

# Monkey Biz-ness (Down in Tennessee)

Grover Baker

**ABSTRACT.** At the Center for Popular Music, Middle Tennessee State University, a collection of sheet music inspired by the John T. Scopes “Monkey” Trial and the related evolution controversy was digitized for inclusion in the Volunteer Voices digital library project. Under current statutes, works published prior to 1923 are now in the public domain. The majority of the pieces being scanned for this project, however, had copyright dates of 1925, the year of the trial. In addition to outlining the digitization process, this article details the steps taken, resources used, and lessons learned while attempting to determine the copyright status of those musical works. Also included is a brief overview of the Center for Popular Music and its collections. doi:10.1300/J116v10n02\_02 [Article copies available for a fee from The Haworth Document Delivery Service: 1-800-HAWORTH. E-mail address: <docdelivery@haworthpress.com> Website: <<http://www.HaworthPress.com>> © 2006 by The Haworth Press. All rights reserved.]

**KEYWORDS.** Copyright researching, copyright terms, digitization, orphan works, sheet music

During the summer of 1925, the small town of Dayton, Tennessee, became the center of attention for the nation as John T. Scopes, a

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high-school biology teacher, was put on trial for teaching the theory of evolution in his classroom. Not surprisingly, the controversy and hoopla surrounding the trial provided inspiration for many writers of popular songs. It is likely that some of those songwriters genuinely desired to express their beliefs about the issue, perhaps even hoping to sway public opinion. It is equally as certain that others, recognizing a golden opportunity, were simply attempting to cash in on the nation's fascination with all things related to the Scopes "Monkey" trial.

Eighty years later, in the fall of 2005, an Institute of Museums and Library Services grant was awarded to the University of Tennessee, Knoxville, and nine partner institutions, including Middle Tennessee State University (MTSU), to "build a free, full-text searchable electronic database of 10,000 unique and historically significant items from Tennessee libraries, museums, and other repositories . . . [connecting those] libraries, museums, and archives throughout Tennessee directly to teachers, students, researchers, and others."<sup>1</sup> The Volunteer Voices digital library (<http://www.volunteervoices.org/>) was thus begun. "The Growth of Democracy in Tennessee" was established as the general collection development policy for Volunteer Voices. This theme was subdivided into fifteen roughly chronological divisions, the eleventh being "Scopes trial, rise of fundamentalism and public education."<sup>2</sup>

Early in 2006, at MTSU's Center for Popular Music, a project was undertaken to digitize a collection of Scopes trial-inspired sheet music for inclusion in the Volunteer Voices digital library. In addition to outlining the process of digitizing that music, this article will detail the steps taken, the resources used, and the lessons learned while attempting to determine the copyright status of those musical works.

### ***THE CENTER FOR POPULAR MUSIC***

The Center for Popular Music (<http://popmusic.mtsu.edu>) at Middle Tennessee State University is an archive and research center devoted to the study of popular music from the pre-revolutionary era to the present. One of sixteen Centers of Excellence in the Tennessee Board of Regents system, it serves MTSU's students and faculty on a daily basis and accommodates visiting researchers from the region, the nation, and around the world.

Headed by its founding director, Paul F. Wells, the current professional staff consists of a certified archivist, a librarian, and an audio specialist. An administrative aide completes the full-time staff. There

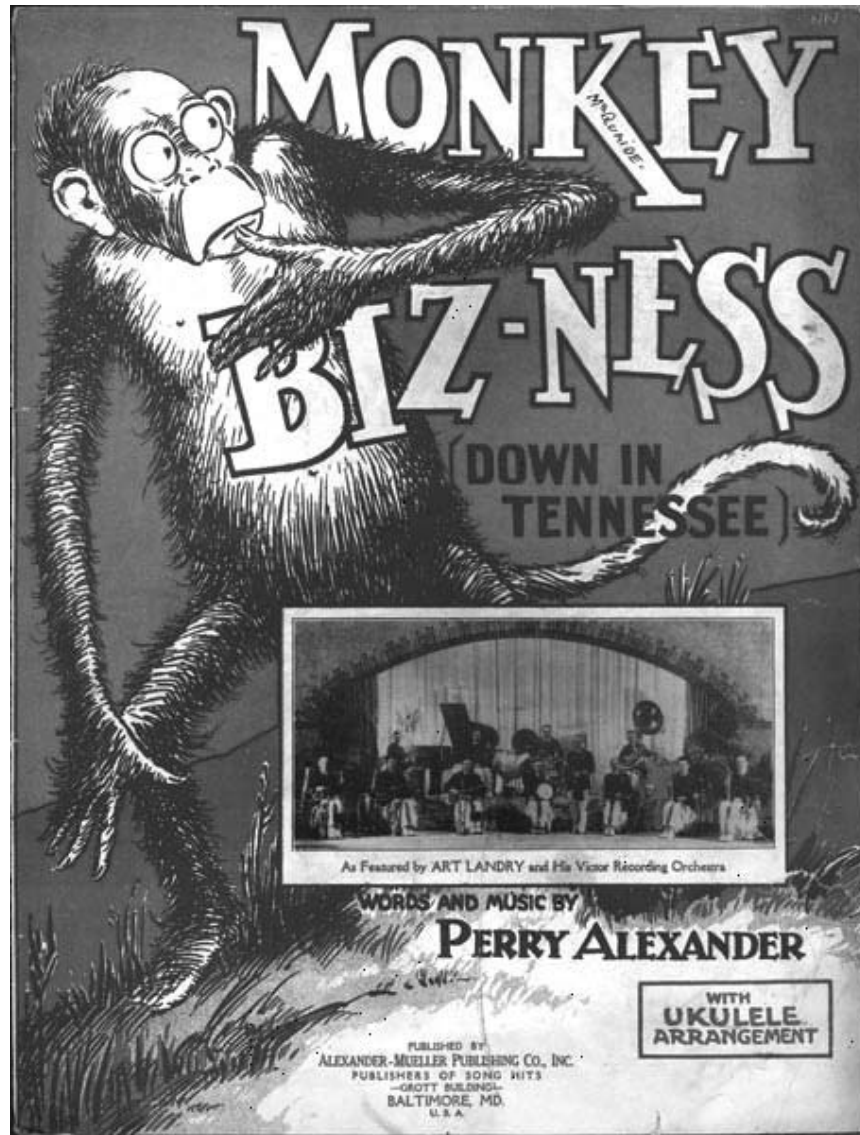
are three additional part-time employees, including the serials manager. As can be seen, this is a small staff (6.5 full-time equivalency), none of whom specialize in information technology.

