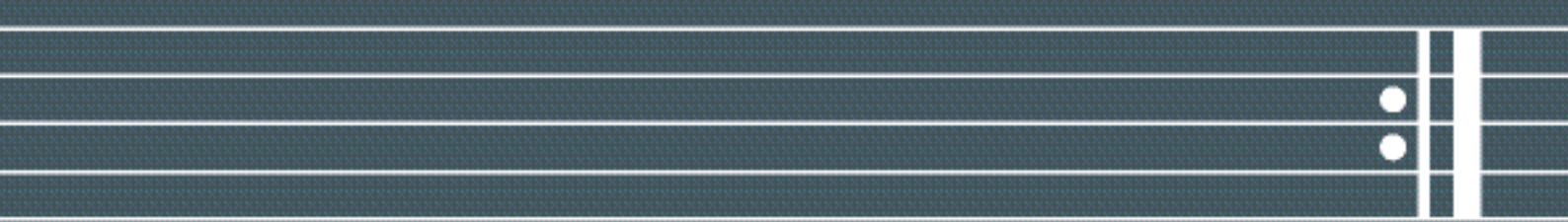


THIRD EDITION **2006**



Music copyright for
Schools

Guide to the AMCOS, AMCOS/ARIA & APRA school licences





**Music Copyright
for Schools**
Guide to the AMCOS, AMCOS/ARIA and
APRA school licences

Third Edition 2006

Photography: Marjorie Hystek

For further information, contact the
Educational Licensing Department.

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assist with the understanding of copyright issues for schools.
For further copies of this booklet, please contact APRA | AMCOS,
or visit our website: www.apra.com.au

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Part 1: Introduction

Music Copyright for Schools

This is the third edition of “Music Copyright for Schools.” The first edition was printed by AMCOS in 1991. The AMCOS agreement was renegotiated in 1994, and was further refined at the end of 1999. This edition is intended to provide a comprehensive coverage for schools of music copyright issues, and in particular, to provide information about the AMCOS, AMCOS/ARIA and APRA school licences.

Introductory Issues

1.1 The concept of copyright

Copyright is a legally enforceable system designed to encourage creative persons by protecting their rights and livelihoods. It provides them with the means to control the use of their works and to earn remuneration from such use. The aim of copyright is to provide a balance between protection for creators and public access to these works.

In Australia, musical, artistic, literary and dramatic works are protected under the *Copyright Act* (1968) as well as sound recordings, published editions, films and broadcasts.

In order for a musical work to be protected, it must be an original work and there must be a connection with Australian law - the creator must either be a citizen or resident of Australia or a country to which our Act extends or it must have been first published in Australia or a country that is a signatory to the Berne Convention. There is no registration of a work in order to have copyright protection in Australia although the work must be ‘fixed in a material form’, that is, written down or recorded in some way, as copyright only protects the expression of the idea, not the idea itself.

The *Copyright Act* grants a “bundle of rights” to copyright owners to control the use of their works in relation to the publication, reproduction, public performance, broadcast, transmission and diffusion, and the right of adaptation of their original works. The transmission and diffusion rights are replaced by the new “right of communication” as a result of the introduction of the Digital Agenda Act (2000) which modifies the existing *Copyright Act*.

In Australia, published works are protected for the life of the composer, author or arranger plus 70 years. Prior to 1 January 2005, copyright was only protected for the life of the creator plus 50 years. Works whose copyright had expired prior to 1 January 2005 remain out of copyright (in the public domain) and are offered extended protection. Unpublished works are protected from the time that they are written down or recorded until 70 years after they are first publicly performed, broadcast, published or recorded and released to the public - whichever is the first of these to occur. Sound recordings made within the past 70 years are still protected by copyright.¹

There can be many different copyrights in one work. For example, a piece of print music may contain separate copyrights in the music and lyrics, and the published edition. There may also be separate copyright protection for the arrangement of a public domain work, and the arrangement would be protected until 70 years after the death of the arranger. A recording could embody copyright in the music and lyrics and also a separate copyright in the sound recording, and an arrangement of a public domain work may also be recognised as a separate copyright.

¹ ‘Published’ in this context means ‘released to the public.’

1.2 AMCOS

AMCOS (The Australasian Mechanical Copyright Owners' Society) was established in its present form in 1978 to represent music publishers for the reproduction of musical works, mainly in audio format, for the collection and distribution of "mechanical" royalties of musical works. It represents many hundreds of music publishers in Australia and New Zealand and by virtue of its reciprocal agreements with other collecting societies internationally, is able to license the reproduction of music from around the world in recordings made in Australia or New Zealand.² In addition to AMCOS' function as a collecting society for the reproduction of musical works in recordings, it also has a print music department which administers the AMCOS schools' photocopying agreement and provides print music copyright advice to the general musical community in Australia and New Zealand.

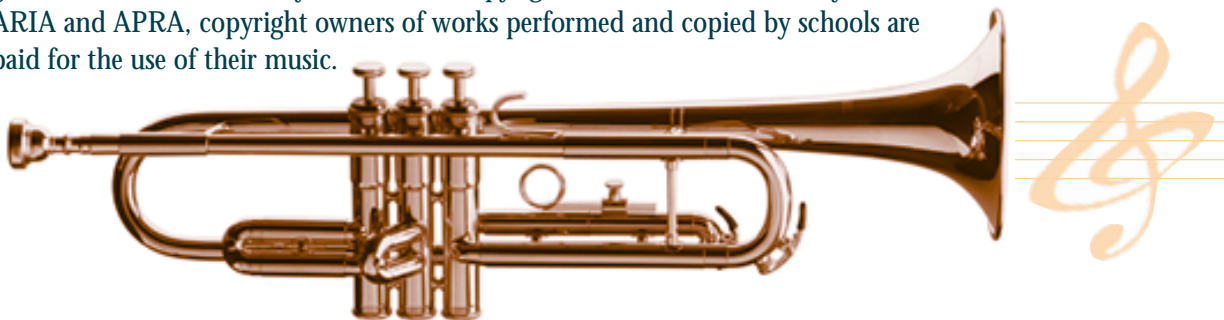
In mid 1997, AMCOS and APRA merged operations, although they continue to administer different licences and rights. This makes it easier for the user to contact one place in relation to music copyright issues involving either the reproduction or performance of music.

1.3 APRA

APRA (The Australasian Performing Right Association) is a non-profit organisation representing composers, authors and music publishers and administering the public performance, transmission and broadcast right³ on behalf of music copyright owners. It was established in 1926 and like AMCOS, is able to license music from around the world by virtue of its affiliations with overseas collecting societies. APRA's school licence was first introduced in 1990 and was most recently amended and renegotiated at the end of 1999.

1.4 The role of collecting societies

Copyright collecting societies such as AMCOS and APRA exist to make the process of copyright clearance easier and more centralised. Without APRA, people would have to contact the copyright owners of works every time they wanted to publicly perform a piece of music. Without AMCOS, it would be necessary to obtain a licence from the copyright owner of each musical work that they wanted to record. Both organisations offer licences for the above activities on behalf of music copyright owners. AMCOS and APRA administer licences for schools to enable them to legally photocopy print music⁴ and record music⁵, within certain limits for their educational purposes and to publicly perform copyright musical works. This allows licensed schools all around Australia wide access to a whole world of music for their classroom use or in concerts by school students, school choirs, orchestras or other ensembles. While schools are given this access to music by virtue of the copyright licences administered by AMCOS, ARIA and APRA, copyright owners of works performed and copied by schools are paid for the use of their music.



² AMCOS is also an associate member of IFRRO (the International Federation of Reproduction Rights Organisations).

³ The new 'right of communication'.

⁴ In addition to the AMCOS photocopying licence, schools may rely on the statutory licence for educational copying administered by CAL which allows limited portions of works to be copied for educational purposes.

⁵ The recording licence is jointly offered to schools by AMCOS (on behalf of music publishers) and ARIA (on behalf of record companies).

1.5 Other collecting societies and trade organisations

(All contact details for these organisations are provided in Appendix B.)

AMPAL is the Australian Music Publishers' Association Limited, a trade organisation representing Australian music publishers.

ARIA is the Australian Record Industry Association. ARIA is a non-profit trade association that provides a variety of services to its members, including the provision of non-exclusive licences, for the reproduction of sound recordings, upon fulfilling certain criteria. A list of ARIA record company members may be obtained from ARIA. ARIA, in conjunction with AMCOS, offers a licence that allows schools to reproduce AMCOS musical works and ARIA sound recordings for the non-commercial and educational purposes of schools.

CAL is the Copyright Agency Limited representing book publishers and authors. CAL administers the Statutory Licence under Part VB of the *Copyright Act*. It is also the declared collecting society for Government Copying under Section 183 of the Act. CAL licenses the copying of print material by schools and other educational institutions and also has various voluntary licence schemes in other sectors.

VISCOPY is the Visual Arts Copyright Collecting Society providing copyright protection and services for over 80,000 Australian and international artists, craft artists, photographers, illustrators, designers and architects.

VISCOPY provides access for copyright users to artistic works for the purposes of publishing, merchandise, posters and cards, internet, digital, film and television broadcasts. VISCOPY also distributes royalties to artists from the educational statutory licences administered by CAL and Screenrights.

Screenrights is the audio-visual copyright society that licenses the copying of off-air television and radio broadcasts under Part VA of the *Copyright Act*. This licence is available to educational institutions only. The Screenrights' licence now also allows copying from cable (pay TV).

1.6 Free exceptions under the *Copyright Act*

The *Copyright Act* allows various types of free uses of copyright material for reasons of public benefit. The most relevant of these (in relation to musical works) for schools are:

- The performance of musical works by a teacher or student in a class context⁶
- The copying by hand or adaptation of a work in the course of educational instruction - including writing on the blackboard, writing on overhead transparencies - but does not allow any multiple copying (by machine) of the hand written copies⁷
- The reproduction of copyright material for use as part of the questions to be answered in an examination or in an answer to such a question⁸
- Acts that are considered to be "fair dealings"⁹. Please note that copying by an educational institution on behalf of its students is not considered to be a fair dealing.¹⁰

⁶ Section 28 of the *Copyright Act*.

⁷ Section 200 (1) (a)

⁸ Section 200 (1) (b)

⁹ Fair Dealings for the purpose of – research & study (ss. 40, 103C); criticism & review (ss. 41, 103A) etc. An example of a fair dealing that would be covered by an exception in Section 40 would be if a student wanted to copy a small extract of a work for use in an essay or assignment as part of their course of study.

¹⁰ *Copyright Agency Ltd. v Haines (1982)*



Part 2: Print music

2.1. Background to the AMCOS licence

In 1980, an amendment to the *Copyright Act* made it permissible, under the Statutory Licence provisions¹¹ for educational institutions to make copies of copyright material, including musical works, for their educational purposes. The Statutory Licence was found to be unsatisfactory for the needs of schools in relation to the photocopying of musical works, as it did not always permit the copying of entire print musical works. Music teachers were finding that copying 10% of a song was not sufficient for their teaching purposes. As a result, AMCOS (on behalf of its music copyright owners) negotiated a voluntary licence with representatives from the major educational bodies in Australia on behalf of the schools that they represented. The licence was introduced in 1988 and in the last eighteen years has been updated and refined. One of the main advantages of the AMCOS voluntary licence for schools is that even separately published musical works may be copied within the limits of the licence¹².

2.2 Collection and distribution of licence fees

Participating schools are required to pay AMCOS an annual per student licence fee. The per student licence fee rate for the AMCOS licence in 2006 is 53.49 cents (48.63 cents + GST). These payments are made to AMCOS by the peak education bodies such as the Department of Education, Catholic Education Offices, Independent School Associations and various religious school organisations. AMCOS collects the licence fees and holds this money on trust (on behalf of the music copyright owners that it represents) until sampling information is obtained by independent statisticians in selected schools.

Rather than expecting schools to keep full records¹³ of photocopied works, a sampling system was introduced in the *Copyright Act* in 1990. This gives schools the option of keeping full records, or electing to be part of a sampling system.¹⁴ Approximately 1% of schools is selected at any one time to keep full records (for one term) – under the CAL, AMCOS & AMCOS/ARIA licences, and copies of radio and television broadcasts – made under the Screenrights' licence.

Once the data is obtained from sampled schools, it is used as a basis for distributing the royalties to the music copyright owners either in Australia or New Zealand, or internationally if these copyright owners are not represented by a local publisher agent.

Who and what is covered by the AMCOS licence?

2.3 Only schools are eligible for this licence

Only primary and secondary schools or their equivalents (such as colleges where students study years 11 & 12) are eligible for an AMCOS licence for the copying of print music.

2.4 Agreements with peak educational organisations

Participating schools in Australia are covered by the AMCOS licence by virtue of their peak educational organisations' agreements with AMCOS.

¹¹ Now contained in Part VB of the Australian *Copyright Act*.

¹² Whereas the Statutory Licence does not allow the copying of an entire separately published musical work that is commercially available in a reasonable time and at an ordinary commercial price.

¹³ However, schools are required under the AMCOS licence to mark originals and licenced copies on an ongoing basis, and this has nothing to do with the sampling requirements.

¹⁴ Schools always elect to be part of a sampling scheme, for obvious administrative ease.

Government Schools are covered by the AMCOS schools' photocopying licence and AMCOS licence fees are paid on behalf of Government schools every year by the Department of Education in each State and Territory.¹⁵

Independent Schools are required to pay licence fees to the Association of Independent Schools in each State or Territory (if they are a member) as these associations have an agreement with AMCOS on behalf of their member schools. The associations send the licence fees to AMCOS, together with a list of participating schools for the year.

Catholic schools that are systemic schools have their fees paid centrally by their diocesan office, whereas fees paid by the Catholic Education Office to AMCOS on behalf of independent non-systemic schools are recovered by the Catholic Education Office from these individual schools.

Other peak educational bodies that represent schools, such as the Seventh Day Adventist Schools, Christian Parent Controlled Schools and Christian Community Schools have agreements with AMCOS on behalf of the schools that have elected to be covered by the AMCOS schools' photocopying licence.

If your school is a member of one of the above organisations, it is best to check with them¹⁶ to see whether or not you are covered by the AMCOS licence, although there is no need to do this if you are from a Government school.

Please note that if schools do not have an AMCOS licence, in most situations they may not photocopy an entire¹⁷ song or piece of music as this may not be permitted under the Statutory Licence.

