre-existing lyrics in copyright, a licence is needed. For works that are jointly created, both composer and lyricist share the copyright as do the performers if they have creative input (see Barr and Towse, forthcoming).

the business as to whether to sign a writer before the song has had this sort of exposure or to wait until afterwards (Harrison, 2011).

From the publisher's point of view, signing the contract with the song-writers is the introductory stage of the commercial development of the song and the terms of the contract are crucial. The lyrics and music of the song are protected by copyright for 70 years after the death of the authors and a contract involves the transfer of rights in the song to the music publisher for exploitation (see Section 5 below). There are various types of contracts in use; a single song contract requires the assignment of the copyright for one work; an exclusive contract deal that ties the writer(s) and publisher into a long term relationship in which the writer agrees to assign all their works (which might, for instance, include commissions) to the publisher; or a co-publishing deal with the writer as publisher. These contracts are royalty deals whereby the publisher shares revenues from the song with the writer(s) and may provide an advance on royalties (Harrison, 2011; Barr and Towse, 2015). Other contracts do not necessitate assigning the rights to the publisher, who can act as agent with a licence in an administration contract. The contract specifies the time period, the longest being the exclusive contract which is usually for 10 years, and the territory covered, which would usually be 'worldwide'. In order to deliver a worldwide service, however, the publisher must either have an office in other countries (the case with the major music publishing companies) or make a sub-publishing arrangement with a foreign publishing company, which will take a share of the royalties as its reward. Sub-publishing is a standard business practice in music publishing (Harrison, 2011).

'Publishing' means exploiting all the possible markets for the songs and may or may not include printing them as sheet music; that is now a very minor aspect of music publishing. Initial publication is via sound recording. Once the work has been recorded commercially, the main role of the publisher is finding outlets for the song, which include getting live performances at festivals, recording deals for cover versions, radio play and TV appearances, inclusion in films, games, with commercial brands and so on. The publisher also registers the title with the relevant collecting societies. All these activities involve exploiting and managing the various rights that attach to a song.

Depending on the circumstances and the deal, it could take anything from a few months or even years to introduce a new song and not all those that have been contracted will succeed in being published, either because they are not considered good enough for the publisher to invest in further or there is no market for performing them.

3.2 Growth stage

Record companies take the view that success on the market is achieved within the first few weeks if the work is to recoup its costs long term. When a promotion is successful,

revenues will come in in the form of royalties from sales of records, shares in the box office at concerts, commission fees and so on, some collected directly and others through the collective rights management organisations. Performing rights are managed by the Performing Right Society (now PRS for Music) and mechanical rights by MCPS (Mechanical Copyright Protection Society). Performing rights are due for the performance of live and recorded music in any public place, including by broadcasts and internet; the writer, publisher, performer and record label all have a claim to royalties (the labels via PPL – Phonographic Performance Lrd). Mechanical royalties are paid for the use of music on records, downloads, streams, etc. and for the synchronization rights for use of music with a moving image, such as TV programmes, advertisements, films and the like. Royalties collected by copyright management organisations are split between the writer and the publisher on a 50:50 basis and other remuneration (for instance, from rentals) is shared with other claimants, such as performers. Just over one-quarter of revenues to music publishing come from these rights via collecting societies.

A successful song will be bought as a sound recording, downloaded, streamed, used on Facebook, You Tube and in people's wedding videos etc. as well as being covered, mashed and rearranged. Not all of these activities produce financial rewards but they create a name for the title that may prolong its life in the product cycle. Songs that go straight to the top of the hit parade do not necessarily have lasting success and sales. Some take their time: according to <http://www.everyhit.com/record1.html>, it took 34 Years, 10 Months, and 2 Days for Tony Christie's first single, 'Las Vegas' to reach the charts – a record!

3.3 Maturity/stagnation stage

Some titles achieve instant success and decline quickly, some maintain a top position for longer, while others accumulate revenue more slowly as a title becomes more popular, possibly due to cover versions or other exposure, such as being included in a film. A few titles become 'evergreens' with lasting popularity. The BBC4 programme 'World's Richest Songs' [BBC4....The World's Richest Songs](#) showed that the oldest of these is 'Happy Birthday to You' (whose copyright has now famously been contested in court) with 'Santa Claus is Coming to Town', written in 1934 by Haven Gillespie and Fred J Coots as the next oldest (no. 7 on the list), which had earned an estimated £16.5m. by 2013. Three of the top 10 'evergreen' titles were on Christmas themes.

Various developments play a role in the enduring popularity of a title: cover versions, inclusion in a film, re-releases of a sound recording (for example, the transfer from vinyl to CDs), even the death of recording artist may regenerate interest and revenue.⁴

⁴ In the world of classical music, centenaries of births and deaths of famous composers are very lucrative for publishers.

Posting on YouTube has hugely boosted titles old and new (see our research below). It is worth noting that these developments may or may not involve further marketing expenses for the music publisher.

The role of copyright would be relevant at this stage for long-lived titles. However, the vast majority of titles are unavailable on the market (removed from the catalogue) well before the copyright expires (Heald, 2014). It may be that this changes with digital format since that makes it relatively inexpensive to retain them.

3.4 Decline

The majority of published songs will barely grow and decline very quickly. Music publishers and record labels routinely claim that only a small proportion of titles will cover the cost of publication. As mentioned earlier, they rely on that one to finance their losses on the others and to provide cash flow to invest in new titles; however, we are not told the period over which they expect to recoup.