The mission of the Center is to foster research and scholarship in American popular music and to promote an appreciation of America's diverse musical culture. Popular music is an extremely broad subject . . . too broad for one library to cover with any depth. Thus, the Center's goal is to maintain a reference-level collection for all genres of popular music while focusing on three areas: rock and roll and its roots; music of Tennessee and the South; and vernacular religious music. The latter of these is defined as music of religious content which borrows its musical language from secular popular styles and which is typically performed as public entertainment rather than as part of a formal worship service.

Collection materials fall into three broad categories. The first of these is the reference collection of roughly 10,000 volumes, covering the music industry and all genres of popular music. Included are historical and critical works, biographies, discographies, reference works, and periodicals.

The second and largest category of the collection consists of the various formats of recorded and print media in which music has been commodified for sale and distribution. Here can be found over 160,000 sound recordings, including cylinders, discs (78, 45, and 33 1/3 rpm), cassette tapes, and compact discs. The Center's sheet music collection of roughly 65,000 items is one of the largest in the South and includes early American sheet music and Confederate imprints, as well as black-face minstrelsy, motion picture, and show music. The Kenneth S. Goldstein Collection of American Song Broad-sides consists of approximately 3,300 broadsides, all of which have been digitized and cataloged in MARC format. There are an additional 7,500 items in the Center's rare book collection, including more than 1,700 songsters and nearly 4,000 hymnals, tunebooks, and song books. The collection of over 2,000 gospel song books may be the most extensive of any repository not affiliated with a religious organization.

The third category of items in the Center's holdings is comprised of primary source materials related to popular music and the music industry. The Center's manuscript collections are found within this category and include personal papers, business records, scrapbooks, diaries, and manuscript music. There is also a collection of photographs consisting of promotional "head shots" of performers, images taken by Center staff to document area musical activities and Center programs, as well as historical images in various formats depicting America's musical life



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during the nineteenth and twentieth centuries. Trade catalogs of record companies, music publishers, and manufacturers and retailers of musical instruments fall here. Performance documents, such as posters, playbills, and programs round out this category. These primary source materials support the study of popular music within the context of the cultural, commercial, and technological influences of the time.