2.5 Purpose of the copying

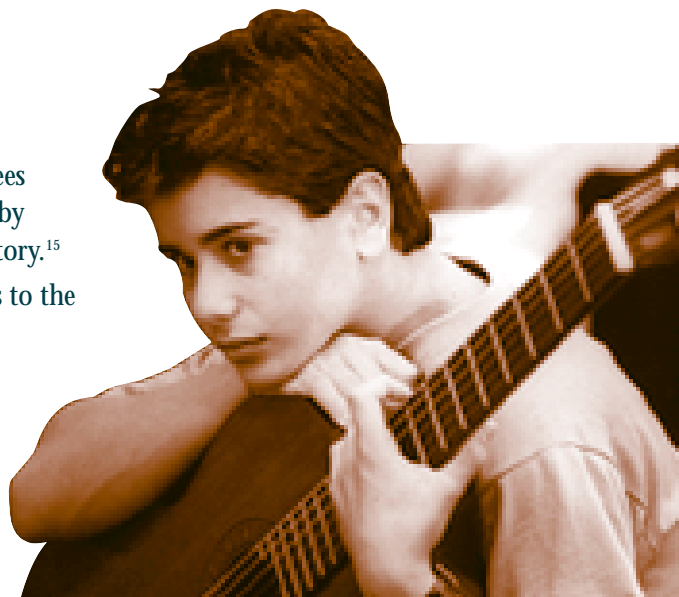
The AMCOS licence allows the copying of print musical works from (originals owned by the school) by teachers for the *educational purposes* of their students. It does NOT cover any copying for private instrumental or vocal tuition, even if the lessons are held on school premises. (See section on private tuition at para 2.16.)

Print music may be copied within the prescribed limits for purposes of :

- classroom teaching for a prescribed course of study in the school curriculum
- use by a band/orchestra/instrumental ensemble of that particular school
- use by a choir/singing group of that particular school¹⁸

2.6 Full-time & part-time teachers

Whether a teacher is a full-time employee of a licensed school is not necessarily relevant to whether or not their copying is permitted under the AMCOS licence. What is important is the purpose of the copying. If a full-time employee of a school taught Years 1-6 class music as part of his/her job, but additionally taught individual piano lessons and flute lessons on the school premises, and was paid for these additional lessons by the student (either directly or by the student paying the school and the school paying the teacher), no copying for individual private tuition lessons would be allowed under the AMCOS licence.



¹⁵ The Department of Education pays licence fees on behalf of its schools for all five of the school copyright licences – CAL, AMCOS, AMCOS/ARIA, APRA and Screenrights.

¹⁶ AMCOS retains lists of licensed schools forwarded by the peak education bodies such as the Independent Schools' Association, Catholic Education Office etc. Schools may also check with AMCOS to see if they are listed as being covered by the AMCOS agreement for the current year.

¹⁷ Separately published musical work that is available within a reasonable time at an ordinary commercial price.

¹⁸ At a rehearsal or performance that has a direct connection with the educational purposes of the school.

2.7 Itinerant teachers

It is quite common for music teachers to work at several schools, and these teachers are either employed on a part-time basis by the school or merely use the schools' facilities and are private contractors. Again, in order to determine whether or not the copying by these teachers is or is not covered by the AMCOS licence it is important to ask what the purpose of the copying is.

An itinerant teacher may conduct seven different school bands, and if each of these are considered to be school ensembles and the tuition is for educational purposes, the copying by the itinerant teacher would be covered. However, it is crucial to remember the limits for the copying.

An itinerant teacher may not make a separate set of copies from the originals that he/she owns for each school that he/she teaches at.

To avoid the above situation, it is wise for each of the licensed schools to own their own originals from which supplementary copies may be made. The licensed copies remain the property of the school for which they were made. Although originals may be lent to another school or organisation, no copies may be made by another school from these originals as it is a condition of the licence that the school owns the original before they are entitled to make any licensed copies.

2.8 Types of copying allowed

The AMCOS Schools' Photocopying agreement allows copying by the following processes:

- Photocopying onto paper
- Photocopying onto an overhead transparency (equivalent to one photocopy)
- Hand writing (relevant to transcriptions & transpositions)¹⁹

No digital copying, scanning or computer storage of musical works is currently permitted under this Agreement.²⁰

2.9 Use of the AMCOS licensed copies

AMCOS Licensed Copies may be used by students of a licensed school at any function associated with that school or at any performance²¹ or activity that is for the **educational purposes** of the students of that school.

All Licensed Copies remain the property of the school for which they are made and may not be lent to another school, individual or organisation, with the exception of orchestral/band music at music camps/festivals. (see Para 2.13.)

Licensed Copies may not be made available for sale or hire.

Schools may retain Licensed Copies for as long as necessary, to be used in conjunction with original print music owned by the school.



¹⁹The AMCOS licence permits Licensed Schools to make up to 15 photocopies (for secondary school) or 30 photocopies (for a primary school) of the hand-written transposition or transcription.

²⁰ Although certain electronic copying rights are available under the statutory licence as a result of the introduction of the Copyright Amendment (Digital Agenda) Act.

²¹ Most public performances of copyright music require an APRA licence. Most schools in Australia have an APRA schools' licence which covers the majority of school concerts. — see Part 4-Performances in Schools.

All Licensed Copies (and originals) *must* be appropriately marked (see section on marking requirements). This is an important condition of the licence. In some situations, such as eisteddfod performances, a school may be prevented from using AMCOS licensed copies if they have not been properly marked.

2.10 Copying limits are in relation to originals owned

Licensed copies may be made (within the prescribed limits) of print music owned by the school or music teacher of a school. Limits are in relation to the number of ORIGINALS owned by the school or member of staff, and are *not* on a per year or per class basis. Once the permitted number of copies in relation to each original has been made, no more copies may be made unless more originals are purchased.

2.11 Number of copies permissible

The following number of licensed copies may be made under the AMCOS Agreement in relation to *each original* owned by the school:

(See the appendix for definitions of the following terms.)

TYPE OF WORK	PRIMARY SCHOOL	SECONDARY SCHOOL
	[No. of copies per original]	[No. of copies per original]
Choral Sheet	5	5
Separately Published Musical Work	30	15
Collection of Musical Works**	30 (with a limit of 3 songs per collection)	15 (with a limit of 3 songs per collection)
Transcription of a Musical Work	30	15
Transposition of a Musical Work	30	15
Orchestral/band set**	30 additional instrumental parts	30 additional instrumental parts
Chamber Music Work	No more than an aggregate of 10 parts copied*	

*the number of copies not to exceed the number of instruments.

** where a collection of orchestral works are published in separate instrumental parts only, a maximum of 3 orchestral works may be copied in total from the set.

2.12 Marking requirements

ORIGINAL MUSIC

- Number of copies made
- Name of the school
- Date copied

LICENSED COPIES

- “AMCOS LICENSED COPY”
- Name of the school
- Date copied
- Copy number in relation to total number of copies eg. 1/5

AMCOS advises that all schools purchase a stamp with the above wording for Licensed Copies, either from AMCOS or from your local printer. Licensed Copies must be stamped, and it is most important that the number of copies made from the original music is marked on or attached to the music, so that schools can keep a record of the number of copies made from each original. It is absolutely essential that all Licensed Copies and Originals are appropriately marked.

2.13 Music camps & music festivals

Licensed schools may make copies from their originals for the purposes of use at music camps and music festivals as these are considered to be for their educational purposes. However, if a music camp or festival is being organised to include students from several schools, the organisers may not make copies of copyright material under the AMCOS licence for these schools as the licence is only granted to schools and not to other organisations.

Schools that wish to participate in music camps or festivals may do the following:

- (i) each school may make copies under the limits of the AMCOS licence from the originals that the school owns
- (ii) these originals and licensed copies may be used by the students at the camps or festivals
- (iii) if School A owned an orchestral or band set from which they had made licensed copies for the students of their school, and at the camp a few students from School B wanted to supplement the students from School A, they could do so using some of the copies from School A as long as no more than 30 additional instrumental parts from any one purchased original, [ie. up to the limit allowed under the licence] were distributed for use at the camp or festival and that all licensed copies were returned to School A at the conclusion of the camp or festival.

Limitations of the AMCOS licence

2.14 Who is *not* covered by the AMCOS licence?

- Private music teachers
- Music students²²
- Tertiary institutions such as universities, TAFE's, conservatoriums
- Private music organisations - eg. violin academies, instrumental schools



²² Both the statutory licence administered by the Copyright Agency Limited (CAL) and the AMCOS schools' photocopying licence allow the copying of print material by educational institutions on behalf of their students, but neither of these licences cover copying by students. (See Fair Dealing in para1.6.)

- Community orchestras/bands
- Community choirs
- Churches
- Operatic societies
- Youth orchestras or youth choirs
- Pre-school or day care centres, if not part of a primary school
- Eisteddfod societies

2.15 When are schools *not* allowed to make copies for their students?

Photocopies may not be made under the AMCOS licence if they are made for use in:

- external church services that are not part of the usual school curriculum - especially where parents, friends or members of the public are present
- external examinations - such as Trinity College of Music, London; Australian Music Examination Board (AMEB); Associated Board etc.
- private tuition

Please note that even if the Licensed Copies had been made initially for another purpose, such as classroom teaching, they may not be used in any of the above circumstances on another occasion. For example, a school may make Licensed Copies for the school choir, but may not lend these copies to the local church for use in their services. Similarly, a school may make Licensed Copies for classroom music use, but these copies may not be used by a private music teacher for external use.

2.16 Private music teaching

The AMCOS licence does not allow the copying of print music for purposes of private music teaching, even if the tuition is taking place on school premises.

Private music teachers in schools are strongly advised to read the guideline “A Practical Guide to the Use of Print Music in Australia” published by AMCOS. Free copies are available from AMCOS and music retailers around Australia, or may be downloaded from www.apra.com.au

Background

The AMCOS agreement allows the copying of print music within the AMCOS repertoire (within prescribed limits in relation to the number of copies owned by the school) for the ‘educational purposes’ of the students of that licensed school.

“Educational purposes” means for the purpose of using in connection with the educational activities of the licensed school.

Examples of copying for ‘educational purposes’ would include making copies for the purposes of:

- class teaching, for example, Year 7 music class
- for use by a school orchestra/band/instrumental ensemble
- for use by a school choir or singing group

The AMCOS agreement does not permit “the making or use of any Copy or parts of a Copy for any form of private tuition, even where such tuition is conducted at the premises of the Participating School.”



Most individual tuition²³, for example, instrumental or singing lessons, would be regarded as 'private tuition' particularly if the student were required to pay the teacher for the lessons. The most obvious example of private music tuition is where a teacher is merely using the school premises as a teaching venue, and there is no other connection with the school activities. This would be the equivalent situation to private tuition conducted in the teacher's studio outside of the school (which is

obviously not covered by the AMCOS licence.)

Furthermore, no copying of 'music tutorials' is permitted under the AMCOS licence, even if the copying was intended for a school class, choir, orchestra or band. A 'music tutorial' is a music book that contains both music and text. Examples of these are musicianship and theory books and 'tutor' style books such as "Tune a Day", "Learn to Play...". Although the CAL licence may apply to allow limited copying of these publications, (a 'reasonable portion' which is deemed to be 10% or 1 chapter), it would not be possible to copy more than a 'reasonable portion' unless the book was 'not available within a reasonable time at an ordinary commercial price.'²⁴

2.17 What may *not* be copied under the AMCOS licence?

The following may not be copied under the AMCOS licence, but in some instances, a limited portion may be copied under the CAL statutory licence. (See para 2.18)

- Music text books, music encyclopedias, music dictionaries²⁵
- Method or tutor books, (books including both music and text) for example, "Learn as you play", "Tune a day"
- Musicianship/theory texts or workbooks (including both music and text)
- Libretti - (lyrics from operas, operettas, musicals or stage show scripts)
- More than three songs from a "Grand Right" work such as a musical, opera, operetta, or a stage show (for example, "West Side Story")
- Borrowed music
- Music that has been sent to a school for perusal from a music retailer or music publisher, unless that music has been purchased by the school
- Music hired from a music publisher hire library, for example, G. Schirmer or AMPD Hire Library - permission would have to be sought directly from these libraries
- Photocopies. Under the AMCOS licence, a copy may not be made of a copy, unless it is for the purpose of replacing a lost, stolen or destroyed copy²⁶

²³ Although most 'private tuition' would be on a 'one to one' teacher/student basis, private tuition may also include situations where the same lesson is simultaneously given to more than one student.

²⁴ Section 135ZL of the *Copyright Act*.

²⁵ The copying of extracts of books may be covered by the statutory licence administered by the Copyright Agency Limited (CAL).

²⁶ A school may never have in its possession more copies than are allowed under the limits of the licence (calculated in reference to the number of originals that the school owns).

2.18 Copying under the CAL licence

Copyright Agency Limited (CAL), is the declared collecting society for educational copying under the statutory licence in Part VB of the *Copyright Act*.

Schools that are not covered by an AMCOS licence may rely on the statutory licence²⁷ (to the extent that it permits copying), if they have a licence in place with CAL and if they have issued a remuneration notice to CAL. Please note that under the statutory licence administered by CAL, if a separately published work is commercially available at a reasonable price and at an ordinary commercial price, you may only copy a reasonable portion (up to 10%) of the work or edition. If a school does not have an AMCOS licence and wants to copy an entire musical work that is commercially available, they may not do so without permission from the music copyright owner of the work.

Although the statutory licence administered by CAL and the AMCOS voluntary licence co-exist, it is assumed that in most situations Participating Schools will rely on the AMCOS licence for the copying of musical works.

2.19 Digital copying under the statutory licence

As a result of amendments made to the *Copyright Act* (1968) by the *Copyright Amendment (Digital Agenda) Act* 2000, educational institutions are able to make digital copies of works within specified limits, for educational purposes if there is a relevant remuneration notice in place. These rights came into effect on 4 March 2001.

The intention of the legislation in relation to educational copying, was to simply transfer the existing copying rights available under Part VB to enable institutions to make digital copies within similar limits. The emphasis in the drafting is on technologically neutral language, so that a 'right of communication' will replace the broadcast and transmission rights. Another means of effecting changes to the *Copyright Act* which would enable digital copying in certain situations was to replace in many situations the word "copy" with the word "reproduction".

There are two schemes that operate and co-exist:

Copying/making a reproduction from a hard copy

1. Educational institutions that have a CAL licence and remuneration notice in place are able to rely on the existing provisions for print copying under s. 135ZL. The changes to these provisions mean that educational institutions with a relevant licence from CAL are able to photocopy or convert into a digital form up to 10% of a work, or the whole work if it is not commercially available within a reasonable time at an ordinary commercial price.