A tiny proportion of published titles continue to generate revenue up to the expiry of copyright. Music publishers may still be able to capture revenues after the expiry of copyright from the sale of printed copies, by making a new typographical arrangement, which is protected for 20 years, or effectively extending copyright by creating new arrangements and editions; this is mostly done for classical music. If such work is undertaken at the behest of the publisher, the publisher, not the arrangers, owns a new copyright.

As discussed in section 5 below, extensions to the copyright term take place from time to time. They can prolong the income from the long-lasting successful titles. Section 6 provides results of our detailed research on three titles that were written and published by or during World War 1 and which are still popular.

3.5 How relevant is the scheme of product cycles to published music?

As is well known in the economics of creative industries, success of a work is highly uncertain ('nobody knows'), but titles that become hits can grow extremely fast and in that respect products of the creative industries differ from those of, say, manufacturing. The speed of success has been greatly increased in the digital world as social media combine with more conventional advertising to popularize a work. At the other extreme, the internet is also reviving interest in older publications and recordings song in various ways through online archives (see Appendix for sources and Section 6 for some examples).

Product cycles for song titles are therefore far from the regularity that is envisaged in the theory. Some zoom to instant success on hit parades etc. while others take their time to mature. Instant success may be very short-lived and the whole cycle could be

over in weeks. Nevertheless, the concept or something similar must be adopted in order to assess the role of copyright as an economic incentive. As copyright changes are relatively infrequent, research requires long-lasting works for analysing changes in usage and revenues. Our failure to obtain the data to test the role of copyright does not necessarily negate the attempt to do so.

4. **Measuring progress: sales, usage and revenues**

The concept of the success of a song requires some way of measuring progress, whether growth or decline. As mentioned above, various indicators may be used to measure the stage in the product cycle. Sales figures, which are probably the most widely adopted, may be in quantity or value (revenue) terms. In the case of musical works, several measures would be appropriate and they have changed over time. Sales of sheet music provided the main source of revenue for composer, lyricist and publisher up to the 1920s for popular ('light') and are still important for classical music. Nowadays, royalties from live performance (performing rights), from sound recordings (mechanical royalties), from use of recordings in broadcasts and films and now from use on social media and internet sources (performing rights) are all sources of revenue via the collecting societies, as mentioned earlier.

The collecting societies (PRS for performing rights, MCPS for mechanical rights)⁵, hold data on use and value of royalties of songs in copyright for the rights they administer from a variety of uses. Publishers are usually responsible for registering works, though songwriters may do so directly. Anyone who obtains revenue from their music of lyrics may register their works with PRS. Our discussions with PRS for Music have indicated that revenue data is available in digital form from 1996. However, this is sensitive commercial data and not available to academic researchers (at least so far and as far as we know). Aggregate data on the amount collected and the source, for example, broadcasting, are published in PRS annual reports and yearbooks, now available online and older copies are available in the British Library inter alia (see Appendix).

Hit parades and the like are source of information on sales and plays. The first hit parade in the UK was based on sheet music sales, indicating that success in live performance was the then indicator. By 1952, record sales were used as the basis for the 'Top Twenty'. Radio Luxembourg, which was a 'pirate' radio broadcasting to the UK, had a weekly Top Twenty programme (see http://www.onlineweb.com/theones/1950_sheet.htm) before the BBC relented and recognised the importance of popular music. Singles formed the basis of the charts for a long time then albums; in 2015 streams of individual titles were included for the first time.

⁵ A singer-song writer is entitled to both copyright and performers' rights. The collecting society for performer's rights is the British Equity Collecting Society (BECS).

Streaming services also have data on usage. Spotify has analysed its data and made it available for research. Several publications provide analysis of data on licensed music streaming services (McGugan, 2015, Cole, 2015).

5. Copyright, arrangements and titles

5.1 Copyright in a song

Copyright is the exclusive right to control the use of works of art, literature etc. Copyright protects words (lyrics) and melody (music) in a song separately and each lasts for 70 years after the death of the author(s).⁶ Accordingly, the words of a song may be out of copyright (that is, in the public domain) while the melody is not (or *mutatis mutandis*). When the song is a work of joint or collective authorship in which words and music are produced together, however, the copyright term of the work is 70 years plus life of the longest surviving author. For instance, George Gershwin (died 1937) and Ira Gershwin (died 1983) wrote many songs together and those joint works are in copyright until 2053, while the works George wrote alone are now in the public domain; George's works written with other collaborators will be in copyright for 70 years depending on the year in which the last survivor died. It is therefore necessary to know if they were jointly or collectively produced (as when a band write a song), who the authors are and when the longest lived writer died (see section 6 below). One would expect that information would affect the product cycle of the title.

In the case of music, copyright consists of a set of rights that are put into effect in several ways. Permission of the composer/songwriter is needed for the publication, reproduction and distribution of a song or other piece of music and is granted to a music publisher via the contract between the song-writers and the publisher. The right to make a sound recording for a musical work (the mechanical right) is collectively managed in the UK by the Mechanical Copyright Protection Society (MCPS) which licenses the right to record labels, film producers and so on. Permission for public performance either live or recorded music has to be sought from songwriter, publisher and record label: the Performing Right Society (PRS) that licenses the right on behalf of the songwriter and publisher and for the sound recording, from Phonographic Performance Ltd (PPL), which manages the public performance of the sound recording for the record industry.

