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PETER OXENDALE, BMus, GRSM, ARCM, LRAM, ARAM, FAE CONSULTANT AND FORENSIC MUSICOLOGIST

CREDENTIALS AND EXPERIENCE

I studied at The Royal Academy of Music and King's College, London, gaining a Bachelor of Music degree (BMus) and becoming a Graduate of The Royal Schools of Music (GRSM), a Licentiate of The Royal Academy of Music (LRAM) and an Associate of The Royal College of Music (ARCM). I am a Member of The Academy of Experts (MAE). I am listed in the Law Society Directory of Expert Witnesses and the UK Register of Expert Witnesses. In 2022, I was elected Associate of The Royal Academy of Music (ARAM) by the Honours Committee. I am particularly proud of this honour as Associateship is awarded to alumni of The Academy who have distinguished themselves in the music profession and made a significant contribution in their particular field. In March 2023 I was made a Practising Fellow of the Academy of Experts (FAE) by the Fellows Committee.

I have acted as a consultant musicologist, forensic musicologist and expert witness in copyright matters for over 40 years and I have written several thousand reports for use in copyright infringement cases. I have prepared reports for most of the major record companies and music publishers both in the UK and abroad, as well as many of the top music business solicitors. I have acted as an arbitrator between two major publishers.

My client list is extensive and includes clients from Australia, Belgium, Canada, Denmark, Eire, Estonia, France, Germany, Greece, Hong Kong, India, Israel, Italy, Netherlands, New Zealand, Nigeria, Norway, Singapore, South Africa, Spain, Sweden, Switzerland, the UK and USA.

I acted as expert witness on behalf of Bjork Gottmundsdottir ("Bjork") for the firm of Theodore Goddard in the Bjork/Fisher trial of 1995 in the High Court. This case involved a great deal of technical and forensic research.

I acted as expert witness on behalf of Tim Laws and Gabrielle for the firm of Eatons Solicitors in the Trim/Laws/Gabrielle trial, which took place in the High Court in London in 1997. This case also involved a great deal of technical and forensic research.

I acted as consultant musicologist and expert witness in the High Court on behalf of Bruce Springsteen for the firm of Hamlin Slowe in two trials against Flute International and Masquerade Music Limited in 1998.

I acted as expert witness on behalf of The Tape Gallery for the firm of Field Fisher Waterhouse in the matter of The Tape Gallery–v– Direct Line Insurance plc. This matter was settled just prior to trial in the High Court in London in 1998.

I acted as expert witness on behalf of Joey Molland for the firm of Beachcroft Wansboroughs in the Badfinger Music Incorporated –v– Evans and others trial that took place in the High Court in London in April 2000.

I acted as expert witness on behalf of Ronan Hardiman for the firm of Matheson, Ormsby, Prentice in a trial held in the Circuit Court in Dublin brought by a lay litigant in person. This matter was heard before Mr Justice Devally on 25th July 2000. I also acted on behalf of Ronan Hardiman in an appeal to the matter, which was part held on 28th January 2002 and concluded on 5th February 2002 in Dublin.

I acted as expert witness on behalf of Marley Marl in the Marlon Williams (p.k.a. Marley Marl) –v– Calvin Broadus (p.k.a. Snoop Doggy Dogg) case, which took place in New York in August 2001.

I acted as expert witness on behalf of EMI Music Publishing Ltd. for the firm of Harbottle & Lewis in the Ludlow Music –v– Robbie Williams et ors. trial, which took place in the High Court in London in February 2002.

I acted as expert witness on behalf of Hit & Run Music Publishing Ltd. for the firm of Seddons in the Marianne Creagh (p.k.a. Marianne Cray) in the Marianne Creagh -v- Hit & Run Music Publishing Ltd. trial, which took place in the High Court in London in April/May of 2002.

I acted as expert witness on behalf of EMI Records for the firm of Lee & Thompson in the Stefan Malmstedt –v– Roxette trial of October 2002.

I acted for Minder Music in the case of Minder Music –v– Interscope Records Inc., Dr. Dre et al., which took place in the United States District Court, Central District Of California (Western Division). This case involved a lengthy deposition, which took place in the UK in 2002 at the offices of Richards Butler followed by a jury trial which took place in Los Angeles, California in 2003.

I acted as expert musicologist on behalf of Rive Droite Music for the firm of Davenport Lyons in Mark Taylor –v- Rive Droite Music in June 2004. This trial took place in The High Court in London.

I acted as expert musicologist on behalf of Mcasso Music Production Ltd. for the firm of Rohan & Co. in the Locksley Brown –v– Mcasso Music Production trial which took place in the Patents County Court in December 2004.

I acted as expert musicologist on behalf of Warner/Chappell Music Ltd. for the firm of Russells in the matter of Elizabeth Janie Coffey –v– Warner/Chappell Music, Warner Music UK Ltd. and EMI Music Publishing in The High Court in March 2005 involving the song entitled “Nothing Really Matters” as recorded by Madonna.

I acted for one of the defendants in a conspiracy to murder trial held at Bristol Crown Court in the summer of 2005.

I acted as expert musicologist on behalf of EMI Music Publishing in the matter of Francis Lai and S.A.R.L. Editions 23 –v– Geri Halliwell and Peter John Vettesse in a trial which took place at the Tribunal de Grande Instance de Paris in France in September 2006. I am told that this is the first time that a French Court has based its decision upon an appraisal report drawn up by a foreign specialised appraiser who is not specifically approved by the French courts.

I acted as expert musicologist on behalf of Gary Brooker and Onward Music for the firm of Harbottle & Lewis in the matter of Matthew Fisher –v– Gary Brooker and Onward Music Ltd. involving the song “A Whiter Shade Of Pale” as recorded by Procol Harum. I testified in a Trial, which took place in the High Court in London in November 2006.