Copying/making a reproduction of material from a digital source

2. There has been no legislative definition yet of what 10% of a musical work is, although a sensible interpretation would be 10% of the number of bars of the musical work.

Any questions about digital copying should be directed to either the Australian Copyright Council or the Copyright Agency Limited, who will advise on how the digital agenda changes affect the educational statutory provisions.

²⁷ Although very few schools are not covered by the AMCOS licence.

2.20 No additional home practice copies

The AMCOS licence does not allow copies to be made for purposes of home practice **in addition** to the numbers of Licensed Copies already permitted under the agreement. In other words, it is not possible to make the maximum number of copies permitted under the licence, and then to make an additional set for home practice. It is of course possible to take Licensed Copies home to practice - (assuming that the school permits copies or originals to be taken home). As the Licensed Copies remain the property of the Participating School, it will be necessary for schools to work out a sensible system of keeping track of the copies, if they allow students to take copies home for practice purposes.

2.21 Using copyright music or lyrics in newsletters & other publications

If a school wishes to include song lyrics and/or copyright music in a newsletter, school magazine or some other type of publication - they will need to contact the publishers of these works for permission as this activity is outside the AMCOS Agreement.

Making school hymn books, song books or any other type of compilation of song lyrics and/or music will require permission from the relevant music publishers. In the first instance, contact an AMCOS representative who is happy to research the copyright ownership and direct you to the relevant publishers for permission.

2.22 Making arrangements/adaptations of music

The AMCOS licence does not allow the making of any arrangement of copyright musical works. If you wish to make an arrangement of a piece of music, please check with AMCOS to see if you need to obtain permission and whom to contact for this permission. In Appendix D, at the back of the booklet you will find a “publisher request form for schools”. Once you know whom to contact for permission, you may photocopy this form and send it to the appropriate publisher to try to obtain permission to make an arrangement. Please note that if a work is already commercially available in a similar arrangement, it is possible that the publisher may deny permission.²⁸

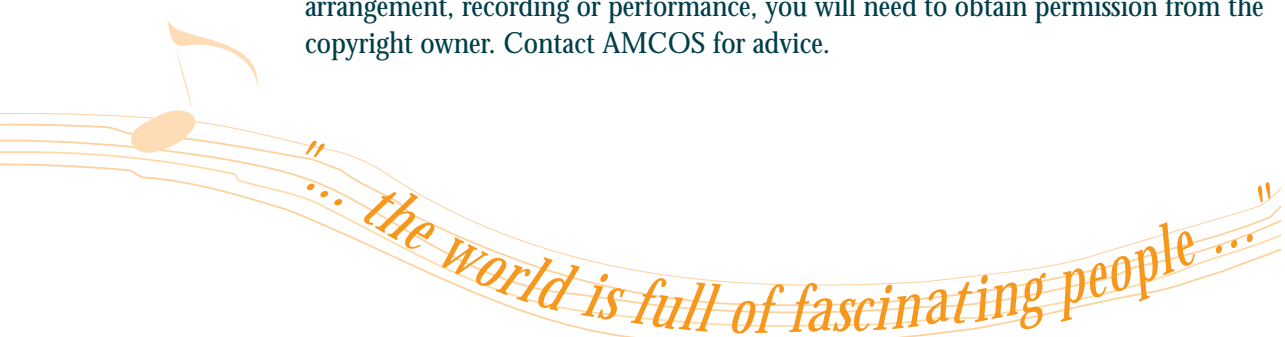
If you simply wish to arrange a work for a class exercise, for example, within a harmony lesson - you may do so without obtaining permission, as long as no multiple copies of this work are made by a photocopier or printer.²⁹

2.23 Changing lyrics

If you wish to change the words of a song that is in copyright, for a print arrangement, recording or performance, you will need to obtain permission from the copyright owner. Contact AMCOS for advice.

²⁸ Section 4 of “A Practical Guide to the Use of Print Music in Australia” also provides information on requirements for making arrangements.

²⁹ See 1.3 Free exceptions under the *Copyright Act*.



2.24 Christmas carol booklets

Schools wishing to put on a carols by candlelight concert for parents, friends and the general community may wish to print the lyrics of Christmas songs and carols for all to sing. Please be careful not to reproduce the lyrics of copyright Christmas songs without first obtaining permission from the relevant music publisher.³⁰

To assist you, AMCOS has a list of the most popular Christmas songs and carols, indicating whether or not they are in copyright. If they are in copyright, the name and contact details of the copyright owner are provided and you must obtain permission prior to the printing and distribution of these booklets. The Christmas list is available from AMCOS free of charge and is regularly updated. (There is an abbreviated list at Appendix E at the back of this booklet.)

Schools may rely on their AMCOS licence and make Licensed Copies of the music if they have sufficient originals, but this is only to make copies for the students of the school, and not for any parents or friends.

2.25 Copyright research service

AMCOS is happy to assist teachers with print music copyright queries and in particular is able to offer a research facility.³¹ You may contact the print music department if you need help researching the:

- copyright status of musical works and editions
- copyright ownership details of a musical work*

* This may be helpful if you wish to make an **arrangement** of a copyright musical work, or if you wish to change **the words of a song** (which requires permission from the relevant music publisher, as it is not covered by the AMCOS licence) or if you wish to do anything else that is outside the limits of the Agreement. You may also use the publisher request form at Appendix D.



³⁰ If the words are separately published and commercially available.

³¹ Please note however, that although AMCOS has a very large database of musical works, not every song or piece of music ever written is included.

Part 3: Audio & video recordings of music and sound recordings in schools (AMCOS/ARIA licence)



3.1 AMCOS/ARIA music recording licence

The AMCOS/ARIA schools' recording licence was introduced into schools in 2000. It covers the reproduction of AMCOS musical works and ARIA sound recordings by schools for non-commercial educational purposes. It has been developed in response to a great demand from schools who requested a blanket licence which would allow them to make recordings of music for educational and commemorative purposes, in connection with a school activity or event, for distribution to students of the licensed school.

3.2 Agreements with peak educational organisations

All Government schools in Australia are covered by the AMCOS/ARIA licence. Schools that are members of the Association of Independent Schools, Catholic Education Office or some other peak education body that has an agreement in place with AMCOS/ARIA, may elect to be covered by the licence. If your school is not covered but wants to be covered by the licence, please contact your relevant peak education body in your State or Territory.

3.3 Schools not covered by the licence

If a school elects not to take out the licence, they may still be able to abide by copyright laws if they take out an individual manufacture licence from AMCOS every time that they wish to make a recording of copyright music. A licence fee is payable for any copyright works recorded. If they reproduce sound recordings they will also require permission from the owner of the sound recording - usually a record company. Contact ARIA (the Australian Record Industry Association) in the first instance.

If a school makes either live recordings of copyright musical works or *dubs*³² commercial recordings without permission or the relevant licences, they would be in breach of copyright. The school **and** the teacher making the illegal recordings would then be liable for breach of copyright.

3.4 Cost of the licence

The licence fee is calculated on a per student basis and is an annual fee paid to AMCOS. The 2006 licence fee is 49.87 cents per student (45.33 cents + GST). The licence fees are calculated by multiplying the annual per student rate by the total enrolment figure for the previous year (supplied by the peak educational organisations to AMCOS.) The licence fees are adjusted each year in accordance with fluctuations in the consumer price index (CPI).

3.5 Surveys of schools

Every year, 60 schools in four different States and Territories around Australia are selected by our independent statisticians to participate in a music recording copying survey (in addition to the AMCOS & CAL surveys for print copying). During this period, they are required to record details about the musical works and/or sound recordings that they have copied for educational purposes during this period. It is a simple survey but an important one, as the information supplied to AMCOS and ARIA helps distribute royalties to the copyright owners of the musical works and sound recordings. This is the only time that your school is required to advise what they are copying (although please note the marking requirements on the actual recordings made by schools which is an ongoing obligation of the licensed schools).

3.6 Non-Government schools

Non-Government schools must notify their peak education body to let them know that they wish to participate in the licence scheme. In addition, the peak educational organisations are required to send AMCOS a list of current Participating Schools for the year in relation to each copyright licence.³³

3.7 Distribution of licence fees

AMCOS and ARIA split the licence fees collected and after deducting costs distribute the money collected in licence fees in the form of royalties to the copyright owners of musical works and sound recordings, that have been recorded by schools (according to data collected by way of a survey in schools.)

3.8 Why AMCOS & ARIA are involved

In every commercially produced recording, there are potentially at least two copyrights:

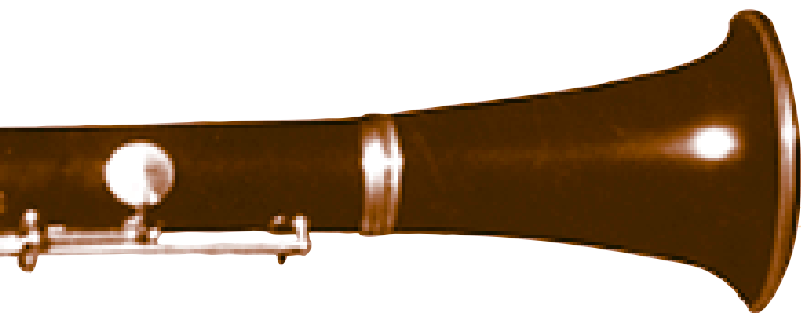
- (i) the copyright in the musical works recorded (represented by AMCOS)
- (ii) the copyright in the (various) sound recordings represented by ARIA, made of the musical works

The first copyright (AMCOS) is owned by the song writers or composers who write the music, or if they assign their copyright to a music publisher, the music publisher represents the copyright for the recordings on their behalf.

The second copyright (ARIA) is the copyright relating to the (various) sound recordings made of the work. This is usually owned by the record company that produces and invests in the making of the sound recording. There may be many recordings of the same musical work with different owners of the sound recording if there have been performances recorded by different record companies.

3.9 What the licence allows

The AMCOS/ARIA licence allows the making of recordings by schools of live performances or the *dubbing* of existing sound recordings of musical works, for educational purposes. These recordings can be distributed to the students of the licensed school to assist them in class or as a commemorative recording of a performance (to be played at home or at school only, and not in public).



3.10 Cost recovery for making recordings

The AMCOS/ARIA licence allows licensed schools to distribute recordings to the students of their school or another licensed school either for no charge or at the direct cost of reproduction and supply of the recording. This permits schools to recover basic costs of making the recording, but does not allow schools to sell recordings for profit making purposes. For example, if the cost of making a tape of a dance sequence was \$3 (to cover the cost of the blank tape) then if a school charged \$25 per tape, they would be doing more than cost recovering for the making of this recording, and this licence would not apply.

3.11 Selling recordings to make a profit

If a school wanted to sell a recording to make more money than just cost recovery of materials, or to distribute to people other than students of the licensed school, they would have to apply for an AMCOS manufacture licence (assuming that AMCOS represented the music copyright owners that they wished to record).³⁴

Schools that wish to make a recording for sale at a profit will need to take out an AMCOS manufacture licence and royalties will be payable on any copyright tracks. See www.apra.com.au – making recordings, for further information and downloadable application form.

Furthermore, if a school intend copying a commercial recording, they would have to seek the prior approval of the copyright owner of the sound recording (usually a record company) by contacting ARIA and pay the applicable fee for each particular sound recording reproduced if permission is actually granted by the record companies in the first place.


3.12 School archive recordings

If a school wished to make a recording (either audio or video or both) of a school event, for example, a school concert or speech day, they would be able to make a recording for the school archives, to be held on school premises. This may be an interesting historical project for the school, and it would be covered by the AMCOS/ARIA licence.

3.13 School events

A school event is defined in the AMCOS/ARIA agreement as “an event authorised by the Participating School including a live performance by students or an event or function connected with a Participating School (whether or not on school premises) at which music is performed and whether or not parents of the school community are in attendance (for example, a concert, speech day or sports event).”

³⁴AMCOS represents many hundreds of music publisher members in both Australia and New Zealand and by virtue of its reciprocal agreements with overseas collecting societies, represents the vast majority of music publishers worldwide for licensing purposes.



The crucial part of this definition is the fact that the event must be authorised or organised by the school or Department of Education (or its equivalent). The following are examples of “school events” for the purpose of the AMCOS/ARIA licence:

- (i) a music concert held at a school
- (ii) a music concert organised by a school, held at a different venue, where parents and friends of the school were invited
- (iii) a sports day event where pre-recorded music was being played
- (iv) a school fête where either live music or recorded music was being used (and subsequently recorded).

The following would *not* be regarded as “school events” under the licence:

- (i) a dance festival run by an organisation other than a school or group of schools
- (ii) an eisteddfod (organised by an eisteddfod body)
- (iii) a performance by a professional musician in a school.³⁵

3.14 Performers’ rights

Performers have the right to object or consent to the making of a recording of their performance. This is usually not a problem that must be considered in schools; however, it is a limited right given to performers under the *Copyright Act*. It is necessary to keep it in mind with the making of recordings of teachers’ and students’ performances, as they may object to a recording being made and distributed without their prior approval.

3.15 Audio rights

The licence allows the making of audio recordings of either live performances or dubbed recordings of existing sound recordings of musical works. An audio recording can be made of AMCOS musical works or ARIA sound recordings³⁶ for the following broad purposes:

- (i) **an audio recording to be used at a ‘school event’**, for instance, the licence allows the making of backing tapes dubbing existing sound recordings of musical works for ease of cueing - to be used by a school dance or vocal group, instead of live music. These recordings can then be used as part of a performance at a school event, for instance, a school concert.
- (ii) **an audio recording of a ‘school event’**, for example a tape or CD of a school concert or speech day.
- (iii) **recordings made for analysis by students as part of a course of instruction**, for example a compilation tape of various different musical excerpts of works to be studied in a Year 7 music class.
- (iv) **to synchronise AMCOS works and ARIA sound recordings** with audio or video recordings for (i) or (ii). This means, you can make an audio or video recording, such as a video of a swimming carnival, and later dub a sound recording of music, as long as the recording is being made for educational purposes, or is a commemorative recording.

³⁵ You would need to obtain the prior permission of the performer in this instance. See para 3.14 on performer’s rights.

³⁶ A list of ARIA record companies may be obtained from ARIA on request. ARIA represents approximately 98% of all record companies in Australia.