One result of these arrangements for licensing musical copyrights is that details of the writers, publishers and sound recording makers of song titles in principle, should be kept by these organisations for the duration of the copyright. However, changes to law and to data management over the last 100 or so years mean that such information

⁶ 70 years plus life in countries of the EU, the USA and elsewhere, with 50 years plus life being the Berne Convention minimum.

is not easily available, accessible or even retained over such a long period. It has often been observed that the copyright term on a work typically vastly exceeds the time in which it is still in the catalogue or otherwise available. That being the case, our research concentrated on ‘successful’ songs that had survived in print or on record, whether in or out of copyright.

5.2 Arrangements of musical works

When there are arrangements of a musical work, there may be several copyright works with the same title, making the tracing of the product cycle very difficult without specific information to identify which is which.⁷ Copyright also protects arrangements for which the arranger has her own copyright in the derivative work. In order to make an arrangement of a work in copyright, the original author, or the publisher if the copyright was transferred to the publisher (standard practice until the 1920s), has to give permission; works in the public domain do not require permission (nor for stipulated uses nor do those with open source licences). Particularly in the past, publishers themselves frequently commissioned arrangements, for example, a version for piano or guitar of a song with an instrumental accompaniment or a piano reduction of an oratorio for rehearsing the choir and they retain the copyright of those works. Publishers also exploit the copyright in the typographical arrangement by adding guitar chords or tonic sol-fa notation or changing the print layout in some way. New editions may also be made of works in or out of copyright by a musicologist or one commissioned by the publisher.

Another type of arrangement is one in which lyrics are added to a melody, for instance, ‘O Danny Boy’ (see Section 6.2.1 below). The title of the arrangement may or may not be the same as that of the original – the melody of Danny Boy is also known as the ‘Londonderry Air’ for which there are many instrumental versions (see below).

5.3 Researching song titles

These complex features of the published music market all make for problems in researching the product cycle of a song title since the title may not represent a unique work, for the following reasons:

- an original work may have more than one title
- an original title may spawn several derivative works with the same title
- an original title may spawn several derivative works with a different title
- where lyrics are translated, the title may change for the same song
- the copyright owners (lyricist, composer, publisher, sub-publisher) may not be identified.

⁷ The collective management organizations have that information in order to distribute royalties to the correct copyright holder.

These issues all present problems for researchers wanting to measure success and to investigate product cycles of titles.

We have drawn some conclusions from this part of our research:

- using a ‘song title’ is not a safe basis for this type of analysis.
- previous research using titles as a measure of cultural diversity, or creativity/innovation could be misleading.
- A statement such as that made by PRS stating that it manages over 10 million titles (see www.prsformusic.com) likely includes listings of different versions of ‘a song’ and therefore does not imply that number of ‘songs’.

These points are demonstrated in examples of titles we have researched.

5.4 Copyright extensions and revived copyright

Copyright has been extended via statutes over the last couple of centuries, the latest in the UK being the Copyright, Designs and Patents Act of 1988, which extended the term from 50 years plus life to 70 years (plus life) in the UK (the 50 year plus life term had previously been established in the 1911 Copyright Act). Accordingly, some titles that had been in the public domain benefitted from ‘revived copyright’, meaning that they came back into copyright (thus providing copyright owners – often heirs - with a windfall of economic rent).

Extensions of the term can also take place in other ways, however. The European Directives on ‘rental’ and on the term of sound recordings, for instance, were implemented by statutory instrument. The Directive 2011/77/EU extended extended the term of sound recording copyright from 50 to 70 years for all member countries and also extended the duration of song writing copyright for co-written works. Though lyrics and melody of co-written works continue to have separate copyright protection, the term of each depends on date of death of the longest surviving author. This revived copyright for a number of popular works⁸, a few of which we investigated in detail in the attempt to estimate the effect of the extended copyright term on the product cycle. Although, as explained above, we were unable to obtain the data we required, the search of online sources was nevertheless informative as we report here.

6. Product cycles of titles we researched

In this section, we offer the results of our online research on a selection of titles, demonstrating the problems raised above.

Section 6.1 provides details of three works chosen because they are familiar long-lived, successful works. The purpose is to show the complexity of ‘a title’ in terms of identifying a work AND the copyright status of the work. To identify a musical work as

⁸ Including many works by George and Ira Gershwin, the best known of which are the songs from the opera ‘Porgy and Bess’. It includes ‘Summertime’, which is reputed to have the highest number of arrangements and cover versions. We did not research this title in detail, however.

‘a product’ for the purposes of analysing the product cycle, information would be needed on the many versions and arrangements available, some with different titles. ‘A title’ without these details would be relatively meaningless, even though the basis is one original work. That work, however has spawned more copyrightable works (see section 6.2).

Section 6.2 explores how these titles have been used online, providing numbers on YouTube usage, and explaining how the research was undertaken. This section illustrates the complexity of titles and usage on the internet. Section 6.3 consists of works of co-authorship where the copyright was revived, demonstrating the potential for extended royalty earnings due to a change in copyright.

Section 6.1

Three titles, all active for over 100 years, are explored here in detail: ‘Londonderry Air’/‘O Danny Boy’, ‘Keep the Home Fires Burning’ and ‘It’s a Long Way to Tipperary’.

The ‘Londonderry Air’ has inspired a large number of arrangements, versions and recordings. It has become the de facto ‘National anthem’ of Northern Ireland. The underlying work is (and should always have been) in the public domain but the arrangements are often in copyright.

‘It’s a Long Way to Tipperary’ came into the public domain in 2008; arrangements often still in copyright. It was perhaps the most popular song in World War 1 and has remained popular ever since. It is even mistakenly regarded by some as a folk song.

‘Keep the Home Fires Burning’ is in copyright until 2021. It was hugely popular in WW1 and again in WW2.