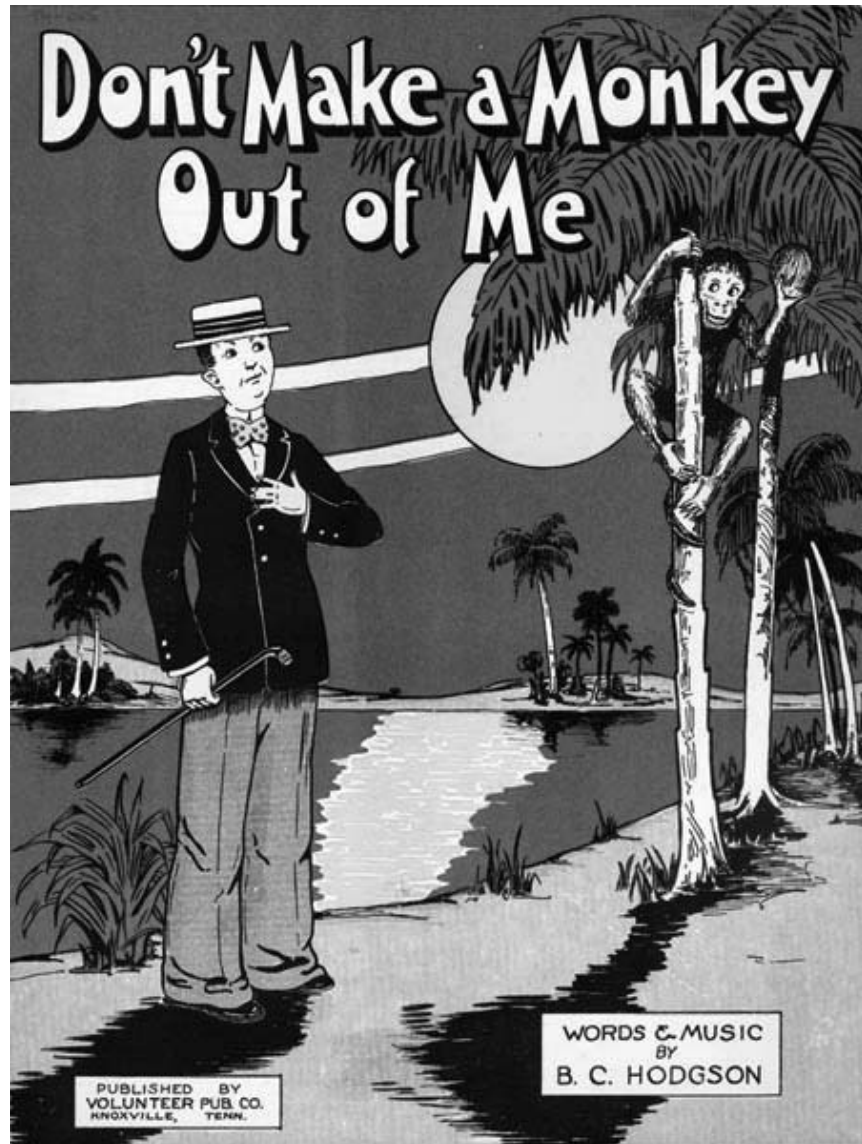
### ***THE PROCESS***

As stated above, one of the areas of focus for the Center is the music of Tennessee. In 2004, John S. Mitchell, a school teacher living in Soddy-Daisy, Tennessee, donated his collection of over 2,000 Tennessee-themed items to the Center. Included within this collection was the Scopes Trial subgroup (accession number 04-005) containing 53 pieces of sheet music, 35 recordings, and one book. During early content meetings for Volunteer Voices, it was decided that this collection was a good candidate for digitization. These pieces of sheet music were viewed as items that would complement the more typical Scopes materials, such as trial transcripts, while providing a glimpse into the popular culture of the day.

The first step in the process was to examine the lyrics of each song in order to identify those whose content was directly related to evolution and the “Monkey” trial. This examination revealed a couple of issues. As Mr. Mitchell collected the materials, his scope had broadened to include songs that had anything to do with monkeys. These “monkey songs” contain many similar features and would make an entertaining study. Some common characteristics include the regular use of the rhymes of “baboon,” “spoon,” and “moon,” as well as “chimpanzee” and “tree.” A common story line finds a girl monkey, often in a tree, being courted by a boy ape, who is more than likely of another species. A sampling of titles includes “Way up in a Banyan Tree,” “Come Down from the Big Fig Tree,” “Moonlight in Monkey Land,” “On a Monkey Honeymoon,” and “Good-Bye Mr. ‘Rang O’Tang.” However interesting these pieces might be, none fit the criteria for the project.

It was also discovered that some of the pieces were actually color photocopies of the sheet music covers. Apparently these were used by Mr. Mitchell as finding aids and represented a “wish list” of titles to add to his collection. After excluding the photocopies and “monkey songs,” the collection was narrowed down to twenty-one pieces. The next step was to determine the copyright status of each of these.





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By current statutes, works copyrighted in 1922 or earlier are now in the public domain. Items published with notice from 1923 to 1963 received protection for an original term of 28 years. During the twenty-eighth year, the copyright could be renewed, providing protection for another 47 years. Current law extended the renewal term an additional 20 years, so if a copyright was renewed, the work now receives protection for a total of 95 years. Works published without notice in the years of 1923 to 1963 went into the public domain upon publication. Items published with notice in 1964 through 1977 are now automatically protected for a term of 95 years.<sup>3</sup>

Each of the twenty-one pieces of Scopes-related sheet music included a notice of copyright. Four of the pieces were published prior to 1923, putting them in the public domain. The scanning process was begun on them. One of the remaining pieces was published during the period of 1964 to 1977, meaning that it was definitely still under protection. Additionally, this piece was a four-part unaccompanied choral octavo, while all the other pieces were more typical sheet music for solo voice with accompaniment. For these reasons, the decision was made to exclude it from the project. There were two copies of one title, with the only difference between the copies being a slight variation in the cover art. Thus, one of these two copies was excluded. The remaining fifteen pieces were published during the span of 1923-1963 (twelve in 1925, the year of the trial), necessitating a search to determine whether or not their copyrights had been renewed.

Several sources for checking renewals were discovered, but only one proved to have any usefulness for this project. The web site of the U.S. Copyright Office contains a database for searching registrations and renewals, including those for musical works.<sup>4</sup> Unfortunately, it only includes the records for registrations and renewals made since 1978. A text document version of *U.S. Copyright Renewals 1950-1977* was located in the Project Gutenberg database.<sup>5</sup> After unsuccessfully finding renewals within this document for any of the fifteen titles, it was examined more closely, revealing it to be a catalog of renewal registrations for literature, art, and film. Renewals for musical compositions were not included.

A conversation with the Center's director led to the discovery that the Center owns a 150-reel microfilm set of the complete *Catalog of Copyright Entries: Music, 1891-1977*.<sup>6</sup> Because it had never been cataloged, the existence of this wonderful resource within the Center's holdings was practically undetectable. Copyright registrations for pub-

lished and unpublished musical works, as well as renewal registrations, are contained within these catalogs.