3.16 Video rights

The AMCOS/ARIA licence allows the making of videos including AMCOS musical works and ARIA sound recordings, in the following circumstances:

- (i) **the making of a video recording of a school event where music is being played** (either live or recorded music).
Examples include - making a video of a school concert, making a video of a swimming carnival where recorded music is being played in the background, the making of a recording of a school open day where a mixture of recorded and live music is being featured.
- (ii) **the making of student films including musical works and/or sound recordings**
Many schools require students to make films as part of an art assignment or for some other creative subject. The question of whether or not the use of an excerpt or indeed an entire musical work or sound recording is considered to be a 'fair dealing' for the purposes of research and study under the *Copyright Act*, does not need to be considered as the AMCOS/ARIA licence allows school students to make videos incorporating even whole musical works and sound recordings. Although students are allowed to make films incorporating AMCOS musical works and ARIA sound recordings, and can show these films at their school or at home, no public screening of these films is allowed under the licence. If a student wanted to show a film incorporating musical works and/or sound recordings at a film festival or another type of public screening, separate permission would have to be sought. Students should contact AMCOS in the first instance for advice.
- (iii) **the making of video recordings of AMCOS works and ARIA sound recordings** performed at school events, such as school concerts by parents of the students of the licensed school. These recordings may only be made for the private domestic viewing of the parents.

3.17 Recordings of Grand Right works & dramatic context³⁷ performances

Schools wishing to make video recordings of Grand Right works, such as musicals, where there is a visual representation of the musical performance, for example, if there were any dramatic effects from the original staged work - would need permission directly from the relevant music publisher that owns the rights to the musical as this is not covered by the AMCOS/ARIA licence (quite often permission is refused by the publishers representing the musicals for schools to make video recordings of the musical). However, if your school wanted to make an (audio only) recording of musical works only from a grand right or dramatic context work, then this would be permitted under the AMCOS/ARIA licence. For instance, if you only made an audio recording of a song or a few songs from the musical, with no recording of the dialogue in between, then this would be permitted under the AMCOS/ARIA licence.

If a school is putting on a dramatic context performance, firstly they would need to check to see if the performance is covered by the APRA licence or not. (See Part 4 - Performance in Schools - para 4.8) If the performance is permitted under the schools' APRA licence, then the video taping of the performance is correspondingly permitted under the AMCOS/ARIA licence.

If however, the performance is not covered by the APRA licence - for example, a dramatic context performance by a secondary school where admission is being charged and the performances are being advertised to the public - then the AMCOS/APRA licence also will not allow the video taping of such a performance. In this situation - permission will need to be obtained separately. Contact the Educational Licensing Department at APRA for advice.

3.18 Copyright & the Internet

The AMCOS/ARIA licence does NOT allow schools or school students to download music or sound recordings from the Internet, therefore the copying, for example, of MP3 files, which are available on the Internet, ***may not be copied under this licence***.

If a school legally purchased the download of a music file from the Internet from a legitimate source, they must follow the conditions associated with the download as stated on the website (but make sure it is a legal website, eg: iTunes). However, even if this is a legal download for which they have paid, the AMCOS/ARIA licence does not permit further copying of these recordings. All the terms of the school's licence relate to the copying of musical works for educational purposes (either from a live performance) or from commercially produced recordings such as CDs, cassettes, LPs and not from the internet.

3.19 No ownership requirement

Unlike the print music licence, there is no requirement under the AMCOS/ARIA licence for a school to own a commercial recording (such as commercially produced CD) before dubbing it for school students for their educational needs. Therefore a school is allowed to borrow CD's, cassettes, LP's from anywhere (in physical form, not in digital form on the net or elsewhere) and make reproductions of them as long as they are only distributed to students of the school for a specific educational purpose.

3.20 Educational purposes

The AMCOS/ARIA licence only allows the making of recordings for educational purposes. Therefore, the copying of CDs or other types of recordings by students on behalf of their friends as a means of avoiding purchase of CDs would definitely not be considered to be for educational purposes and would not be allowed by the licence. Please also note that the AMCOS/ARIA licence does not permit copying of recordings by students, but only by the school on behalf of the students for their educational purposes.

An educational purpose would usually include the making of a recording for use in connection with a course of study at a school or to be played at a school event or used in conjunction with a school performance. The making of a recording of a school event for either private viewing or listening by the students at home, or at the school would also be covered by this definition.

3.21 Format of the recordings

Audio and video recordings can be made under this licence in the following formats: Cassette tape, Beta or VHS videotape, DVDs, CDs, CD ROMs.

Please note that the AMCOS/ARIA licence was renegotiated recently to include the licensed schools' ability to make a CD ROM including ARIA sound recordings and AMCOS musical works, for educational purposes. Additionally, the licence was expanded to allow AMCOS musical works and ARIA sound recordings to be made available on an intranet system (ie. a network of computers – accessible only by students or staff of the licensed schools). These intranet systems must be password protected and a record of logins kept by the licensed school.



Please note that “Intranet” is different to “Internet”. No downloading or uploading of copyright material on Intranet sites is permitted under this licence. If however, a school wished to include sound recordings of music on their site, please contact APRA’s online licensing department to try and obtain the appropriate licences/permissions.

3.22 Labelling requirements

Schools must mark the recordings that they make under the AMCOS/ARIA licence in the following ways:

The CD, Cassette, Videotape or DVD must have the following wording on the actual recording:

This recording has been made under the AMCOS/ARIA licence for educational purposes only.

The recording cover must include the following information:

1. The title of the song/piece of music
2. The name of the composer/arranger of the piece of music

If a dubbed commercial recording also include:

3. The name of the performing artist
4. The name of the record company label

3.23 No copying of movies allowed

If you hire a movie from your local video store, you may not copy that film as it contains other rights (besides music and sound recordings) that are not covered by the licence, such as copyright in the script etc. It is a cinematograph film, and as such, is not allowed to be copied under the AMCOS/ARIA licence. If a film was broadcast on television and a school copied it for its educational purposes, it could be copied under the Screenrights’ audio/visual licence, which allows licensed schools to make copies of broadcasts for educational purposes. (Contact Screenrights for further advice on the copying of broadcasts.)

3.24 Making recordings for other schools

The licence allows a school to make recordings and to distribute them to another licensed school, if that school is covered by the same agreement, for example an Independent School in South Australia could make a recording and then distribute this recording to another Independent School in the same State, if that school was also covered by the AMCOS/ARIA licence.

If a school made a recording of a school event (either in audio or video format) and distributed that recording to another school, it would be entitled to recover costs for the making of the recording (for example, to recover the cost of the blank tapes or CD manufacture).

3.25 Indemnity under the licence

If a licensed school has relied on the AMCOS/ARIA licence and has reproduced AMCOS musical works or ARIA sound recordings under the conditions of the licence for educational purposes, it has relied on the licence and therefore ought to be protected. For this reason, AMCOS and ARIA offer licensed schools an indemnity. It acts as a type of insurance policy for schools so that they will not suffer financially if legal proceedings were commenced against them in situations where they were abiding by the conditions of the licence.

3.26 Notification of withdrawal of repertoire

If a piece of music or sound recording is withdrawn from the AMCOS/ARIA licence, AMCOS and ARIA are required to notify the schools' peak education body who would then be responsible for communicating this fact to all of its member schools. If a school then reproduced an excluded work, the AMCOS and ARIA indemnities would no longer apply. If AMCOS and ARIA notified the peak education organisation in the State or Territory who failed to communicate this fact to its member schools, it is most likely that the peak education organisation would be liable for a breach of the agreement and for the consequential breaches of copyright by the school or schools.

3.27 Playing of sound recordings (PPCA)

PPCA is the Phonographic Performance Company of Australia, a non-profit organisation that licenses the public performance right of the sound recording copyright on behalf of its record company members.

Although there is an exception in the *Copyright Act* which exempts educational institutions from having to take out a PPCA licence if the sound recording is being played as part of the schools' activities, this exception does not apply to other organisations that may use school premises.

3.28 Dance schools

If a dance school used the school hall after hours as a venue for dance classes, and this was a separate commercial activity to the school, it is likely that the dance school would need to obtain a licence from PPCA for the playing of the protected sound recording, ARIA for the reproduction of the sound recording and AMCOS if the dance school made compilation tapes of musical works for classes.



Part 4: Performing music in schools (APRA licence)

4.1 Introduction

Most schools in Australia are involved in the public performance of music in some way, either by organising school concerts, or simply by playing music via CD's or other types of commercial recordings, radio or television. Although there is an exception in the *Copyright Act* for performances within a class setting, all public performances of copyright musical works by schools or authorised by schools outside of the class context require the coverage of an APRA licence.

4.2 Performances in a class context

There is a limited exception under the *Copyright Act* for the performance (playing) of copyright musical works and sound recordings in the course of educational instruction. These performances are deemed not to be public performances and therefore do not require any type of licence. The permission of the copyright owner is not required where a literary, dramatic or musical work, sound recording or film is performed:

- In class or otherwise in the presence of an audience
- By a teacher in the course of giving educational instruction, not being instruction given for profit, or by a student in the course of receiving such instruction, and
- The audience is limited to persons who are taking part in the instruction or are otherwise directly connected with the place where the instruction is given. A person is not taken to be directly connected by reason only of being a parent or guardian of a student – therefore this section will not apply to performances where parents or other family members are present unless there is some other direct connection between them and the educational instruction or institution.

This exception also applies to the playing of sound recordings in the course of educational instruction, where the instruction is not being given for profit.

4.3 Agreements with peak educational organisations

If a school organises a public performance of music or plays recorded music outside of the classroom setting, it would require a licence from APRA. All Government schools are covered by an APRA licence as the Department of Education in each State and Territory pays the relevant licence fees each year on behalf of their public schools. Most other schools in Australia are covered through an agreement with their peak education body, but if you are not sure if your school is covered, please contact your peak education organisation to ensure that you are covered under their APRA licence.

The APRA licence fee for schools in 2006 is 15.41 cents (14.01 + GST) per student.

4.4 What the APRA schools' licence covers

The APRA licence covers the public performance of musical works at any licensed school or by students and/or teachers of any licensed school at a function connected with school activities. The following uses of music would be covered by the APRA schools' licence if they occur on school premises:

- School band/orchestral performances
- Performances by school choirs or singing groups
- School instrumental performances
- School rock band performances
- Playing music by CD players, television or radio



4.5 Performances by professional musicians

Where a school is paying a professional musician to perform at the school regardless of whether or not an admission charge is being made – this performance may not be covered by the schools' APRA licence. Please contact APRA to see if any additional licensing is required.

4.6 Inter-school music festivals

School spectaculars and other large combined school events often fall outside the scope of the APRA schools' licence, and therefore require additional licensing. The main factors that would indicate that such a performance is outside of the APRA schools' licence would be if:

- The performance takes place at a venue other than on the school premises and
- Admission is being charged

Additionally, many school festivals involve dramatic context performances, which would necessitate obtaining approval from the relevant copyright owners (via APRA) prior to the performances. (See section on “dramatic context” - para 4.8).

4.7 Changing lyrics of songs

You must obtain the permission of the relevant copyright owner to change the lyrics of a song. If you are unsure who the copyright owner is, or where they are located please contact APRA for advice.

4.8 Dramatic context performances

“Dramatic context” means a performance in conjunction with acting, costumes, scenic accessories, scripted dialogue or other dramatic effects; or as a ballet.”

The APRA licence covers dramatic context performances by primary schools. This also extends to secondary schools if they are not charging admission and advertising the performance outside the school community. However, if a secondary school does want to perform a work or works in a ‘dramatic context’, it will need to contact APRA to see if any additional licensing is required if it is advertising and charging admission for the performance.

Please contact the Theatrical Licensing Representative in our Melbourne office on (03) 9426 5200 if your school intends performing musical works in a dramatic context and if all of the following conditions apply:

1. You are a secondary school; and
2. You are charging admission; and
3. You are advertising the performance outside of the school community

4.9 Rock eisteddfod performances

Many schools participate in rock eisteddfod competitions. Quite often these performances are 'dramatic context' as students perform songs using theatrical effects, including costumes, scenery, dancing etc.

The rock eisteddfod organisers are responsible for obtaining the relevant licences from APRA. Schools are usually required to notify the rock eisteddfod organisation about the music that they have selected for performance, well in advance of the actual competition, as APRA has to check with the copyright owners of these songs prior to the performance to make sure that permission to perform these songs in a dramatic context is obtained. There is no need for schools to individually contact APRA, as the responses to APRA are co-ordinated by the Rock Eisteddfod organisations. It is, however, important for schools to be organised well in advance, so that if for any reason permission is denied for a particular song, the school still has time to pick a different song to practise for the rock eisteddfod competition. Further information about Rock Eisteddfod performances & licensing can be obtained from the APRA | AMCOS Theatrical Licensing Representative.

4.10 Musicals and other Grand Right works

A Grand Right work means an opera, operetta, musical play, revue or pantomime, ballet or large choral work over 20 minutes in duration; to the extent that it consists of musical works and associated lyrics written expressly for it.

If a school wanted to put on an entire musical it would be necessary to contact the relevant publisher or their agent to obtain permission to publicly perform these works. (Please contact APRA for advice.)

However, if a school wanted to perform up to twenty minutes of music from a musical ***without using any dramatic effects or costumes***, it would be entitled to rely on its APRA licence if the performance of those songs was in a straight 'concert setting'.

Please note that even if only song is being performed from a musical or other type of Grand Right work, with dramatic effects or visual representation of the work such as costumes, scenery etc. you will need to contact the APRA | AMCOS Theatrical Licensing Representative to see if any additional licences or permissions are required from the publisher.



Part 5: Production music

5.1 Production music

Production music is also known as library or mood music and has different licensing requirements to that of commercially published music (ie. that which is purchased in a store). Production music is predominantly made for audio and audio-visual productions such as corporate videos, television, radio commercials, films and interactive productions, but is particularly useful for schools in audio-visual productions.

There is a vast range of Production Music styles and types, as it is made to suit any production and to create an infinite array of atmospheres. Production Music can only be sourced direct from Production Music Publishers, and the APRA | AMCOS Production Music Department can forward you a list of contacts.

Please note that all Production Music licences are administered by APRA.

5.2 How to obtain a licence for the use of production music

It is extremely easy to obtain a Production Music licence in Australia. AMCOS Production Music licences administered by APRA cover both the 'musical work' and the 'sound recording' within the one licence. All Production Music rates are standardised and charged on a per unit (30 seconds or part thereof) basis. The current Production Music Rate Card is available from the APRA | AMCOS Production Music Department.