Details of the creation, authorship, publication and subsequent use of each title are provided below.

6.1.1 ‘Londonderry Air’/‘O Danny Boy’

Music: a traditional Irish tune notated by Jane Ross (of Limavady, County Londonderry: d. 1879), a collector of Irish folk song from live performance by a local fiddler in 1851. Published by the Society for the Preservation and Publication of the Melodies of Ireland in the 1855 book *The Ancient Music of Ireland* ed. George Petrie. As a folk song, it would be in the public domain; notation by Jane Ross was in copyright, now long ago expired. Various lyrics have been set to it, the best known being ‘O Danny Boy’.

Lyrics of ‘O Danny Boy’ were written in 1910 by Frederick Weatherly (d. 1929), a barrister and well-known lyricist of over 3,000 works. Both ‘originals’ are in the public domain.

Source: http://en.wikisource.org/wiki/Danny_Boy).

Examples of published arrangements (some in copyright, some unknown):

- ‘I would be true’ to tune of Danny Boy/ Londonderry Air by Andrew Carter: choral version. In copyright.
- Percy Grainger (d. 1961) title: ‘Irish tune from County Derry’ arrangements for brass band, symphonic band, wind band, voices (SATBBB). In copyright until 2031.
Note different title (also misspelt as Country Derry). Source: http://en.wikipedia.org/wiki/List_of_compositions_by_Percy_Grainger#Folksong_adaptations_and_arrangements .
- Boosey and Hawkes have 158 arrangements for sale online of ‘Danny Boy’ and 144 for ‘Londonderry Air’.
Source: http://www.boosey.com/shop/powersearch/powersearch_results.asp?search=London-derry+air
- Multiple images of piano scores of ‘Londonderry Air’ and ‘Danny Boy’ sheet music are available on:
https://www.google.co.uk/search?q=londonderry+air&ie=utf-8&oe=utf-8&rls=org.mozilla:en-GB:official&client=firefox-a&gws_rd=cr&ei=VnnJUvDPB9SShQeJl4G4Bg#q=londonderry+air+sheet+music&revid=2053392154&rls=org.mozilla:en-GB:official
http://makingmusicfun.net/htm/f_printit_free_printable_sheet_music/danny-boy-piano (C major)
<http://www.free-scores.com/Download-PDF-Sheet-Music-yutaka-yamazaki.htm>
<http://www.8notes.com/scores/4128.asp> (F major)

Recordings by:

Mario Lanza, Gracie Fields, Bing Crosby, Judy Garland, Eric Clapton, Tom Jones, Jim Reeves, Roy Orbison, Andy Williams and more.

Sources:

https://en.wikipedia.org/wiki/Danny_Boy.

<http://www.bbc.co.uk/arts/0/24810371>

6.1.2 'It's a long way to Tipperary'. Composer and lyrics: Jack Judge (d. 1938) and co-credited to Harry Williams (d. 1914)⁹. In the public domain.

Jack Judge, who ran a fish stall, was also a singer in music halls. He wrote both the words and music of 'It's A Long Way to Tipperary' to win a bet in a pub. He performed it the next night at the Grand Theatre, Stalybridge. It first acquired national then international fame being sung by Florrie Forde in a pantomime and then it was taken up by the soldiers of the Connaught Rangers as a marching song. As this regiment was one of the first to be sent to France in 1914, other troops picked it up from them and it was reported in the Daily Mail. Troops from all over the then British Empire sang it and eventually took it back home. Judge had ironically never been to Ireland but Tipperary was glad to accept the song as its own. Irish tenor John McCormick recorded it in 1914, which increased its fame. Thus its fame was acquired, literally, by word of mouth.

It was published in 1912 as 'It's A Long, Long Way to Tipperary' by Feldman and Co.¹⁰ Judge shared the royalties with his friend Harry Williams; on Williams' death, they reverted to Judge. Judge and Williams had earlier collaborated on an unpublished song 'It's A Long Way to Connemara'). Later, entitlement to royalties was the subject of a court case. There are several versions of the story about the song's origins: Allmusic even lists some as traditional and folk music.

6.3.3 'Keep the Home Fires Burning'. Composer: Ivor Novello (David Ivor Davies) d.1951. Lyrics: Lena Gi(u)lbert Brown (d. 1918). In copyright in copyright in EU (and other countries with the 70 year plus life term) until 2021. However, it is in the public domain in countries where the term is life-plus-50 years (such as China, Japan, Korea and many others worldwide). As this work was first published before 1923 or failed to meet notice or renewal requirements to secure statutory copyright with no 'restoration' under the GATT amendments, it is likely to be public domain in the USA as well.

Novello's mother, the famous music teacher and choir leader Clara Novello Davies, suggested Ivor write a WW1 patriotic song as an alternative to *It's a Long Long Way to Tipperary* as a patriotic song. Lena Gilbert (aka Guilbert) Brown, the author of the lyrics, was an American living in London and a friend of the family.

The song was published first as *'Till the Boys Come Home* on 8 October 1914 by Ascherberg, Hopwood and Crew Ltd. in London. A new edition was printed by them in 1915 with the title *Keep the Home-Fires Burning*. The US publisher was Chappell & Co, New York. Published versions were in 3 keys for piano and voice.

⁹ See account in Cryer (2008); also Wikipedia.

¹⁰ Feldman and Co was purchased by Francis, Day & Hunter, one of its major rivals in popular music publishing, in 1945. In 1972 that firm became part of EMI Music Publishing Ltd.