At this point, the search for renewals began. Because a renewal registration had to be submitted during the final (twenty-eighth) year of its original term, the first step was to calculate the year of renewal for each of the pieces. A work with an original copyright date of 1925 would have been renewed during 1953. To be on the safe side, the registries for the two years on either side of the twenty-eighth year were also checked. For sheet music copyrighted in 1925, the renewal records for the years 1951 through 1955 were examined. Of the fifteen pieces being checked, renewals were found for six titles. In order for these pieces to be included in the project, a search for their copyright holders would be required. Meanwhile, the scanning process could begin for the remaining nine pieces.

Five websites were identified that contain databases which are helpful when searching for copyright holders.

1. The Music Publishers' Association of the United States (<http://www.mpa.org/>) maintains searchable directories of music publishers and their imprints.
2. ASCAP's ACE Title Search database (<http://www.ascap.com/ace/>), located on the web site of the American Society of Composers, Authors and Publishers (ASCAP), provides contact information for publishers and/or rights administrators. Included in the database are song titles which were licensed by ASCAP in the United States and which have appeared in its domestic surveys. It can be searched using song titles, writers, performers, or publishers/administrators.
3. Over 6.5 million works have been registered with Broadcast Music, Inc. (BMI) and can be searched through their database, BMI Repertoire Search (<http://www.bmi.com/search/>). Means of searching include title, artist, publisher, and songwriter/composer.
4. This same information can also be obtained through the SESAC Repertory database ([http://www.sesac.com/repertory/repertory\\_main.asp](http://www.sesac.com/repertory/repertory_main.asp)).
5. One last online resource is the WATCH File (<http://tyler.hrc.utexas.edu/>) at the University of Texas in Austin. It should be stated, however, that the principal area of focus for the WATCH File is not popular song. It is primarily a database, searchable by name only, of copyright contacts for writers and artists, as well as prominent figures in other creative fields, such as music.

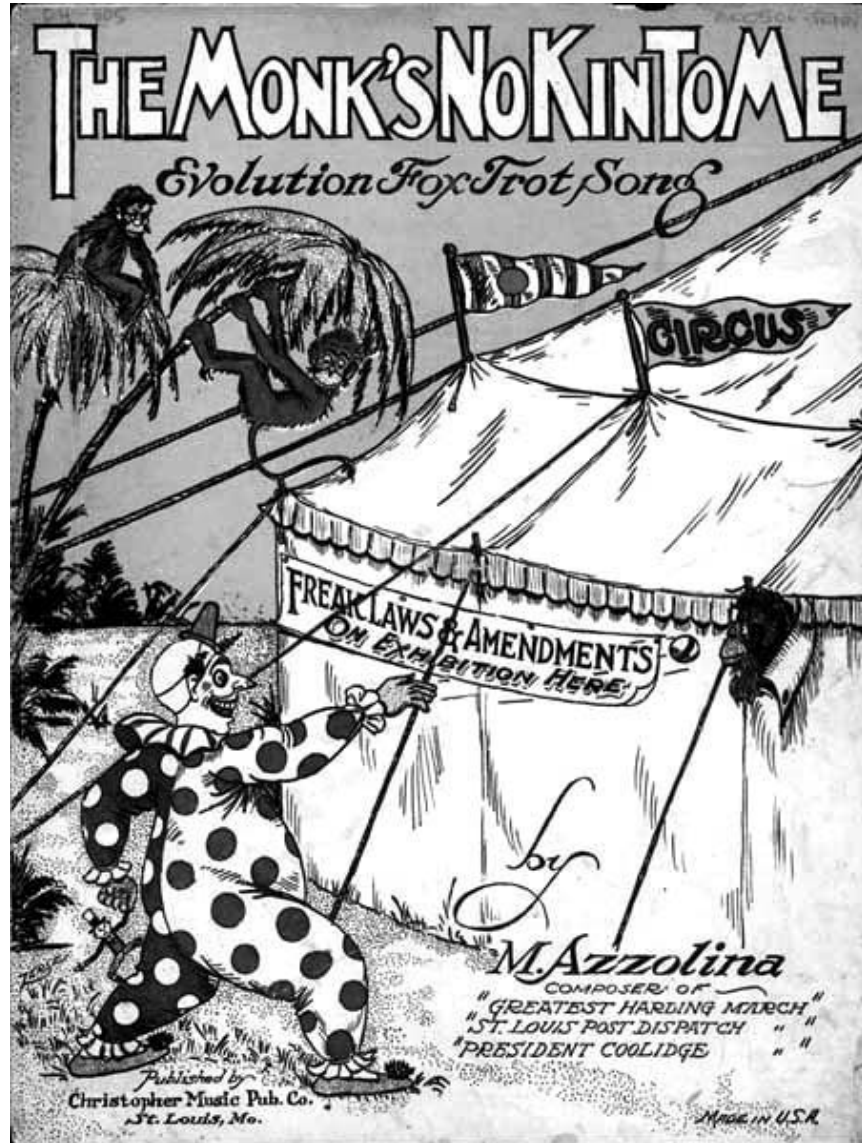


After an exhaustive search of each of these databases using all possible access points, contact information was located for one of the six remaining titles. At this point, additional searches were made using the periodical and general reference databases of MTSU's Walker Library as well as other Internet search engines. These searches resulted in the discovery of evidence suggesting that the rights for one other song might have passed to another publisher. Due to time constraints, the decision was made at this point to exclude these two songs from the collection rather than attempting to seek permissions for their inclusion.