5.3 Educational productions

An educational production is an audio-visual or audio production made in connection with a particular course of instruction provided by an Educational Institution and it is not for promotional purposes. Most uses of Production Music by schools would be considered an educational production and would be available at a reduced rate. In order to qualify for the special rate, schools need to sign a warranty stating that they are an educational institution.

5.4 Production music not covered by other licences

The AMCOS/ARIA licence does not allow the copying of Production Music works. Therefore schools wishing to use Production Music should contact APRA | AMCOS' Production Music Department for advice about all Production Music licensing requirements.

5.5 Student film

On many occasions, an exception under the *Copyright Act* will apply which means that students will not need to obtain permission to make a film in which copyright material is included, if it is for the sole purpose of research and study, as part of an educational course for their school. However, students should be careful, as this exception only applies if the film is made for the sole purpose of research and study, and does not allow the making of films by students to be shown at any film festivals or competitions. If a student intends using the film in a broader sense, (especially if it is to be shown outside of the school), they should obtain a Student Production clearance.³⁸

Please note that there are separate standard rates for film festivals and competitions. Please refer to the "Standard Production Music" Rate Card in the "Cinema Films" section.

³⁸ See also para 3.16 which provides information about student films using published music (as opposed to Production Music).

5.6 Educational Internet productions

An easy way of obtaining the relevant licence for including music on the Internet is to use Production Music. Licences are available from the Production Music Department upon application, with licence fees based on the duration of music used and the term that the production is active on the web site. If you wish to use published music on the Internet, contact APRA | AMCOS' Online Licensing Department for advice.

5.7 Multi-media products

If a school wants to make a CD-ROM, an easy way of obtaining a licence for the reproduction of the musical work is to use Production Music. If you wanted to make a CD-ROM using published music you may do so under the schools' AMCOS/ARIA licence, for educational purposes. The same principle applies to use of published music on the Internet.

The first point of call is APRA | AMCOS' Mechanical Licensing Department.



Part 6: FAQ's

- 1. How do I know if my school is covered by an appropriate copyright licence?**

If you are from a Government school, you are automatically covered by the Department of Education's licence in your State or Territory. If you are from a non-Government school, you may need to check with your peak education body, for example, the Catholic Education Office, Association of Independent Schools etc.
- 2. Am I allowed to write out music by ear by listening to a recording?**

The AMCOS licence only allows you to make transcriptions (by hand) of musical works if your school owns a piece of print music from which you copy the music. If you do not own the relevant piece of print music and you want to write it out by ear and photocopy it for your class, you are going outside of the AMCOS licence, and will require permission from the music copyright owner assuming the work is in copyright. Contact AMCOS for advice.
- 3. Am I allowed to write lyrics of a song on a blackboard during a music class?**

Yes, under an exception in the *Copyright Act* (s.200) you do not require permission or a licence to do so if it is in an educational context.
- 4. Does the AMCOS licence allow the photocopying of music onto an overhead transparency?**

Yes, this would be counted as the equivalent of one photocopy. Of course your school must own the original in the first place before making the copy.
- 5. If I want to put on a musical at my school, what do I need to do?**

If you intend performing more than 20 minutes of the musical, or performing any part of it with a visual representation (for example, in costume or with other dramatic effects) you will need to seek permission from the music publisher or their agent. Contact the APRA | AMCOS Theatrical Licensing Representative for help and advice.
- 6. Am I allowed to make a compilation recording of different songs for my music class to listen to, for educational purposes?**

Yes, if your school has an AMCOS/ARIA licence. If your school does not have an AMCOS/ARIA licence, you can either contact your peak educational organisation to request coverage of the licence, or you would have to apply to AMCOS for a manufacture licence application and would also need to contact ARIA for permission to reproduce any copyright protected sound recordings.
- 7. If I conduct a band at each of four different schools, am I allowed to photocopy music for the bands?**

You can only make one 'set' of copies per original per school, that is, you can not make a separate 'set' of copies for each of the schools that you conduct bands at, unless each school owns the original band set in the first place. It is therefore advisable for each school to own their own originals from which supplementary copies (for that particular school) can be made within the limits of the licence.

- 8. If my school puts on a concert for fund raising purposes, and decides to hire the local Town Hall for the performance, can they do this? They also want to make video recordings and possibly a CD of the concert as well, for fund raising purposes. Can they rely on any of the licences?**

The school should check with APRA to see if any additional licensing is required for the performance. If they are making and selling audio or video recordings for fund-raising purposes, the AMCOS/ARIA licence that only covers educational and non-commercial uses, will not cover this as it only allows the distribution of recordings to students for non-commercial educational purposes (ie, cost recovery only). The school will need to apply for a manufacture licence from AMCOS for the work and a licence from ARIA or the relevant record company, for the reproduction of any sound recordings of the music. They will also need a 'special event' video licence from AMCOS to cover the making of the video recordings if these are being distributed for fund raising purposes as well.

- 9. A school is putting on a concert in their school hall, and admission is free to parents and friends. They are making a video and an audio recording of the concert and a copy of the video and the cassette will be available to every student in the school, for the price of \$5 (to cover the cost of the blank tapes). Is this allowed under any licences?**

Yes. The performance at the school will be covered by the APRA licence. The making of the video and audio cassettes for distribution to students of the school, is covered by the AMCOS/ARIA licence, as cost-recovery is allowable under the licence as long as there is no intention to create a profit, and the recordings are being distributed to the students.

- 10. If I have 30 students in my primary school choir, how many original choral sheets do I need?**

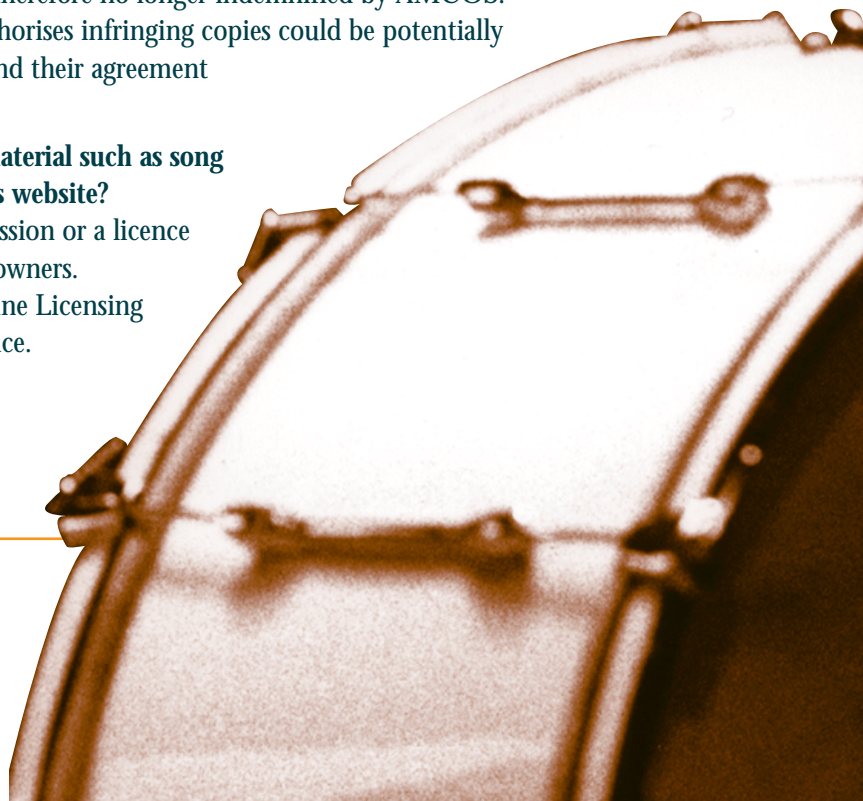
The AMCOS licence allows you to make up to 5 photocopies per choral sheet owned by the school. This means that you will need 5 originals, as you will then be able to make 25 photocopies (5×5) + 5 originals = 30.

- 11. What happens if my school breaches a condition of the AMCOS licence?**

The worst case scenario is that a school breaches a condition (or more than one condition) of the licence and is therefore no longer indemnified by AMCOS. The school and anyone who authorises infringing copies could be potentially liable for the infringing copies and their agreement could be terminated.

- 12. Can my school use copyright material such as song lyrics or music video clips on its website?**

No – not without seeking permission or a licence from the appropriate copyright owners. Contact APRA | AMCOS' Online Licensing Department for a licence or advice.



Appendix A: Glossary of terms

Adaptation = to alter a work in some way. An adaptation of a musical work includes an arrangement and a transcription. It is one of the exclusive rights of a copyright owner and requires permission.

Arrangement = an arrangement of a musical work includes a re-scoring of an original musical composition for example, for different instruments or voices. It is necessary to obtain permission from the copyright owner of the work that you wish to arrange.

ARIA Sound recordings = all sound recordings (disc, tape or other device in which sounds are embodied) for which ARIA has the authority to grant the non-exclusive licence to schools (AMCOS/ARIA licence).

Chamber Music Work = an instrumental work scored for 10 or fewer instruments.

Choral sheet = a separately published musical work written for choir. It is usually in parts - eg. SSA, SATB etc. It includes but is not limited to a madrigal, motet, part song.

Collection of musical works = more than one song or musical piece published in the same book, for example, ABC Sing Books.

Dramatic context = a performance in conjunction with acting, costumes, scenic accessories, scripted dialogue or other dramatic effects; or as a ballet.

Dubbing = used in this context to mean copying a commercial sound recording of a musical work or works.

Educational Purposes = the purpose of using in connection with the educational activities of the licensed school.

Grand Right work = an opera, operetta, musical play, revue or pantomime, ballet or large choral work over 20 minutes in duration - to the extent that it consists of musical works and associated lyrics written expressly for it.

Internet = the collection of interconnected networks using a global address system based on the Internet Protocol (IIP) whereby transfer and communications are possible using the Transmission Control Protocol/Internet (TCP/IP) site.

Intranet = means a secure local area network of interconnected computers at a licensed school, sharing a common server, accessible only to students and/or staff of that licensed school and unable to be accessed by members of the general public.

Orchestral/band set = orchestral or band music is usually published in sets of separate instrumental parts for each piece in addition to a conductor's score. Supplementary copies may be made to be used in conjunction with the originals owned by the school.

Orchestral or Band Work = any Work scored for more than 10 different instruments.

Repertoire = the musical works represented by AMCOS in the AMCOS photocopying licence or the AMCOS/ARIA licence; or the sound recordings represented by ARIA in the AMCOS/ARIA licence for schools. It also means the musical works represented by APRA for the purposes of the schools' APRA performing licence.

Separately published musical work = a musical work (other than a choral sheet) that is published by itself - either in sheet music form or bound in a hard cover.

Transcription = writing out a piece of music by hand. The licence allows a teacher to copy out the words and or the melody of a song and to make up to 30/15 photocopies of this transcription (depending on whether it is a primary/secondary school). You still need to own an original in the first place.

Transposition = writing out a piece of music by hand into another key than the key it was originally written in. The licence permits up to 30/15 photocopies (see above) to be made of the transposition if it is made from an original owned by the school.

Appendix B: Collecting societies, licensing bodies & other contacts

APRA | AMCOS

Head Office

6-12 Atchison Street
St. Leonards NSW 2065
Ph: (02) 9935 7900
Fax: (02) 9935 7999
Email: info@apra.com.au
Website:
<http://www.apra.com.au>

VIC / TAS

3& 5 Sanders Place
Richmond VIC 3121
Ph: (03) 9426 5200
Fax: (03) 9426 5211

QLD

3 Winn Street
Fortitude Valley QLD 4006
Ph: (07) 3257 1007
Fax: (07) 3257 1113

WA

Suite 1, 12-20 Railway Road
Subiaco WA 6008
Ph: (08) 9382 8299
Fax: (08) 9382 8224

SA / NT

Suite 54,
55 Melbourne Street
North Adelaide, SA 5006
Ph: (08) 8239 2222
Fax: (08) 8239 0744

NZ

Unit 113
21-23 Edwin Street
Mt Eden Auckland NZ
Ph: (09) 623 2173
Fax: (09) 623 2174

Australian Record Industry Association (ARIA)

PO Box Q20
QVB Post Office
NSW 1230
Ph: (02) 8569 1155
Fax: (02) 8569 1182
Email: aria@aria.com.au
<http://www.aria.com.au>

Copyright Agency Limited (CAL)

Level 15
233 Castlereagh Street
Sydney NSW 2000 Australia
Ph: (02) 9394 7600
Fax: (02) 9394 7601
Email: info@copyright.com.au

Screenrights - The Audio-Visual Copyright Society

Level 3, 156 Military Road
Neutral Bay
P.O. Box 1248
Neutral Bay NSW 2089
Ph: (02) 9904 0133
Fax: (02) 9904 0498
<http://www.screen.org>

Phonographic Performance Company of Australia Ltd (PPCA)

ACN 000 680 704
19 Harris Street
Pymont NSW 2009
Box Q20 QVB Post Office
Sydney NSW 1230
Ph: (02) 8569 1111
Fax: (02) 8569 1183
Email:
Licensing.mail@ppca.com.au

VISCOPY - Visual Arts Copyright Collecting Agency

Level , 72-80 Cooper Street
Surry Hills 2010 NSW
Ph: (02) 9280 2844
Fax: (02) 9280 2855
Email: viscopy@wr.com.au
www.viscopy.com

Other useful contacts -

Australian Copyright Council

3/245 Chalmers Street
Redfern NSW 2016
Ph: (02) 9318 1788
Fax: (02) 9698 3536
Email:
cpright@copyright.org.au
<http://www.copyright.org.au>

Australian Music Centre

P.O. Box N690
Grosvenor Place
Sydney NSW 2000
Ph: (02) 9247 4677
Fax: (02) 9241 2873

Arts Law Centre

The Gunnery
43 Cowper Wharf Road
Woolloomooloo NSW 2011
Ph: (02) 9356 2566
Fax: (02) 9358 6475

Appendix C: List of other publications & items

- A Practical Copyright Guide to the Use of Print Music in Australia – 3rd edition 2006 (particularly useful for private music teachers) or itinerant teachers in schools.
- AMCOS – copyright and reproduction rights
- Music copyright for churches
- Posters: for primary and secondary schools summarising the AMCOS schools' photocopying limits.
- AMCOS stamps available to assessed schools from AMCOS for \$25 + GST = \$27.50.

All guidelines and posters are available from APRA | AMCOS free of charge.