'*Keep The Home Fires Burning*' was first performed by Sybil Vane - a pupil of Novello's mother - at a National Sunday League concert at the Alhambra; she played piano; the audience joined in, and it was played over and over again. Though it was turned down by his regular publisher it was eventually accepted by Ascherberg, Hopwood and Crew Ltd. Novello assigned them the rights to the song on September 7, 1914; on June 28, 1916, the publisher assigned them in turn to the Performing Rights Society.

Source:

<http://www.songfacts.com/detail.php?id=13712>

Recordings:

Very early recordings were made by James F Harrison in 1915, Stanley Kirkby in 1916 and John McCormack in 1917 with numerous to follow (see <https://www.discogs.com/artist/899139IvorNovello?query=Keep%20the%20Home%20Ofires%20Burning>).

The song was included in the 1963 musical staged by Joan Littlewood *Oh! What a Lovely War* and in the accompanying CD: performed in London and New York with revivals in UK in 2002, 2010 and 2014.

Films:

A Soldier's Plaything (1930), *This Above All* (1942), *Oh! What a Lovely War* (1969), *Darling Lili* (1970), *Chariots of Fire* (1981), *Gosford Park* (2002).

Also in a clip in the 1989 Metallica music video *One* (taken from the film *Johnny Got His Gun*, bought by Metallica to obviate the need to pay royalties for its use), made available on YouTube.

Other uses:

M*A*S*H in Episode 127 (Season 5) 'War of Nerves'.

2012 BBC Proms 'A Celebration of Ivor Novello'.

2014 Published on YouTube in '*Forever: The Official Album of the World War One Commemorations*' recorded by Decca Classical (sung by Laura Wright). Available on Amazon, iTunes, GooglePlay.

The song is still available in sheet music (price £9) from Sheet Music Warehouse and from other music shops.

Sources:

http://imslp.org/wiki/Keep_the_Home_Fires_Burning_%28Novello,_Ivor%29.

Wikipedia entry *Keep the Home Fires Burning*
https://en.wikipedia.org/wiki/Keep_the_Home_Fires_Burning_%281914_song%29

6.2 Researching online usage of song titles

This section describes Hyojung Sun's research on online usage of song titles. The purpose of the exercise was to see what information there is online about old song titles whether or not they are still in copyright. It was an exploration to find out how feasible to online sources would be for researching product cycles and the impact of copyright.

All works have been recorded, though not necessarily commercially. A random search was conducted to check the view counts on YouTube. This was performed genre-wise. For example, view counts on YouTube were searched for a few songs categorised as popular songs. From the random search, a few of the top view count titles were selected for a further research. To investigate the detailed record of a specific title, this research relied on Wikipedia, Allmusic, and YouTube descriptions (if available). Wikipedia is most heavily used for the information about titles including history, film appearance, and recorded versions. Allmusic was used to search the total use of records and the number of albums that contains the title of the song. This means that not all search results on Allmusic is necessarily relevant to the original title this research intended to search. A YouTube video itself sometimes has some information on the title. Uploaders, who mostly seem to have no commercial interest but rather to have special interest in specific genre of the music, usually give basic information on the title, and users who viewed the video sometimes leave useful comments about the title. These resources were often used together.

We were not investigating the copyright status or legality of these works online. The original titles were in copyright and there are presumably many derivative works also in copyright for different terms. With respect to legality, YouTube has placed a few measures to deter copyright infringement, such as Content ID system and Take-down procedure. Content ID system is used to make videos uploaded to YouTube scanned against a database of files that have been submitted by content owners. Copyright owners get to decide what happens when content in a video on YouTube matches a work they own (<https://support.google.com/youtube/answer/2797370?vid=1-635809743031457709-3507721042>). If content owners think their work is posted without authorisation, they can submit a copyright takedown complaint. So we do not know the copyright status of videos on YouTube, just that they have not been taken down. YouTube pays royalties in two ways: revenue from advertising and via contracts with commercial owners.

Recorded titles researched in detail

6.2.1 Londonderry Air/Danny Boy

YouTube total: 70,200

No	Viewcount	Description
1	477,443	Music performed with Celtic harp and tin whistle by a harpist Claire Hamilton, with stream of natural scenery photos Uploader: hezixiao (https://www.youtube.com/watch?v=eAPyRB7fy10)
2	445,697	Music from Bill Evans piano solo (1962 album 'easy to love'), an album cover art Uploader: allanferry (https://www.youtube.com/watch?v=X5Sg0WGy9YA)
3	309,625	posted by a user 'Concertbandland' describing 'one of the best pieces' (s)he played in his band Uploader: Concertbandland (https://www.youtube.com/watch?v=lxnb1A8ds0A)
4	306,025	Princess Diana's Funeral video footage in which the archbishop finishes the prayers and the choir sings 'An Air from County Derry' Uploader: Princess Diana 97 (https://www.youtube.com/watch?v= Z2qvoWmX6E)
5	245,752	The Very Best of James Galway (1990, RCA Victor), , pictures from 'The Essence of Stonehenge' Uploader: Sungsong23 (https://www.youtube.com/watch?v=XGq4kXgeoCg)
6	159,732	James Galway performance with Ulster Orchestra conducted by Matthias Bamert in 1994 Uploader: Charles Miller (https://www.youtube.com/watch?v=4YYyXwKWgNk)
7	146,756	User generated video - recording by Christelle Berthon playing her harmonica Uploader: Christelle Berthon (https://www.youtube.com/watch?v=6YReZ02vBKc)
8	125,417	User generated video uploaded by Lista playing violin Uploader: Violinist Liana (https://www.youtube.com/watch?v=ISiWNgF2OPM)
9	120,492	Pipe Organ played by Alena Hall at the University of Utah Libby Gardner Concert Hall Uploader: More Good Foundation (https://www.youtube.com/watch?v=f3FdxlyuN04)
10	112,694	Music source unknown, photo of Northern Ireland flag Uploader:total90show (https://www.youtube.com/watch?v=PdTkEC5OkfA)