The remaining four songs whose copyrights had been reviewed bear all of the characteristics of orphan works, which are defined as copyrighted works whose owners may be impossible to identify and locate.<sup>7</sup> After holding a series of public forums in 2005 in which interested parties participated, including the Music Library Association,<sup>8</sup> the U.S. Copyright Office released a "Report on Orphan Works" in which it recommended changing the statutory language so as to limit the liability of libraries for copyright infringement incurred as a result of the use of orphan works. For their part, libraries wishing to make use of an orphan work would have to show that a "good faith, reasonably diligent search" to locate the copyright holder was performed. Libraries would also have to provide proper attribution to the author and copyright holder.<sup>9</sup> In May 2006, Rep. Lamar Smith of Texas introduced a bill in the U.S. House of Representatives, the *Orphan Works Act of 2006* (H.R. 5439),<sup>10</sup> which would incorporate these recommendations into the copyright statutes. Unfortunately, in September 2006, the bill was co-opted into the *Copyright Modernization Act of 2006* (H.R. 6052) and was shelved later that month until 2007 at the soonest.<sup>11</sup>

Even though the status of orphan works is still up in the air, it was decided to proceed with the scanning process for these four possible orphan works, with the hopes that they could be utilized in the not too distant future. The final tally stood at seventeen pieces of sheet music to be scanned:

- "Don't Make a Monkey out of Me," by B. C. Hodgson (1925)
- "Don't Monkey with Evolution," by J. A. Veazey and T. N. Davies (1925)
- "Evolutin Riddle: Dedicated to the Evoluted Monkeys," by B. Williams and J. McLeskey (1925)
- "Evolution," by E. F. Reynolds (1925)
- "Evolution Blues," by J. Harmon and W. Goodwin (1925, r.1952);



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- “I Hope the Monkeys Win,” by H. O. Beck, arr. by R. E. Gans (1926)
- “John T. Scopes Trial (That Old Religion’s Better after All),” by C. B. McAfee (1925)
- “The Missing Link,” by C. J. Penney and R. C. Gaige (1904)
- “The Missing Link,” by E. M. Sheetz and D. Bestor (1909)
- “Monkey-Biznizz,” by J. Daly (1928)
- “Monkey Biz-ness (Down in Tennessee),” by P. Alexander (1925)
- “Monkey Business,” by G. S. Richey (1925, r.1952)
- “Monk’s No Kin to Me (Evolution Foxtrot Song),” by M. Azzolina (1925)
- “There’s Just a Little Bit of Monkey (Still Left in You and Me),” by J. V. Monaco and Grant Clarke (1916)
- “When My Great-Grand-Daddy and My Great-Grand-Mammy (Used to Duddle and Doo in a Cocoanut-Tree),” by W. E. Skidmore and M. Walker (1917)
- “You Can’t Make a Monkey of Me,” by K. R. Barnum (2 copies, 1926, r.1953).

It was noted above that one of the goals of Volunteer Voices was to be able to search the full text of the documents contained within its collections. The creation of metadata to describe its contents was also needed. When this project was begun, it was not yet known which metadata schema would be employed. For each of the seventeen pieces of sheet music, text documents (.txt) were created containing descriptive information that could later be converted to metadata. This information consisted of the title, subtitle/alternate title, composer and lyricist (with those designations when specified on the sheet music), place of publication, publisher, copyright year, renewal information (when applicable), Library of Congress Subject Headings,<sup>12</sup> Center for Popular Music, Middle Tennessee State University, John T. Mitchell Collection, and a complete transcription of the lyrics.

In 2003 the Center received a National Endowment for the Humanities Preservation and Access Grant to digitize and catalog the approximately 3,300 items contained in the Kenneth S. Goldstein Collection of American Song Broad-sides. The flatbed scanner purchased for use with that project was used to scan the Scopes sheet music.<sup>13</sup> Archival master images, scanned at a resolution of 600 ppi and saved in uncompressed TIFF format, were created for each page of sheet music, well within the digitization standards being used by Volunteer Voices.<sup>14</sup> The only ma-

nipulation of the master images was that each of the archival TIFF images was aligned and cropped using Adobe® Photoshop® software.

Three derivative JPEG images were created for each of the archival images at a resolution of 72 ppi.: a thumbnail (long side 200 ppi), the default (long side 600 ppi), and a large image (long side 800 ppi).

As with all items in the Center’s special collections, each piece of sheet music has a unique item ID number. For ease of identification, these item IDs were used in the file naming structure. To illustrate, the collection ID for the piece “Monkey Biz-ness (Down in Tennessee)” is 000227-TENN. The plain text document with the metadata was given the file name 000227-TENN.txt. This piece of sheet music had six pages, so a two-digit extension corresponding to the page number was added to the end of the ID number, followed by the appropriate file extension (000227-TENN-01.tif, 000227-TENN-02.tif, etc.) to create the file names for the archival TIFFs. For the derivative images, this was extended again with the addition of an abbreviation to identify it as either the thumbnail (-thumb), default (-def), or large (-lg) image. The complete file structure for “Monkey Biz-ness” is illustrated in Table 1.