Appendix D: List of musicals

110 In The Shade

Tams-Witmark

1940'S Radio Hour, The

Dominie

**3 Guys Naked From The
Waist Down**

Dominie

A Chorus Line

Tams-Witmark

A Class Act

Origin Theatrical

A Day In Hollywood

Dominie

A Night In The Ukraine

Dominie

A...My Name Is Alice

Dominie

A...My Name Is Still Alice

Dominie

**A...My Name Will Always
Be Alice**

Dominie

A Time For Singing

Origin Theatrical

Ace Of Clubs

Origin Theatrical

Act, The

Dominie

Ad Hock

Dominie

Adriana Lecouvreur

Origin Theatrical

**Adventures Of A Bear
Called Paddington**

Dominie

Adventures Of Beatrix Potter *

Dominie

Aesops Fables

Dominie

**African Sanctus
(David Fanshawe)**

Origin Theatrical

After The Ball

Dominie

**Alan And The King's
Daughters**

Dominie

Alice In Concert

Dominie

**Alice Through The
Looking Glass***

Dominie

All For Your Delight

Dominie

All Kinds Of People

Origin Theatrical

All That He Was

Dominie

Allegro

Origin Theatrical

American Operas

Tams-Witmark

And A Nightingale Sang

Dominie

And So To Bed

Dominie

Andy Capp

Dominie

Angry Housewives

Dominie

Animal Farm

Dominie

Anne Of Green Gables

Dominie

Annie

Hal Leonard

Annie Get Your Gun

Origin Theatrical

Anything Goes (1962)

Tams-Witmark

**Anything Goes
(Beaumont, 1987)**

Tams-Witmark

Applause

Tams-Witmark

Arcadians, The

Origin Theatrical

As Thousands Cheer

Origin Theatrical

Ask Any Girl *

Dominie

Aspects Of Love

Origin Theatrical

Babes In Arms

Origin Theatrical

Babes In Toyland

Tams-Witmark

Babes In Toyland *

Dominie

Back To Bacharach And David

Dominie

Baker Street

Tams-Witmark

Balalaika

Dominie

Balancing Act

Dominie

Ballroom

Dominie

Barnum

Tams-Witmark

Bashville In Love

Dominie

Beatrice And Benedict

Origin Theatrical

Beauty And The Beast

Dominie

Beggar's Opera, The

Origin Theatrical

Beggars Opera, The

Dominie

Beguiled Again

Origin Theatrical

Belle Of New York

Dominie

Belle, Or The Ballad Of

Origin Theatrical

Bells Are Ringing

Tams-Witmark

Bells Of Corneville, The

Origin Theatrical

Ben Bagley's Cole Porter

Origin Theatrical

Best Foot Foward

Tams-Witmark

**Best Little Whorehouse
In Texas**

Dominie

Big Al

Dominie

Big Bang, The

Dominie

Big River

Origin Theatrical

Billion Dollar Baby

Tams-Witmark

Biograph Girl, The

Dominie

Bitter Sweet <i>Tams-Witmark</i>	Cage Aux Folles, La <i>Dominie</i>	Chess <i>Dominie</i>	Country Girl, A <i>Origin Theatrical</i>
Bittersuite <i>Dominie</i>	Calamity Jane <i>Tams-Witmark</i>	Chicago <i>Dominie</i>	Country Western <i>Tams-Witmark</i>
Blood Brothers <i>Dominie</i>	Call Me Madam <i>Origin Theatrical</i>	Children's Crusade <i>Dominie</i>	Cowardly Custard <i>Dominie</i>
Bloomer Girl <i>Tams-Witmark</i>	Call Of The Piper <i>Dominie</i>	Chocolate Soldier, The <i>Origin Theatrical</i>	Crazy For You(r) <i>Tams-Witmark</i>
Blue Monday (135th Street Blues) <i>Origin Theatrical</i>	Camelot <i>Tams-Witmark</i>	Christmas Carol, A <i>Origin Theatrical</i>	Curse Of The Werewolf <i>Dominie</i>
Bluebeard <i>Origin Theatrical</i>	Camelot <i>Origin Theatrical</i>	Christmas Carol, A <i>Dominie</i>	Dames At Sea <i>Dominie</i>
Boy Friend, The <i>Dominie</i>	Can-Can <i>Tams-Witmark</i>	Christmas Musical <i>Tams-Witmark</i>	Das Barbecu <i>Dominie</i>
Boys From Syracuse <i>Origin Theatrical</i>	Canterbury Tales <i>Origin Theatrical</i>	Chrysanthemum <i>Dominie</i>	Dazzle <i>Dominie</i>
Bridge To Terabithia <i>Dominie</i>	Canterbury Tales <i>Dominie</i>	Cinderella <i>Origin Theatrical</i>	Dear World <i>Tams-Witmark</i>
Brigadoon <i>Tams-Witmark</i>	Careless Rapture <i>Dominie</i>	Cinderella * <i>Dominie</i>	Deluded Bridegroom, The <i>Origin Theatrical</i>
Brigadoon <i>Origin Theatrical</i>	Carissima <i>Dominie</i>	Cindy <i>Tams-Witmark</i>	Desert Song, The <i>Origin Theatrical</i>
Bring Back Birdie <i>Tams-Witmark</i>	Carmen Jones <i>Origin Theatrical</i>	City Of Angels <i>Tams-Witmark</i>	Destry Rides Again <i>Tams-Witmark</i>
Buccaneer <i>Dominie</i>	Carnival! <i>Tams-Witmark</i>	Club, The <i>Dominie</i>	Do Black Patent Leather Shoes Really Reflect Up? <i>Dominie</i>
Bugsy Malone <i>Origin Theatrical</i>	Caroline <i>Origin Theatrical</i>	Clue: The Musical <i>Dominie</i>	Do I Hear A Waltz? <i>Origin Theatrical</i>
Burston Drum <i>Dominie</i>	Carousel <i>Origin Theatrical</i>	Cocoanuts, The <i>Origin Theatrical</i>	Do Re Mi <i>Tams-Witmark</i>
By Jupiter <i>Origin Theatrical</i>	Case Of The Dead Flamingo Dancer <i>Dominie</i>	Cole <i>Dominie</i>	Doctor Crippen <i>Origin Theatrical</i>
Bye Bye Birdie <i>Tams-Witmark</i>	Cavalcade <i>Dominie</i>	Collits' Inn <i>Origin Theatrical</i>	Dorothy <i>Origin Theatrical</i>
Bye Bye Birdie <i>Origin Theatrical</i>	Cavalleria Rusticana <i>Origin Theatrical</i>	Conspirators, The <i>Origin Theatrical</i>	Dorothy Meets Alice * <i>Dominie</i>
Cabaret <i>Tams-Witmark</i>	Charlotte's Web * <i>Dominie</i>	Coolest Cat In Town * <i>Dominie</i>	Dr Selavy's Magic Theatre <i>Origin Theatrical</i>
		Copperfield And Co. <i>Origin Theatrical</i>	

Dracula Baby * <i>Dominie</i>	Fifty Million Frenchmen <i>Tams-Witmark</i>	Gift Of The Magi <i>Tams-Witmark</i>	Hallelujah, Baby! <i>Tams-Witmark</i>
Dracula Spectacula, The <i>Dominie</i>	Finian's Rainbow <i>Tams-Witmark</i>	Gigi <i>Tams-Witmark</i>	Happiest Girl In The World <i>Tams-Witmark</i>
Dracula: The Musical? <i>Dominie</i>	Firefly, The <i>Origin Theatrical</i>	Girl Crazy <i>Tams-Witmark</i>	Happy End <i>Dominie</i>
Dream On Royal Street, The * <i>Dominie</i>	First Impressions <i>Dominie</i>	Girl From The Snowy, The <i>Origin Theatrical</i>	Hazel Flagg <i>Tams-Witmark</i>
Dreamgirls <i>Tams-Witmark</i>	First Time <i>Dominie</i>	Godspell <i>Dominie</i>	Heartbeats <i>Origin Theatrical</i>
Dreams From A Summer House <i>Dominie</i>	Flora Dora <i>Origin Theatrical</i>	Gondoliers Or <i>Origin Theatrical</i>	Hello, Dolly! <i>Tams-Witmark</i>
Drood (The Mystery Of) <i>Tams-Witmark</i>	Flower Drum Song, The <i>Origin Theatrical</i>	Gondoliers, The <i>Origin Theatrical</i>	High Button Shoes <i>Tams-Witmark</i>
Du Barry Was A Lady <i>Tams-Witmark</i>	Floyd Collins <i>Origin Theatrical</i>	Good Companions, The <i>Origin Theatrical</i>	High Jinks <i>Origin Theatrical</i>
Duchess Of Dantzig, The <i>Origin Theatrical</i>	Follow The Star <i>Origin Theatrical</i>	Good News <i>Tams-Witmark</i>	High Society <i>Tams-Witmark</i>
Edwin Drood <i>Tams-Witmark</i>	Footloose <i>Origin Theatrical</i>	Grab Me A Gondola <i>Origin Theatrical</i>	High Spirits <i>Tams-Witmark</i>
Elegies For Angels, Punks And Raging Queens <i>Dominie</i>	For Heaven's Sake <i>Dominie</i>	Grand Hotel: The Musical <i>Dominie</i>	Hijinks! <i>Dominie</i>
Engaged <i>Origin Theatrical</i>	Forty-Second Street <i>Tams-Witmark</i>	Grand Night For Singing, A <i>Origin Theatrical</i>	Hit The Deck <i>Tams-Witmark</i>
Enter The Guardsman <i>Origin Theatrical</i>	Frankenstein Unbound * <i>Dominie</i>	Grease <i>Dominie</i>	Hms Pinafore <i>Origin Theatrical</i>
Evita <i>Origin Theatrical</i>	Free To Be ... You And Me <i>Origin Theatrical</i>	Greasepaint, The <i>Tams-Witmark</i>	Hoe To Eat Like A Child <i>Dominie</i>
Fade Out- Fade In <i>Tams-Witmark</i>	Full Circle <i>Origin Theatrical</i>	Great American Backstage Musical <i>Dominie</i>	Homecoming, The * <i>Dominie</i>
Falsettos <i>Dominie</i>	Funny Girl <i>Tams-Witmark</i>	Guys And Dolls <i>Origin Theatrical</i>	Hot'n'Cole <i>Dominie</i>
Family Rondo <i>Origin Theatrical</i>	Geisha, The <i>Origin Theatrical</i>	Gypsy <i>Tams-Witmark</i>	Howard Crabtree's Whoop-Dee-Do <i>Dominie</i>
Fanny <i>Tams-Witmark</i>	Gentlemen Prefer Blondes <i>Tams-Witmark</i>	Hair <i>Tams-Witmark</i>	Human Comedy, The <i>Dominie</i>
Fear Of Filing * <i>Dominie</i>	George M! <i>Tams-Witmark</i>	Half In Earnest <i>Origin Theatrical</i>	Hunchback Of Notre Dame, The <i>Dominie</i>
	Get Off <i>Tams-Witmark</i>		

I Can Get It For You Wholesale <i>Tams-Witmark</i>	Katinka <i>Origin Theatrical</i>	Little Shop Of Horrors <i>Hal Leonard</i>	March Of The Falsettos <i>Dominie</i>
I Love My Wife <i>Dominie</i>	King And I, The <i>Origin Theatrical</i>	Little Stars <i>Origin Theatrical</i>	Marie Christine <i>Origin Theatrical</i>
I Love You, You're Perfect, Now Change <i>Origin Theatrical</i>	Kismet <i>Origin Theatrical</i>	Littlest Angel, The * <i>Dominie</i>	Me And Juliet <i>Origin Theatrical</i>
I Pagliacci <i>Origin Theatrical</i>	Kiss Me, Kate <i>Tams-Witmark</i>	Lock Up Your Daughters <i>Dominie</i>	Me And My Girl <i>Dominie</i>
I Remember Mama <i>Origin Theatrical</i>	Kiss Of The Spider Woman <i>Dominie</i>	Lorelei <i>Tams-Witmark</i>	Me Nobody Knows, The <i>Dominie</i>
I'd Rather Be Right <i>Origin Theatrical</i>	Knickerbocker Holiday <i>Origin Theatrical</i>	Lost In The Stars <i>Origin Theatrical</i>	Meet Me In St. Louis <i>Tams-Witmark</i>
Illya Darling <i>Tams-Witmark</i>	L'Amico Fritz <i>Origin Theatrical</i>	Louisiana Purchase <i>Origin Theatrical</i>	Melody Lingers On, The <i>Origin Theatrical</i>
Iolanthe <i>Origin Theatrical</i>	Lady In The Dark <i>Origin Theatrical</i>	Love At The Inn <i>Origin Theatrical</i>	Merrie England <i>Origin Theatrical</i>
Irene <i>Tams-Witmark</i>	Lady, Be Good! <i>Tams-Witmark</i>	Love From Judy <i>Origin Theatrical</i>	Middle Of Nowhere, The <i>Origin Theatrical</i>
Irma La Douce <i>Tams-Witmark</i>	Latrobes, The <i>Origin Theatrical</i>	Lurking On The Railroad * <i>Dominie</i>	Mikado, The <i>Origin Theatrical</i>
Is There Life After High School? <i>Dominie</i>	Leader Of The Pack <i>Dominie</i>	Lust <i>Dominie</i>	Milk And Honey <i>Tams-Witmark</i>
It's A Wonderful Life <i>Dominie</i>	Leave It To Jane <i>Tams-Witmark</i>	Mack And Mabel <i>Dominie</i>	Miss Liberty <i>Origin Theatrical</i>
It's A Bird, Its A Plane, Its Superman <i>Tams-Witmark</i>	Leave It To Me <i>Tams-Witmark</i>	Mad Show, The <i>Dominie</i>	Moments Of Christmas <i>Origin Theatrical</i>
Jack The Ripper <i>Dominie</i>	Legend Of Sleepy Hollow, The <i>Dominie</i>	Maddie <i>Origin Theatrical</i>	Monsieur Beaucaire <i>Origin Theatrical</i>
Jamaica <i>Tams-Witmark</i>	Lies And Legends <i>Origin Theatrical</i>	Magic Tree, The <i>Origin Theatrical</i>	Mr. Cinders <i>Origin Theatrical</i>
Jerry's Girls <i>Dominie</i>	Li'L Abner <i>Tams-Witmark</i>	Maid Of The Mountains, The <i>Origin Theatrical</i>	Mr. President <i>Origin Theatrical</i>
Jesus Christ Superstar <i>Origin Theatrical</i>	Lilac Domino, The <i>Origin Theatrical</i>	Make Me A World <i>Origin Theatrical</i>	Mr. Scrooge * <i>Dominie</i>
Joseph And The Amazing Technicolor Dreamcoat <i>Origin Theatrical</i>	Lisbon Story <i>Origin Theatrical</i>	Mame <i>Tams-Witmark</i>	Music In The Air <i>Origin Theatrical</i>
	Little Johnny Jones <i>Tams-Witmark</i>	Man Of La Mancha <i>Tams-Witmark</i>	Music Man, The <i>Origin Theatrical</i>
	Little Me <i>Tams-Witmark</i>	Man Of La Mancha <i>Origin Theatrical</i>	My Fair Lady <i>Tams-Witmark</i>

