Copyright for Music, Theatre, and Dance: Hypotheticals

Working with a partner, decide how you would address the hypothetical situations below. Be prepared to share your answers with the group.

1. Quentin directs a student vocal group at his university. The group is preparing to sing John Adams’s *On the Transmigration of Souls*, written in 2002, at a free concert. The piece was written for SATB choir, children’s choir, and orchestra. Quentin’s group will collaborate with the university orchestra and a local elementary school choir for the concert. As part of the preparation, Quentin would like to record each of the groups performing its part separately and share the recordings with members of all three groups. How should he proceed?

2. Rose is preparing to stage a professional production of *As You Like It*. She would like to add a dance sequence at the point when Rosalind, Celia, and Touchstone flee to the Forest of Arden, using a recording of a popular song to accompany the dance. Can Rose rely on a blanket license for this use of the song?

3. Sam is writing a play about the life of Annie Oakley. What does Sam need to do in order to avoid infringing the copyright in *Annie Get Your Gun* and numerous biographies of Oakley?

4. Tessa is teaching a survey course on music history. She would like to copy three recordings of a particular Bach cantata, all of which are assigned listening for her course, and post the copies on her course’s password-protected website. Access to the course website is limited to Tessa, the other course teaching staff, enrolled students, and registered auditors. How should she proceed?