6.2.2 Keep the Home Fires Burning

YouTube Total: 60,700

No	Viewcount	Description
1	178,713	A recording performed by John McCormack in 1917, photo of John McCormack (upside down) Uploader: patriot 4913 (https://www.youtube.com/watch?v=5P8UokgVqWs)
2	51,032	A female singer singing, version unknown. Photos from Remembrance Day / Memorial Day photos Uploader: Christopher James (https://www.youtube.com/watch?v=06CUZn4Fc2U)
3	49,946	A recording by John McCormack, slides produced by a website ww1photos.com Uploader: WW1 Photos (https://www.youtube.com/watch?v=WvuCaLRcgh4)
4	47,420	Decca Records Classical 'Forever: The Official Album of the World War One Commemoration' promotion video, performed by Laura Wright Uploader: Decca Records Classical (https://www.youtube.com/watch?v=vEzwTPPHx50)
5	39,101	A film footage that contains a singing 'Keep the Home Fires Burning'. (Film unknown) Uploader: OhWhataLovelyWar (https://www.youtube.com/watch?v=F9aeleKIwT0)
6	37,037	BBC Proms 2012 from the Royal Albert Hall, London performed by Halle and Toby Spence (tenor) Conducted by Sir Mark Elder Uploader: BBC (https://www.youtube.com/watch?v=T80_laj-B90)
7	35,675	1917 released Acoustically recorded 78 RPM Record, video of vinyl playing Uploader: Zefren Anderson (https://www.youtube.com/watch?v=qCyESeXq3Q4)
8	22,913	Katie Melua, a British musician recorded this song anniversary of Armistice for BBC Radio 2, photos of WWI Uploader: dovecott's channel (https://www.youtube.com/watch?v=2bbF8IuIkJg)
9	19,703	An American baritone, Oscar Seagle's recording in 1918, photos of WWI Uploader: Rod Smith (https://www.youtube.com/watch?v=mngRoSIJJUI)
10	16,185	An actress singing in the Oh What a Lovely War play Uploader: Nicki J Markus (https://www.youtube.com/watch?v=hmmaY145goo)

6.2.3 It's A Long Way to Tipperary

YouTube Total: 52,800

No	Viewcount	Description
1	112,2761	From the album 'This is England, Folk, Patriotic and Classical Favorites' released by X5 Music Group in 2009 Uploader: BritainShallPrevail (https://www.youtube.com/watch?v=33kZaftz8sE)
2	1098,853	Version unknown. Photos of WWI Uploader: Stonewallmatze (https://www.youtube.com/watch?v=cPk21C0Wpkg)
3	896,351	Recording by John McCormack in 1914 with Victor recording label, photo of John McCormack and the vinyl album Uploader: jack11anbar (https://www.youtube.com/watch?v=XVM-tFAAdAg)
4	663,355	From an Album of Great Songs from 'The Great War: The Words and Music of World War I' Uploader: Ardee Music (https://www.youtube.com/watch?v=FsynSgeo_Uo)
5	592,502	Sung by Ted Yorke recorded by The Winner on Shellac 78 RPM, video of old LP playing Uploader: Aaron1912 (https://www.youtube.com/watch?v=WSsIahPrmhI)
5	528,464	Sung by Billy Murray, photos of Roayl Air Force Uploader: Dmir Klaric (https://www.youtube.com/watch?v=keyGFPbyqi8)
6	467231	Sung by Albert Farrington recorded in 1915, a photo of a group of solders on a tank Uploader: ecthorains (https://www.youtube.com/watch?v=0vKfxKtGLU8)
7	318485	A mix of World War I Songs (version unknown), photos of WWI Uploader: pax41 (https://www.youtube.com/watch?v=sH4-fYIfC-E)
8	311190	A user singing footage included in the video of world war I photos Uploader: SirkM.Hsu (https://www.youtube.com/watch?v=wODhokKRUII)
9	291075	German U-Boat (Submarine) movie Uploader: Boris Baran (https://www.youtube.com/watch?v=MN5YHgZDwCE)
10	276738	Sung by John McCormack, slideshow produced by www.ww1photos.com Uploader: WW1Photos (https://www.youtube.com/watch?v=mPLS5nNFWTU)

Research completed 3/6/16.

6.3 Online searches of examples of titles of revived copyrights

The data is drawn from a selection of titles taken from the list of 500 titles supplied by PRS, which had been drawn up by them as part of their own work on revived copyrights¹¹. The sheer number of ‘views’ gives some indication of the increase in revenues that would be collectable from the revived copyright that is an indication of the impact of a change to copyright on the product cycle. The PRS list was in effect a random sample of older works. We analysed that list for popular songs.

6.3.1 ‘It had to be you’. Composer: Isham Jones (d. 1956). Lyricist: Gus Kahn (d.1941). First published in 1924 and recorded by EMI.