My One And Only <i>Tams-Witmark</i>	Nonsense Jamboree <i>Tams-Witmark</i>	Paint Your Wagon <i>Origin Theatrical</i>	Rats(The) <i>Music Sales</i>
Mystery Of Edwin Drood, The <i>Origin Theatrical</i>	Nonsense Jamboree - <i>Tams-Witmark</i>	Pal Joey <i>Origin Theatrical</i>	Rebel Maid, The <i>Origin Theatrical</i>
Myths And Hymns <i>Origin Theatrical</i>	O Marry Me! <i>Origin Theatrical</i>	Panama Hattie <i>Tams-Witmark</i>	Rebound <i>Origin Theatrical</i>
Narnia * <i>Dominie</i>	Oh Captain! <i>Tams-Witmark</i>	Papertown Paperchase <i>Dominie</i>	Red Mill, The <i>Origin Theatrical</i>
Naughty Marietta <i>Tams-Witmark</i>	Oh! Boy <i>Tams-Witmark</i>	Patchwork Girl Of Oz, The * <i>Dominie</i>	Requiem <i>Origin Theatrical</i>
New Brain, A <i>Dominie</i>	Oh, Kay! <i>Tams-Witmark</i>	Patience <i>Origin Theatrical</i>	Return To The Forbidden Planet <i>Origin Theatrical</i>
New Moon, The <i>Origin Theatrical</i>	Oklahoma! <i>Origin Theatrical</i>	Peg O' My Heart <i>Origin Theatrical</i>	Riff Raff <i>Origin Theatrical</i>
New York Rock <i>Dominie</i>	Oliver! <i>Tams-Witmark</i>	Personals <i>Dominie</i>	Rio Rita <i>Tams-Witmark</i>
Night Maxie Tortellini Hit Big Lola <i>Origin Theatrical</i>	Olympus On My Mind <i>Dominie</i>	Peter Pan <i>Dominie</i>	Roberta <i>Tams-Witmark</i>
Nightshriek <i>Origin Theatrical</i>	On A Clear Day You Can See Forever <i>Tams-Witmark</i>	Phantom <i>Dominie</i>	Rocky Horror Show <i>Dominie</i>
Nine <i>Dominie</i>	On The Town <i>Tams-Witmark</i>	Pinocchio <i>Origin Theatrical</i>	Romance/Romance <i>Dominie</i>
No Strings <i>Origin Theatrical</i>	On The Twentieth Century <i>Dominie</i>	Pipe Dream <i>Origin Theatrical</i>	Rosalie <i>Tams-Witmark</i>
No, No, Nanette <i>Tams-Witmark</i>	On Your Toes <i>Origin Theatrical</i>	Pippi Longstocking <i>Origin Theatrical</i>	Rosalinda <i>Tams-Witmark</i>
Noel And Gertie <i>Dominie</i>	Once Upon A Mattress <i>Origin Theatrical</i>	Pizazz <i>Origin Theatrical</i>	Rose-Marie <i>Tams-Witmark</i>
Not In Front Of The Waiter Or Under The Aspidistra <i>Origin Theatrical</i>	One Touch Of Venus <i>Origin Theatrical</i>	Playing The Palace * <i>Dominie</i>	Ruddigore <i>Origin Theatrical</i>
Nuncrackers <i>Tams-Witmark</i>	Our Miss Gibbs <i>Origin Theatrical</i>	Prince And The Pauper, The * <i>Dominie</i>	Runaways <i>Dominie</i>
Nonsense <i>Dominie</i>	Out Of This World <i>Tams-Witmark</i>	Promises, Promises <i>Tams-Witmark</i>	Salad Days <i>Tams-Witmark</i>
Nonsense A-Men! <i>Dominie</i>	Pageant <i>Dominie</i>	Quaker Girl, The <i>Origin Theatrical</i>	Sally <i>Tams-Witmark</i>
Nonsense II - <i>Tams-Witmark</i>	Paint Your Wagon <i>Tams-Witmark</i>	Rags <i>Origin Theatrical</i>	Sally <i>Origin Theatrical</i>

Santoy <i>Origin Theatrical</i>	Snoopy!!! <i>Tams-Witmark</i>	Summer Stock Murder <i>Origin Theatrical</i>	The Scarlet Pimpernel <i>Tams-Witmark</i>
Say, Darling <i>Tams-Witmark</i>	Snow White And The 7 Dwarfs * <i>Dominie</i>	Sunny <i>Tams-Witmark</i>	The Second Coming <i>Tams-Witmark</i>
Scrooge <i>Dominie</i>	Solution To Pollution <i>Origin Theatrical</i>	Sunny <i>Origin Theatrical</i>	The Student Prince <i>Tams-Witmark</i>
Secret Garden, The <i>Dominie</i>	Some Enchanted Evening <i>Origin Theatrical</i>	Sweet Charity <i>Tams-Witmark</i>	The Three Musketeers <i>Tams-Witmark</i>
Sentimental Bloke, The <i>Origin Theatrical</i>	Something's Afoot <i>Dominie</i>	Sweethearts <i>Tams-Witmark</i>	The Vagabond King <i>Tams-Witmark</i>
Seven Little Australians <i>Origin Theatrical</i>	Song And Dance (Tell Me On A Sunday) <i>Origin Theatrical</i>	Swell Party, A <i>Origin Theatrical</i>	The Wayward Way <i>Tams-Witmark</i>
Seven, The <i>Dominie</i>	Song Of Norway <i>Tams-Witmark</i>	Take Me Along <i>Tams-Witmark</i>	The Will Rogers Follies <i>Tams-Witmark</i>
Shake, Rattle And Rot * <i>Dominie</i>	Sophisticated Ladies <i>Origin Theatrical</i>	Tale Of Two Cities, A <i>Dominie</i>	The Wizard Of Oz (Muny) <i>Tams-Witmark</i>
Shake, Ripple N Roll <i>Dominie</i>	Sound Of Music, The <i>Origin Theatrical</i>	The Cradle Will Rock <i>Tams-Witmark</i>	The Wizard Of Oz (Rsc) <i>Tams-Witmark</i>
Shenandoah <i>Dominie</i>	South Pacific <i>Origin Theatrical</i>	The Desert Song <i>Tams-Witmark</i>	Theodore And Company <i>Origin Theatrical</i>
Show Boat <i>Origin Theatrical</i>	Spaghetti Gondolieri <i>Origin Theatrical</i>	The Golden Apple <i>Tams-Witmark</i>	They're Playing Our Song <i>Dominie</i>
Silk Stockings <i>Tams-Witmark</i>	Spread A Little Happiness <i>Origin Theatrical</i>	The Great Waltz <i>Tams-Witmark</i>	Three Musketeers, The <i>Origin Theatrical</i>
Sing For Your Supper <i>Origin Theatrical</i>	State Fair <i>Origin Theatrical</i>	The Life <i>Tams-Witmark</i>	Threepenny Opera, The <i>Origin Theatrical</i>
Sing On! <i>Dominie</i>	Stop The World - I Want To <i>Tams-Witmark</i>	The Lion, The Witch And The Wardrobe <i>Hal Leonard</i>	Tilly <i>Origin Theatrical</i>
Sister Amnesia's <i>Tams-Witmark</i>	Street Scene <i>Origin Theatrical</i>	The Merry Widow <i>Tams-Witmark</i>	Tin Pan Alley Rag <i>Origin Theatrical</i>
Slice Of Saturday Night, A <i>Dominie</i>	Stuart Little * <i>Dominie</i>	The New Moon <i>Tams-Witmark</i>	Tip Toes <i>Tams-Witmark</i>
Smell Of The Crowd <i>Tams-Witmark</i>	Suburb <i>Origin Theatrical</i>	The Nunsense <i>Tams-Witmark</i>	Titanic - The Musical <i>Tams-Witmark</i>
Smokey Joe's Café <i>Origin Theatrical</i>	Sugar <i>Tams-Witmark</i>	The Red Mill <i>Tams-Witmark</i>	To Whom It May Concern <i>Dominie</i>
Smuggle Me A Secret <i>Origin Theatrical</i>	Sullivan And Gilbert <i>Dominie</i>	The Roar Of The <i>Tams-Witmark</i>	Tom Jones <i>Origin Theatrical</i>
Sneakers * <i>Dominie</i>			Top Banana <i>Tams-Witmark</i>

Touch Of The Child*Origin Theatrical***Trial By Jury***Origin Theatrical***Trial Of Goldilocks ****Dominie***Trolls***Origin Theatrical***Truth About Cinderella ****Dominie***Two By Two***Origin Theatrical***Two Gentlemen Of Verona***Tams-Witmark***Unsung Cole***Dominie***Vamp! Vamp!***Origin Theatrical***Velveteen Rabbit ****Dominie***Veronique***Origin Theatrical***Very Good Eddie***Tams-Witmark***Victor/Victoria***Tams-Witmark***Viktoria & Her Hussar***Origin Theatrical***Weird Romance***Dominie***What Makes Sammy Run?***Tams-Witmark***Whoopee!***Tams-Witmark***Wild Party, The***Origin Theatrical***Wild Violets***Origin Theatrical***Wild Wild Women***Origin Theatrical***Wildcat***Tams-Witmark***Wildflower***Origin Theatrical***Wind In The Willows***Origin Theatrical***Wind In The Willows ****Dominie***Wings***Origin Theatrical***Witchwood***Origin Theatrical***Wiz, The***Dominie***Woman Of The Year***Dominie***Wonderful Town***Tams-Witmark***Yearbook ****Dominie***Yeoman Of The Guard***Origin Theatrical***Your Own Thing***Tams-Witmark***You're A Good Man,****Charlie Brown***Tams-Witmark***Yours, Anne***Origin Theatrical***Zip Goes A Million***Origin Theatrical***Zorba***Dominie***Publisher Contact****Dominie Pty Ltd**

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Appendix E: Publisher request form for schools

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Appendix F: Christmas songs & carols

The following is an abbreviated list of popular Christmas songs and carols. A more comprehensive list can be obtained from AMCOS on request and is also available on our website www.apra.com.au

Music and/or lyrics may be copied under the AMCOS licence for use *by school students only* if the school owns originals from which the copies are made under the limits of the AMCOS licence.

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Works in Copyright

The following list displays the current copyright ownership of some popular Christmas songs. Please note that copyright ownership of these songs may change, but the details provided below are correct at the time of printing. If the copyright ownership of the songs does change and you are not sure whom to contact for permission, AMCOS will be able to advise you of the copyright ownership.

A King is Born
- *Goraieb/Hosman*
INTEGRITY

Alfie the Christmas Tree
- *Denver/Holdridge*
UNIVERSAL/MCA

**(All I Want for Christmas
is) My Two Front Teeth**
- *D. Gardner*
WARNER/CHAPPELL

**All I Want for Christmas
is You**
- *Carey/Afabdsieff*
SONY (50%)
UNIV/MCA (50%)

At Christmas Time
- *Forrest/Wright*
WARNER/CHAPPELL

Aussie Bush Christmas
- *Fields, Marty*
FIELDS

Aussie Jingle Bells
- *C. Buchanan*
RONDOR

Bethlehem's Treasure
- *Fitts*
INTEGRITY

Blue Christmas
- *Hayes/Johnson*
J. ALBERT & SON

Blue Gum Christmas Tree
- *Watson*
ORIENT PACIFIC MUSIC

Born in Bethlehem
- *Phillips/Weissman*
WARNER/CHAPPELL

Bush Christmas
- *Broomhall*
MATTHEWS

**Bush Christmas (from
Leaving of Liverpool)**
- *Best, Peter Anthony*
BEST

Carol of the Bells
- *Wilhousky*
EMI

Carol of the Birds
- *Wheeler/James*
WARNER/CHAPPELL

Carol for a Christmas Tree
- *Denver/Holdridge/Pomeranz*
UNIVERSAL/MCA

Cat and Mouse Carol
- *Hutchison*
WILLOW

C-H-R-I-S-T-M-A-S
- *Carson/Arnold*
J. ALBERT & SON

**Christmas Bush for
His Adorning**
- *Wheeler/James*
WARNER/CHAPPELL

Christmas Caring
- *Naylor/McKenna*
FABLE

Christmas Carol
- *Brooker/Reid*
ESSEX

Christmas Day
- *Wheeler/James*
WARNER/CHAPPELL

Christmas Day
- *Difford/Tillbrook*
RONDOR

Christmas Every Day
- *McCann*
UNIVERSAL

Christmas For Cowboys
- *Weisberg*
UNIVERSAL/MCA

Christmas Hymn
- *Vaughan-Williams*
G SCHIRMER

Christmas In the Scrub
- *Leigh Newton*
WILLOW

Christmas Is
- *Maxwell/Faith*
ESSEX

Christmas Island
- *Moraine*
UNIVERSAL/MCA

Christmas Night
- *Wheeler/James*
WARNER/CHAPPELL

Christmas Pageant
- *Fr Jim Cosgrove*
WOL

Christmas Photo
- *John Williamson*
EMUSIC

**Christmas Song
(Chestnuts Roasting
on an Open Fire)**
- *Torme/Wells*
WARNER/CHAPPELL

Christmas Song
- *O'Sullivan*
BMG

Christmas Spirit
- *Naylor/McKenna*
FABLE MUSIC

Christmas Story
- *Fr Jim Cosgrove*
WOL

Christmas Tree
- *Wheeler/James*
WARNER/CHAPPELL

Christmas Tree Angel
- *Jerome/Scholl*
EMI / UNIVERSAL/MCA

Christmas Waltz
- *Cahn/Styne*
EMI (50%)
ESSEX (50%)