I acted as expert musicologist on behalf of Lily Allen for the firm of Waterfront Solicitors LLP in the matter of Robert McDowell –v– Kobalt Music Group & Universal Music Publishing Group UK which took place in the Patents Court in London in July 2015 and resulted in Summary Judgement on behalf of Lily Allen.

I acted as expert musicologist on behalf of Rudimental for the firm of Bray & Kraiss in the matter of Smith –v– Kesi Dryden & Ors. This matter involved a claim by Kelly Marie Smith that a song written by her entitled “Can You Tell Me” had been copied in a work entitled “Waiting All Night” as recorded by Rudimental. I testified in a Trial which took place in the High Court in London in July 2021.

I acted as expert musicologist on behalf of Statham Gill Davies in the matter of Soul Kitchen –v– IKEA. This matter involved the unauthorised use of a song composed by Jake Bugg and Iain Archer entitled “Lightning Bolt” in an advertising campaign for IKEA broadcast in Germany. I testified in the case which took place in Munich in October 2021.

I have participated in a Mediation which took place in Dublin in February 2024.

I have participated in a seminar on copyright and related matters which took place in Stockholm, Sweden in March 2024. I was joined by my son, James Oxendale, and the seminar was streamed to the east and west coasts of the USA.

I have acted as an expert musicologist on behalf of the Home Office Treasury Solicitor.

I have lectured and given seminars on music copyright and related matters to a number of library music and production houses as well as Academic Institutions such as The Royal College of Music in London.

I am trained in the responsibilities of being a Single Joint Expert and my list of clients extends to the UK, Europe, South Africa, Scandinavia, Australia, New Zealand and the United States of America.

In addition to my classical musical training and activities as a consultant musicologist and expert witness in all fields of music, I am a writer of songs, advertising jingles and library music. I am also active as a producer, a musical director, an arranger, a session musician, a conductor and a programmer. I am a member of PAMRA (The Performing Artists' Media Rights Association), PRS (The Performing Rights Society), MCPS (The Mechanical Copyright Protection Society) and I am an approved MU (Musicians Union) Contractor.

A non-exhaustive indication of some of my relevant activities includes the following;

Session keyboard player for Pilot including recording the album entitled "Morin Heights" in Canada in 1976 as well as numerous television appearances.

Keyboard player and member of Ian Hunter's band "Overnight Angels". Whilst a member of this band I lived in New York USA.

Keyboard player for the avant-garde and experimental musician/songwriter John Cale. Tours of the UK and Europe.

Keyboard player (both live and on record) for UK chart artiste Mr Big.

Keyboard player (piano and Hammond Organ) for the French recording artist Jean-Patrick Capdevielle. Extensive tours of France and performing on and co-producing his 1981 album "Le Long de la Jetée"

Keyboard player for electro-pop artiste John Foxx. Tours of the UK, Europe and Japan.

Musical Director for and live keyboard player/programmer and studio keyboard player for "Frankie Goes To Hollywood". Tours of the UK, Europe, USA, Canada and Japan.

Keyboard player for chart artiste Belouis Some. Recordings, live concert appearances and numerous television appearances both in the UK and abroad.

Musical Director/keyboard player for Alison Moyet. Tours of the UK, USA, Europe, Far East, Australia and New Zealand. Performances on record as pianist/keyboard player and as record producer.

Musical Director/keyboards/producer for Bonnie Tyler. Tours of the UK, Europe, South East Asia, Scandinavia, the Middle East and Russia. Performances on record, as record producer, keyboard player and as songwriter. Conductor at the World Song Festival in Tokyo in 1979 winning the Grand Prix of the festival.

Musical Director/keyboards for Paul Young. Tours of the UK, Europe, Scandinavia and the Middle East.

Musical Director and remix/additional production for top recording group “Eternal”. Live performances in the UK and Europe. Producer re-mixer for several top twenty records.

Musical Director/keyboards/ piano player for Dina Carroll. Tours of the UK and Europe and performances in the USA. Performances on record as pianist and keyboard player.

Musical Director/producer/keyboard player for Dead Or Alive and concert performances in Japan.

Programmer/ arranger/producer for top re-mix team “West End” with several records achieving the number one position in the dance charts. Artistes include Jon Secada, Donna Summer, Eternal, Annabella Lwin, Michelle Gayle, E.V.E and Bad Boys Inc.

Producer of music for “Torvill & Dean” world tour 1995 and music consultant and producer and writer of music for the “Torvill & Dean” British tour of 1997/1998.

Record producer for the album entitled “Sun Machine” featuring chart artiste Dario G. This record sold over one million copies worldwide achieving a gold disk in Germany (reaching the number 2 position in the charts) and a silver disk in the UK. One track from this album “Carnaval De Paris” became the “unofficial anthem” for the 1998 World Cup and it was used as the sound-bed to the World Cup campaigns for eight different countries. Another track from this album entitled “Voices” was used in the feature film “The Beach” starring Leonardo DiCaprio.

Musical Director/producer/keyboards/arranger for Chris de Burgh. Tours of the UK, Europe, Scandinavia, the Middle East, Thailand, Taiwan, Australia, Canada, South Africa and Russia. Record performances as pianist, keyboard player, arranger and record producer. In February 2006 I performed with Chris de Burgh at The Mission Concert in Napier, New Zealand acting as Musical Director and pianist as well as conducting the Victor Wellington Orchestra. This concert was held outdoors with an audience of approximately 26,500 people.

Product demonstrator (at the British Music Fair and The Frankfurt Musik Messe) for Korg (UK).

Musical Director for Lulu.

Musical Director for Al Green.

Record producer, keyboard player and arranger for Engelbert Humperdinck.