After creation, the files were saved onto one of the Center’s servers. The server’s files are backed up every Friday onto one of two sets of magnetic tapes, which are alternated weekly, with the set not in use stored in a remote location. Archival copies of the files were also burned onto Mitsui MAM-A Gold 650 MB CD-Rs. Because of the extremely large file sizes of the TIFF images, which had been scanned at a resolu-

TABLE 1. File Naming Structure for “Monkey Biz-ness (Down in Tennessee)” 000227-TENN

Page	TIFF	Thumbnail	Default	Large
1	000227-TENN-01.tif	000227-TENN-01-thumb.jpg	000227-TENN-01-def.jpg	000227-TENN-01-lg.jpg
2	000227-TENN-02.tif	000227-TENN-02-thumb.jpg	000227-TENN-02-def.jpg	000227-TENN-02-lg.jpg
3	000227-TENN-03.tif	000227-TENN-03-thumb.jpg	000227-TENN-03-def.jpg	000227-TENN-03-lg.jpg
4	000227-TENN-04.tif	000227-TENN-04-thumb.jpg	000227-TENN-04-def.jpg	000227-TENN-04-lg.jpg
5	000227-TENN-05.tif	000227-TENN-05-thumb.jpg	000227-TENN-05-def.jpg	000227-TENN-05-lg.jpg
6	000227-TENN-06.tif	000227-TENN-06-thumb.jpg	000227-TENN-06-def.jpg	000227-TENN-06-lg.jpg
Metadata Text Document:		000227-TENN.txt		

tion of 600 ppi, it was not always possible to contain all of the files on a single disc. For example, the sheet music for “Monkey Biz-ness” consisted of six pages. Together, the six TIFF images were 703 MB, too large for a 650 MB disc. In this case, the first five TIFF images were saved onto one disc. The remaining TIFF, all of the derivative images, and the text files were burned onto a second disc.

As of this writing, the Volunteer Voices database has not been made available to the public, since the project is still in its preliminary stages. Consequently, none of the files have yet been transferred for inclusion, but that process should occur in the not-too-distant future.

### **LESSONS LEARNED**

One unique aspect of this digitization project was that it included works with a post-1922 copyright date, meaning that those pieces had not already moved into the public domain. It appears that most institutions have taken a stance of steering clear of digitizing any items which were copyrighted in 1923 or later. Some probable rationales include a fear of litigation and a concern for the amount of staff time required to research the copyrights. Hopefully, the lessons learned during the course of this project will help to allay some of those fears and show that providing digital access to these heretofore bypassed resources affords a worthwhile investment.

*Search for copyright renewals first.* Doing so will save hours of research time. This lesson was learned first hand. Five hours were spent searching through the databases listed above for the copyright holders of the fifteen songs published after 1922. The amount of time could have been reduced by three quarters if this advice had been followed.

*Do not limit your search for copyright renewals to the final (28th) year of the original term.* The procedure for this project was to search the registries for five years: the final year of the original term, plus the two years on either side of that date. While this may have been overly cautious, the small sampling of titles searched (six) produced one example of a renewal that was registered in the year before its final term and another that appeared in the registry for the year after the twenty-eighth. For this author, those odds (two out of six) are high enough to merit establishing a minimum requirement of including the catalogs for the years on either side of the final year when searching for renewals.

*Read all of the information and documentation before using a resource.* This bit of advice would appear to be unnecessary for an infor-



mation professional, but a reminder would have benefited this author greatly. Time was wasted searching through the database on the U.S. Copyright's web site before discovering that it only included renewals and registrations made since 1978. Similarly, even though the time span was correct, it was pointless to spend time searching through the Project Gutenberg copy of *U.S. Copyright Renewals, 1950-1977*, since it did not include renewals for musical works.