Christmas Waltz
- *John Williamson*
EMUSIC

Christmas Wrapping
- *Chris Butler*
SHOCK MUSIC

Come On Ring Those Bells
- *Culverwell*
NIGHTLIGHT

Come to the Manger
- *Waddington/Gatty*
HAL LEONARD/B&H

**Deck the Shed with Bits
of Wattle**
- *Buchanan/Champion*
ORIENT PACIFIC MUSIC
(50%)/RONDOR (50%)

Do They Know It's Christmas
- *Geldof/Ure*
WARNER/CHAPPELL

Do You Hear What I Hear
- *Regney/Shayne*
CAMPBELL CONNELLY/
JEWEL

Emmanuel has Come
- *Moen*
INTEGRITY

Every Star Shall Sing a Carol
- *Carter*
STAINER & BELL

Everywhere it's Christmas
- *Champion*
ORIENT PACIFIC MUSIC

First Christmas Day
- *Aulton*
HALFORD

Frosty the Snow Man
- *Nelson/Rollins*
J. ALBERT & SON

Good Old Wally King
- *Buchanan/Champion*
ORIENT PACIFIC MUSIC
(50%)/RONDOR (50%)

Happy Christmas (War is Over)
- *Lennon/Ono*
EMI

Hard Candy Christmas
- *Hall*
UNIVERSAL/MCA

**Have Yourself a Merry
Little Christmas**
- *Martin/Blane*
J. ALBERT & SON

Here Comes Santa Claus
- *Autry/Haldeman*
EMI

Holy Lamb of God
- *Sadler/Taylor*
INTEGRITY (50%)
BMG (50%)

I Don't Remember Christmas
- *Maltby/Shire*
WARNER/CHAPPELL

**I Don't Want to be Alone
for Christmas**
- *Warren*
EMI

**I Heard the Bells on
Christmas Day**
- *Longfellow/Marks*
WARNER/CHAPPELL

I'll Be Home for Christmas
- *Gannon/Kent*
WARNER/CHAPPELL

I'll Be Home on Christmas Day
- *Jarrett*
EMI

I Only Want You for Christmas
- *Nichols/Turner*
UNIVERSAL (50%)
J. ALBERT & SON (50%)

**I Saw Mommy Kissing
Santa Claus**
- *Connor*
CAMPBELL CONNELLY/
JEWEL

**I Want a Hippopotamus
For Christmas**
- *Rox*
CROMWELL

I Want You For Christmas
- *Stept/Tobias/Washington*
WARNER/CHAPPELL

I Wish it Could be Christmas
- *Wood*
BELINDA

**I Wonder as I Wander (The
Appalachian Carol)**
- *Niles*
G SCHIRMER

**I've Got What You Want
for Christmas**
- *Bannon*
WARNER/CHAPPELL

**If Every Day Was Like
Christmas**
- *West*
ORIGIN MUSIC

**If I Get Home on
Christmas Day**
- *Macaulay*
WARNER/CHAPPELL / BMG

**It's Beginning to Look a
Lot Like Christmas**
- *Willson*
EMI

It's Christmas Time
- *Buchanan*
RONDOR

It's Christmas Time
- *Louvin/Louvin*
EMI

**It's the Most Wonderful
Time of the Year**
- *Pola/Wyle*
EMI

Jingle-Bell Rock
- *Beal/Boothe*
ESSEX

**Let it Snow, Let it Snow,
Let it Snow**
- *Cahn/Styne*
J. ALBERT & SON
WARNER/CHAPPELL

**Little Boy that Santa
Claus Forgot**
- *Connor/Leach/Carr*
J. ALBERT & SON

Little Drummer Boy
- *Davis/Onorati/Simeone*
WARNER/CHAPPELL

Little Road to Bethlehem
- *Head/Rose*
HAL LEONARD/B&H

Love is Alive at Christmas
- *Macken, Rhonda*
HL MUSIC

Mary Mary
- *Nesmith*
EMI

Mary's Boy Child
- *Hairston*
J. ALBERT & SON

**Mele Kalikimaka (The
Hawaiian Christmas Song)**
- *Anderson*
UNIVERSAL/MCA

Merry Christmas
- *Wheeler/James*
WARNER/CHAPPELL

Merry Christmas Polka
- *Webster/Burke*
WARNER/CHAPPELL (50%)
RONDOR (50%)

**Merry Christmas
Everybody**
- *Holder/Lea*
WARNER/CHAPPELL

Mistletoe and Wine
- *Strachan/Stewart/Paul*
HEBBES MUSIC

North Wind
- *Wheeler/James*
WARNER/CHAPPELL

Nuttin' For Christmas
- *Tepper/Bennett*
J. ALBERT & SON

O Little One
- *P. Coombe*
APRA

One Little Christmas Tree
- *Miller/Wells*
EMI

Pine Cones and Holly Berries
- *Willson*
EMI

Peace Carol
- *Beers*
UNIVERSAL/MCA

Robert the Red Nosed Reindeer
- *Champion (Marks)*
WARNER/CHAPPELL

**Rockin' Around the
Christmas Tree**
- *Marks*
EMI

**Rudolph the Red
Nosed Reindeer**
- *Marks*
WARNER/CHAPPELL

Santa Baby
- *Springer/Javits*
WARNER/CHAPPELL (50%)
EMI (50%)

**Santa Claus is Coming
to Town**
- *Coots/Gillespie*
EMI

Santa Never Made it to Darwin
- *G. Cate/W. Cate*
CATE

Santa Song
- *Genni and John Kane*
RONDOR

See Amid The Winter's Snow
- *D A Caswall/Godd*
B&H (50%)
WARNER/CHAPPELL (50%)

Silver Bells
- *Evans/Livingston*
FAMOUS

Silver Stars are in the Sky
- *Wheeler/James*
WARNER/CHAPPELL

Six White Boomers
- *Harris/Brown*
EMI

Sleigh Ride
- *Parish/Anderson*

Snow
- *Ellard*
UNIVERSAL/MCA

Someday at Christmas
- *Miller/Wells*
EMI

Some Children See Him
- *Burt/Butson*
ESSEX

Song and a Christmas Tree
- *Wyle*
EMI

Song of Joy
- *De los Rios/Parker/Orbe*
EMI

Special Girl
- *John Williamson*
EMUSIC

Star of Christmas

- *Naylor/McKenna*
FABLE MUSIC

Sweet Little Jesus Boy

- *MacGimsey*
EMI

Suzy Snowflake

- *Tepper/Brodsky(Bennett)*
J. ALBERT & SON

Take Me Back to Toyland

- *Mann/Lowe/Horn*
EMI MUSIC

That's What I Want for Christmas

- *Caesar/Marks*
WARNER/CHAPPELL

The North Wind Is

Tossing The Leaves
- *Wheeler/James*
WARNER/CHAPPELL

Thirteenth Day Of Christmas

- *Auclair*
UNIVERSAL

Three Drovers

- *Wheeler/James*
WARNER/CHAPPELL

Together At Christmas

- *Naylor/McKenna*
FABLE MUSIC

Twelve Days Of Christmas

"An Emu up a Gum Tree..."
- *Bolt/Williams*
WILLIAMS

Twelve Days of Christmas

"A Possum in a gum tree..."
- *Milne/Chick*
MILNE

We Need a Little Christmas

- *Herman*
WARNER/CHAPPELL

We Three Kings of

Bankstown Square
- *Buchanan/Champion*
WARNER/CHAPPELL (50%)
RONDOR(50%)

When a Child is Born

- *Jay/Zacar*
EMI

**When Santa Got Stuck
Up the Chimney**

- *Grafton*
SOUTHERN

**Where is the Christ in
Christmas**

- *Drake/Lavender/Daughtry*
MUSHROOM

White Christmas

- *Berlin*
EMI

Wonderful Christmas Time

- *McCartney*
EMI

Worthy, You are Worthy

- *Moen*
INTEGRITY

You're All I Want for Christmas

- *Ellis/Moore*
EMI

Yuletide Cheer

- *Naylor/McKenna*
FABLE MUSIC

**Traditional
Works**

A Merry Christmas
ENGLISH - WEST COUNTRY

A Virgin Most Pure
ENGLISH

**Angels We Have Heard
on High**

As Lately We Watched
AUSTRIAN

Auld Lang Syne

Away in a Manger

Behold That Star

Bring a Torch, Jeanette, Isobella
FRENCH

Burgundian Carol

Carol of The Drum

Cherry Tree Carol
ENGLISH

Child in the Manger
CELTIC

**Children, Go Where I
Send Thee**

US

Coventry Carol

ENGLISH

Cradle Song

FLEMISH

**Deck the Halls with
Boughs of Holly**

WELSH

Feliz Navidad

SPANISH

First Noel**Friendly Beasts**

ENGLISH

Gabriel to Mary Came

IRISH

Go Tell it on the Mountain

SPIRITUAL

God Rest Ye Merry Gentlemen

**He is Born the Divine
Christ-child**

FRENCH

**Here We Come A-Carolling
(The Wassail Song)**

ENGLISH

Hey, Ho, Nobody Home

ENGLISH

Holly and the Ivy

ENGLISH

**Hush My Dear, Lie Still
and Slumber**

FRENCH

**I Saw a Maiden (Old
Basque Noel)**

BASQUE

I Saw Three Ships

ENGLISH

In Dulci Jubilo

GERMAN

Infant Holy, Infant Lowly

POLISH

Joseph Dearest, Joseph Mild

GERMAN

Joys Seven

ENGLISH

King Jesus Hath a Garden

DUTCH

**Lo, How a Rose E'er
Blooming**

GERMAN

**O Christmas Tree
(O Tannenbaum)**

GERMAN

O Come, O Come Emmanuel**O Little Town of Bethlehem****O Sanctissima****Over the River and Through
the Woods****Pat-A-Pan****Personent Hodie
(Sing Loud on this Day)**

GERMAN

Rise Up, Shepherd, and Follow**Shepherds Left Their
Flocks A-Straying**

GERMAN

Sussex Carol

ENGLISH

Truth from Above

ENGLISH

Twelve Days of Christmas**Unto Us a Boy is Born****Virgin Mary Had a Baby Boy**
WEST INDIAN**We Wish You a Merry Christmas****Wexford Carol**

IRISH

**Whence is that Goodly
Fragrance Flowing?**

FRENCH

Public Domain Works

A Child is Born in Bethlehem
Music by S. Scheidt

A Great and Mighty Wonder
Words by J.M.Neale
Music by M.Praetorius

All Hail to Thee
Words by E.W.Olson
Music by P.Nicolai

All My Heart This Night Rejoices
English Words by C.Winkworth
Music by J.G.Ebeling

Angels from the Realms of Glory
Words by J.Montgomery
Music by H. Smart

As With Gladness Men of Old
Words by W.C.Dix
Music by C.Kocher

Auld Lang Syne
Traditional, arranged
by R.Burns

Brightest and Best of Sons of the Morning
Words by R.Heber
Music by J.S.Bach

Christians Awake, Salute the Happy Morn
Words by J.Byrom
Music by J.Wainwright

Christmas Tree is Alight with Candles
Music by Herman Kletke

Ding Dong Merrily on High
Words by C.Wood
Music by R.Woodward

Earth has Many a Noble City
English Words by E.Caswall
Music by C.F.Witt

From Heaven above to Earth I Come
English Words by C.Winkworth
Music by V.Schumann

Gabriel's Message (The Angel Gabriel)
Words by S.Baring-Gould
Music: Basque

Good Christian Men Rejoice
Words by J.M.Neale

Good King Wenceslas
Words by J.M.Neale

Hail Blessed Virgin Mary
Words by G.R.Woodward
Arranged by C.Wood

Hark the Herald Angels Sing
Words by C.Wesley
Music by Felix Mendelssohn

How Brightly Beams the Morning Star
English Words by C.Winkworth
Music by P.Nicolai

Infant King
Words by S.Baring-Gould
Music: Basque

In the Bleak Mid-Winter
Words by C.G.Rossetti
Music by G.Holst

It Came Upon the Midnight Clear
Words by E.H.Sears
Music by R.S.Willis

Jingle Bells
Words and Music by J. Pierpont

Joy To the World
Words by I.Watts
Music by L.Mason

Kings of Orient
Words and Music by J.H.Hopkins

L'enfance Du Christ (Shepherd's Farewell)
Words and Music by H.Berlioz

Let Earth and Heaven Combine
Words and Music by C.Wesley

Lo He Comes with Clouds Descending
Words by C.Wesley & J.Cennick

Love Came Down at Christmas
Words by C.G.Rossetti
Music: Irish

Lute-Book Lullaby
Words and Music by W.Ballet

Myn Lyking
Words and Music by R.R.Terry

O Come, All Ye Faithful (Adeste Fideles)
English Words by F.Oakeley
Music by J.Reading

O Come, Little Children
Words and Music by Christoph Von Schmidt

Of the Father's Heart Begotten
Words by Prudentius
Music first published in 1582

O Holy Night
Words by J.S.Dwight
Music by A.C.Adam

O Little One Sweet
Music by J.S.Bach

O Little Town of Bethlehem
Words by P.Brooks
Music by L.H.Redner

Once as I Remember
Words by G.R.Woodward
Music by C.Wood

Once in Royal David's City
Words by C.F.Alexander
Music by H.J.Gauntlett

Past Three O'Clock
Words by G.R.Woodward
Music: English

Rejoice Beloved Christmas
Music by J.S.Bach

Shepherds in the Field Abiding
Words by G.R.Woodward
Music: French

Silent Night
Words by J.Mohr
Music by F.Gruber

Star of Bethlehem
Words by F.Weatherly
Music by S.Adams

To Us a Child of Royal Birth
Words by C.Wesley
Music by J.H.Schein

Toyland
Words and Music by V.Herbert & G.MacDonough

'Twas in the Moon of Wintertime
Words by J.De Brebeuf
Music: Huron

'Twas the Night Before Christmas'
Words only by C.C.Moore

Three Kings
Words and Music by P.Cornelius

Unto Us a Boy is Born
English Words by P.Dearmer
Music arranged by G.Shaw

Up Good Christian Folk and Listen
Words by G.R.Woodward

Up On the Housetop
Words and Music by B.R.Hanby

We Three Kings of Orient Are
Words and Music by J.H.Hopkins

What Child is This?
Words by W.C.Dix

While Shepherds Watched their Flocks
Words by N.Tate & N.Brody
Music by G.F.Handel

Winter Wonderland
Felix Bernard & Richard Smith

Ye Choirs of New Jerusalem
Words by St Fulbert
Music by H.J.Gauntlett

Appendix G: Publisher address list

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Alfred/Warner Chappell

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Crossroad Publishing

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EMI Music Publishing

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Fable Music

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