Search Results at Allmusic: 1409

YouTube total: 15,200,000

Allmusic: 1,409 (40 albums)

1	2500358	Frank Sinatra
2	938462	Harry Connick Jr. (User)
3	861385	Barbara Streisand & Michael Buble (Vevo)
4	555626	Full Film (Steven Feder) (User)
5	448302	Barbara Streisand & Michael Buble
6	372890	Barbara Streisand & Michael Buble
7	259138	Django Reinhardt
8	248642	Dara Maclean
9	235892	Harry Connick Jr.
10	184351	Film footage (Bruce Weber)
Total	6605046	

Popular recordings:

- [Frank Sinatra](#) with [Billy May](#) and his Orchestra on the Reprise album [Trilogy](#), 1979.

¹¹ Due to revived copyright, PRS had to check its catalogue to ensure that royalties on works that had previously expired would again be collected and distributed.

- [Harry Connick, Jr.](#) by Columbia on the soundtrack for [When Harry Met Sally...](#), 1989.
- [Barbra Streisand](#) for [The Third Album](#), 1963).
- [Michael Buble](#) with [Barbra Streisand](#) on his show (video 2014).

Research completed on 12/10/ 2015.

6.3.2 ‘Tico-Tico no fubá’. (original title ‘Tico-Tico no farelo’ – changed because there was a pre-existing work with that name) Composer: Zequinha de Abreu (d. 1935). Lyricist: Aloysio de Oliveira (d.1995).

First published in 1917 by Irmaos Vitale Sa Industria E Comercio.

First recorded 1931 by Orquestra Colbaz

YouTube total: 642,000

Allmusic: 29,812 (2,678 albums)

1	4030100 (2006)	Paco de Lucia performance
2	3641132 (2009)	Brazilian Music institute guitar duet performance
3	1290292 (2010)	A 2 year-old girl’s TV performance
4	1263102 (2008)	Perry La Marca, piano solo (from a concert in Irvine, CA, 1998)
5	1139702 (2007)	Disney Animation
6	927383 (2008)	Guitar Quartet (by four women)
7	928972 (2010)	Paco de Lucia Tico- Tico - 1967- full video
8	769217 (2008)	A man playing piano home video
9	759982 (2007)	A man playing electronic piano
10	718821 (2008)	Ney Matogrosso (A Brazillian singer)’s TV performance

Film appearance: featured in the ‘Aquarela do Brasil’ segment of the [Walt Disney](#) film [Saludos Amigos](#) (1942) and in [Woody Allen](#)'s [Radio Days](#) (1987).

Popular recordings:

- Carmen Miranda’s performance in the film [Copacabana](#) (1947)
- [Ray Conniff](#)

- [Ethel Smith](#)'s earlier hit recording on the [Hammond organ](#) reached the U.S. pop charts in November 1944, peaked at No. 14 on January 27, 1945,^[3] and sold nearly two million copies worldwide. Ethel Smith also performed it in the MGM film [Bathing Beauty](#) (1944).
- [Paco de Lucía](#) in 1967.

Researched on 13/10/2015.

6.3.3 ‘Catari Catari core ngrato’. Composer: Salvatore Cardillo (d. 1947). Lyricist: Riccardo Cordiferro (pseudonym of Alessandro Sisca d. 1940). Words in the Neapolitan dialect (possibly commissioned by Enrico Caruso).

First published 1911 by Universal Music Publishing Ricordi SRL

YouTube total: 6,720

Allmusic: 260,892 (17,994 albums)

1	712088 (2007)	Mario Lanza (American tenor, and a film star) singing (recording with his photo)
2	586949 (2008)	Enrico Caruso (recording with his photo)
3	428732 (2010)	Andrea Bocelli (Live Concert in 2000, the Statue of Liberty, New Jersey Symphony Orchestra. Conductor Steven Mercurio) (TV)
4	344046 (2007)	Mario Del Monaco (lip synching to a track of ‘Core' n grato’ in 1955 film <i>Bravissimo</i> .)
5	311426 (2010)	Dominic Chianese (American musician and an actor) Sessions @ AOL
6	202003 (2006)	Salvatore Cardillo (Tenor Francesco Valpa)
7	177338 (2009)	Enrico Caruso (Enrico Caruso recording, with his photo)
8	172710 (2012)	Luciano Pavarotti (recording 1985. Sings accompanied by the Orchestra of the Teatro Comunale of Bologna , accompanied by Maestro Gian Carlo Chiaramello) (Pavarotti recording, with his photo)
9	138228 (2008)	Vinicio Capossela (an Italian singer-songwriter, a video recording at a concert)
10	132200 (2012)	Jonas Kaufmann (a German tenor. Festival Peralada 22 Aug 2012. Conductor: Jochen Rieder) (a video recording at a concert)

‘Core 'ngrato’ (‘Ungrateful Heart’) was recorded by Dominic Chianese on [CD Hits](#) in 2000. Also included in the third-season finale of *The Sopranos* (episode 3.13, [Army of One](#)).

Chianese with AOL Music, released a second CD titled *Ungrateful Heart* in 2003.