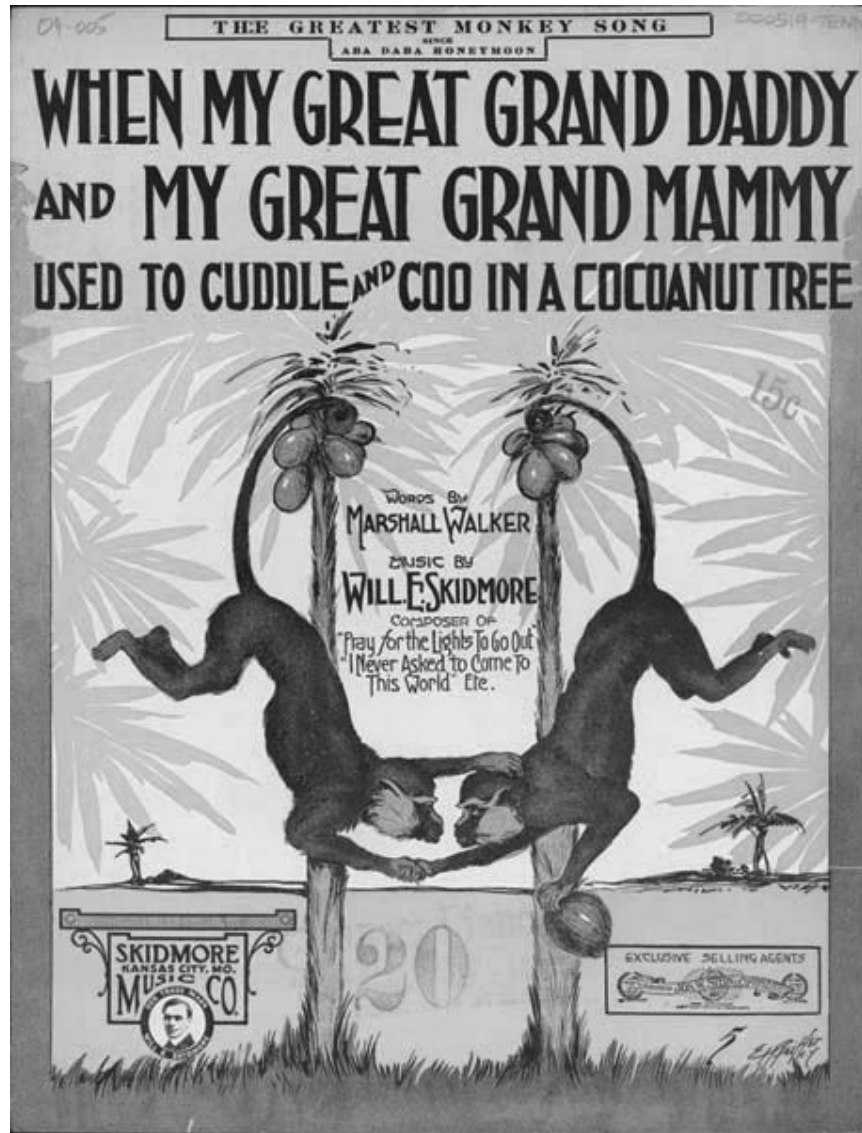
*Do not assume that the results obtained from an online search engine are authoritative.* This is similar to the previous point. Of the five databases used to search for information about the holders or administrators of a work's copyright, only BMI's Repertoire Search makes the claim that its entire collection of works is included in its online database, although that claim may be tacitly implied for the SESAC Repertory, since there is no information supplied as to its extent. If attempting to obtain permission to use a work, it would be wise to contact these agencies directly.

*Multitask while scanning.* At 600 ppi, the process of scanning sheet music took approximately five minutes per page. For this project, eighty-five pages of sheet music were scanned. At five minutes per page, that amounts to a total of seven hours and five minutes of non-stop scanning. Once the sheet music had been positioned on the scanner and the actual scanning had begun, there was nothing else to be done other than to wait for the scan to be completed. That time was used to transcribe the texts of the songs and to create the text files. One would be safe in using thirty minutes per piece as a good benchmark when attempting to calculate the amount of time required to scan a collection of sheet music. This figure was derived by using an average of six pages per title, at five minutes per page as a guideline.

*Creating the derivative images is the most time-consuming step.* With the possible exception of researching the copyrights, which could vary greatly depending upon how many titles require investigation, the process of creating the derivative images will take the most time. The average for this project was one hour per song, for a total of seventeen hours. This process included cleaning up the TIFFs (rotating/aligning and cropping), resizing, naming, and saving as JPEGs. To speed up the process, the "Action" feature in Photoshop was used to create buttons which automatically resized the images at the correct resolution. This was a great time saver and is highly recommended.

*Small "shops" can embark upon digitization projects.* At the beginning of this article, it was noted that the Center for Popular Music has a total of five full-time and three part-time staff members. None of these





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individuals have any expertise in the field of information technology or digital imaging, other than that gained through working daily in a library and archive. In fact, this author, the Center's librarian, was the lone participant in this project and had never even used a scanner, much less attempted to create a digital collection. Obviously, the whole process of searching for copyright renewals was a new endeavor as well. All of this goes to show that the creation of digital collections is not the sole venue of large institutions. Whatever their size, if libraries or archives are willing to make the investment, they too can develop a digital collection of their unique materials.

*The issue of Orphan Works needs resolving.* Much is lost when orphan works are excluded. Within this collection are two versions of the piece "You Can't Make a Monkey of Me," by K. R. Barnum, one published in 1925, the other in 1926. Each has different cover art, and the later version contains an added musical phrase and lyrics. One of the features of the Volunteer Voices digital library will be the inclusion of lesson plans for teachers, utilizing items within that database. These two pieces of sheet music could be the basis for an interesting lesson plan focusing on the areas of music and critical thinking. Students could be asked to identify the differences between the two pieces, speculate why the changes were made, select a preferred version, and defend their choice. Unfortunately, because of the current status of orphan works, these two pieces will not be included in Volunteer Voices.

*Be patient.* Anyone working on a project of this type will encounter problems. After doing all of the work to create the derivative JPEG images, it was discovered that only the original TIFFs would be needed. Volunteer Voices will use an automated process to create the derivative images. The images will not go unused, though, as there are plans to make use of the digitized sheet music on the Center's web site. Patience has also been required while waiting for the images to appear in the Volunteer Voices database. As stated above, that project is just now reaching the end of its planning phase and is only slightly behind schedule.

A patient approach will be needed when trying to convince skeptics to make an effort to digitize sheet music copyrighted in 1923 or later. Certainly at this point, there is an enormous body of pre-1923 sheet music that has not yet been digitized. It appears that the prevalent attitude among institutions is not to bother with pieces written later than that. Be patient with those folks. Show them that if the time is taken to research the renewals for pieces with copyright dates of 1923 to 1963, they will discover that there are a lot more items available for inclusion than they could ever imagine.

### ***POSTSCRIPT***

TIFF image files for thirteen of the pieces of sheet music were included in the initial test release of the Volunteer Voices database. Due to the unresolved status of the orphan works legislation, the decision was made to exclude the four orphan works from the collection at this time. The problem of file delivery was solved by transferring the large TIFF images onto a 120 gigabyte Western Digital Passport USB external hard drive. Contributing institutions may check out these drives from Volunteer Voices. In September 2007, a search box was added to the front page of the Volunteer Voices web site, thus providing access to the beta version of the database at <http://www.volunteervoices.org>. The pieces may be retrieved by performing a search for “scopes” in the database.

### ***SELECT COPYRIGHT RESOURCES***

***Copyright Renewals:*** Resources helpful when attempting to determine whether the copyright of a work has been renewed.

*Catalog of Copyright Entries: Pt. 5, Music, 1891-1977.*

This set of catalogs (150-reel microfilm edition) is the ultimate resource when searching for renewals of musical works. Copies of the entire set or the catalogs for individual years may be purchased from the Library of Congress Photoduplication Service (<http://www.loc.gov/preserv/pds/>) for \$24 per reel/year (music shelf number 2724).

*U.S. Copyright Office—Records* (<http://www.copyright.gov/records/>).  
Search registrations and renewals since 1978.

*U.S. Copyright Renewals 1950-1977* (<http://www.gutenberg.org/etext/11800>).

Caution! This catalog does not include renewals for musical works. It does contain the renewal registrations for literature, art, and film.

***Copyright Holders:*** These web sites are helpful when trying to find information on the holders or administrators of the copyright for a musical work.

*ASCAP's ACE Title Search Database* (<http://www.ascap.com/ace/>).

Database of song titles licensed by ASCAP in the United States. This web site used to contain a note stating that the contents of the database included songs which had appeared in any of ASCAP's domestic surveys, and that all works registered since November 1990, whether surveyed or unsurveyed, would be available for viewing after ASCAP's new registration format was rolled out. At the time of writing, this information had been removed from the web site.

*BMI Repertoire Search* (<http://www.bmi.com/search/>).

Search BMI's repertoire of more than 6.5 million registered works.

*Music Publishers' Association of the United States* (<http://www.mpa.org/>).

Searchable directories of music publishers and their imprints.

*SESAC Repertory* ([http://www.sesac.com/repertory/repertory\\_main.asp](http://www.sesac.com/repertory/repertory_main.asp)).

Search the SESAC repertory database.

*WATCH (Writers, Artists, and Their Copyright Holders) File* (<http://tyler.hrc.utexas.edu/>).

Database of copyright contacts for writers, artists, and prominent figures in other creative fields.

**General Information:** The basics of copyright.

*Copyright Terms* (<http://www.unc.edu/~unc1ng/public-d.htm>).

An extremely useful table created by Lolly Gasaway.

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3. Library of Congress, Copyright Office, *Duration of Copyright*, <http://www.copyright.gov/circs/circ15.pdf> (accessed 5 February 2007).

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8. For a detailed account of MLA’s participation in the roundtables, see the article by Jerry McBride, “The Effect of Orphan Works on Music Libraries: The 2005 U.S. Copyright Office Roundtables,” *Notes* 63, no. 1 (September 2006): 67-78.

9. Library of Congress, Copyright Office, “Report on Orphan Works: A Report of the Register of Copyrights (January 2006),” <http://www.copyright.gov/orphan/orphan-report-full.pdf> (accessed 5 February 2007).

10. U.S. Congress, House, *Orphan Works Act of 2006*, 109th Cong., 2d sess., H.R. 5439, [http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=109\\_cong\\_bills&docid=f:h5439ih.txt.pdf](http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=109_cong_bills&docid=f:h5439ih.txt.pdf) (accessed 6 February 2007).

11. U.S. Congress, House, *Copyright Modernization Act of 2006*, 109th Cong., 2d sess., H.R. 6052. [http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=109\\_cong\\_bills&docid=f:h6052ih.txt.pdf](http://frwebgate.access.gpo.gov/cgi-bin/getdoc.cgi?dbname=109_cong_bills&docid=f:h6052ih.txt.pdf) (accessed 6 February 2007).

12. All applicable subject headings, selected from the following list, were included: Evolution; Creationism; Bible and evolution; Scopes, John Thomas—Trials, litigation, etc.; Darwin, Charles, 1809-1882; Tennessee; Dayton (Tenn.).

13. The Center purchased a Microtek ScanMaker 9600XL 12" x 17" flatbed scanner. Additional specifications include a resolution of 1200 x 600 dpi with 36-bit color depth and 12-bit grayscale.

14. University of Tennessee, Digital Library Center, Digitization Standards Task Group, "Digital Library Center Digitization Standards and Procedures," May 2004, [http://diglib.lib.utk.edu/dlc/techdocs/UT\\_DigitizationStandards2004.pdf](http://diglib.lib.utk.edu/dlc/techdocs/UT_DigitizationStandards2004.pdf) (accessed 6 February 2007).

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