[Researched 12/10/15](#)

6.3.4 ‘El Choclo’. Composer and lyricist: Ángel Villoldo (d.1919). Later versions lyricists: Enrique Santos Discépolo (d. 1951) and Juan Carlos Marambio Catán (d.1973). English version ‘Kiss of Fire’

First performed: 1903

Allmusic: 33,410 (2,715 albums)

1	1867129 (2007)	Los Guardiola (a Tango show, Scene from the show <i>Habia una vez el Tango...</i> (Once upon a time there was the Tango) uploaded by Los Guardiola, a Tango Theatre in Buenos Aires
2	1782441 (2010)	Katica Illenyi Violin uploaded by Katica Illenyi
3	1572114 (2009)	Julio Iglesias (Tango dance)
	749411 (2007)	Louis Armstrong recording (Kiss of Fire)
5	738668 (2008)	Mirosław Marks playing two accordions and accompaniment with Technics SX - KN5000 keyboard
6	728164 (2007)	Version unknown (Tango dance photo streams)
7	686013 (2006)	Ronald Dyens classic guitar playing
8	587991 (2007)	Orquesta Tipica Victor recording (1929)
9	457090 (2010)	Quartango and dancers Roxana & Fabian perform El Choclo at the Corona Theatre in Montreal on October 10th 2009.
10	427198 (2008)	Orquesta de Francisco Canaro
Total	9596219	

Researched 17/10/2015.

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Appendix: Sources of information and data

British Library

- list of 60,000 songs 1880-1960 : information = title, year of publication, publisher and place of publication (available on Dropbox). Charted by Hyojung Sun. Reproduced in the JCEC article.
- Novello archives –**Novello Business archive and the Vincent Novello collections. 69516-69532.** NOVELLO AND COMPANY BUSINESS ARCHIVE. Vols. I-XVII. Commission Books; 1840-*circa* 1974. Records of royalty payments made to composers, listed by composer and work with, in most volumes, an index of composers and titles. Details include numbers of copies printed, numbers sold or given away, and prices charged. Names of purchasers of copyrights are included where appropriate.
65382-65525. Music manuscripts written or collected by the publisher and editor, Vincent Novello (b.1781, d.1861), with related items, some added to the collection after his death; 1750-1960. See also the article about these archives by Chris Banks <http://www.bl.uk/eblj/1995articles/article16.html>.
- The MPA used to publish a list of its members' catalogues but that ceased in 1997; it appears in the British Library catalogue but the holdings are missing or degraded.
- The British Library has huge holdings of other material in books, journals, pamphlets, original material, including the Puttick and Simpson Musical Auctions catalogues, etc and sound recordings.

Boosey & Hawkes archive a the Royal College of Music (available by prior arrangement)

- Commission books by year showing fees and royalties paid to composers, number printed etc and royalties from New York office in the interwar years.

BBC archives (held in Caversham: available by appointment)

- Correspondence between BBC and music publishers and PRS, letters viewed by Ruth Towse mostly about missing information on titles and writers.

Wikipedia

- The website <http://www.everyhit.com/record1.html> has collected very detailed information about the success of recorded titles.
- Allmusic www.allmusic.com

Hit parades

- UK

The first British record sales chart ("The Hit Parade") did not appear until 14th November 1952. Prior to that (and for many years afterwards), popularity of songs was measured by sales of sheet music, which was purchased both by professional musicians who performed live in pubs, clubs and theatres, and by amateurs who played pianos, accordions etc at home. Throughout the 1950s, Radio Luxembourg broadcast a sheet music Top 20. This was the first ever Top Twenty countdown show, and set the pattern of chart shows for the decades that followed.

The listings show the Number One songs and melodies, together with the artists who made the most memorable recordings of the songs. It should be noted that in the 1950s, nearly every major song had several versions issued - maybe a couple from the US and often as many as 3 or 4 British covers. Not all versions are shown. See:

http://www.onlineweb.com/theones/1950_sheet.htm

- US

Your Hit Parade was a popular American radio and television program, sponsored by American Tobacco's Lucky Strike cigarettes and broadcast from 1935 to 1955 on radio, and 1950 to 1959 on television. During this 24-year run, the show had 19 orchestra leaders and 52 singers or groups. Each Saturday evening, the program offered the most popular and bestselling songs of the week. The earliest format involved a presentation of the top 15 songs. Later, a countdown with fanfares led to the top three finalists, with the number one song for the finale. Occasional performances of standards and other favorite songs from the past were known as "Lucky Strike Extras."

Listeners were informed that the "Your Hit Parade survey checks the best sellers on sheet music and phonograph records, the songs most heard on the air and most played on the automatic coin machines, an accurate, authentic tabulation of America's taste in popular music." However, the exact procedure of this "authentic tabulation" remained a secret. Some believe song choices were often arbitrary due to various performance and production factors. The show's ad agencies—initially Lord and Thomas and later Batten, Barton, Durstine & Osborne -- never revealed the specific sources or the methods that were used to determine top hits. They made a general statement that it was based mainly on "readings of radio requests, sheet music sales, dance-hall favorites and jukebox tabulations"; Radio Guide claimed "an endless popularity poll on a nationwide scale."

Later songs from the pre-rock era years of 1940-1954, and non-rock and roll songs from 1955 through mid-1960s were issued by Time-Life. See:

https://en.wikipedia.org/wiki/Your_Hit_Parade_%28Time-Life_Music%29#2001<http://www.myoldradio.com/old-radio-shows/your-hit-parade1>

Musical scores

IMSLP is the International Music Score Library Project aka Petrucci Library. It has 335,000 music scores of 100,562 works and 37,953 recordings by 13,513 composers and 351 performers all in the public domain (in Canada with some information for other jurisdictions). Source of information on composers' date of death, date of composition and publisher. See <http://imslp.org/>

Other sources of information

Monopolies and Mergers Commission (1994) *The Supply of Recorded Music*. HMSO Cm.2599, London. Available on:

https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/272098/2599.pdf

Discography - discogs

http://www.discogs.com/search/?country_exact=UK lists discs by decade

BBC4 The Richest Songs in the World on <http://www.bbc.co.uk/programmes/b01pjt5>