

**Source Music Definitions:**

**Assignment.** – The transfer of rights from one party to another. This is something you might do with a publisher, but never in the context of placing your music in a show.

**Control vs. Ownership.** – As the writer of a song you are its owner, but control over what happens with the day-to-day business of your song may be assigned to someone else, such as a publisher or administrator. In the case of film and TV licensing, giving control to a single entity (for example, a band member or a publisher) will make it much easier for a production to do business with you. Such an arrangement should be in writing.

---

**License.** – (master use or sync) The agreement between you and the production that allows them to borrow your song for their show. You are called the licensor and the production is the licensee. These agreements are typically nonexclusive, time-limited, and closely define what can, and cannot, be done with the song or master.

**All-In.** – Industry slang that means both the sync right and the master-use right are included in the deal. (i.e., "Are you saying the fee is \$500 per side, or \$500 all-in?")

**Side.** – Industry slang for the rights needed to license a song. The sync right is one side, the master-use right is the other. (i.e., "We can offer \$500 per side" means \$500 for the sync right and \$500 for the master-use right.)

**Master-Use Right.** – As the owner of a master recording you have the right to decide who can use that recording, and under what terms and conditions. That right is the master-use right.

**Sync Right.** – One of the rights in the bundle of rights guaranteed to creators of music by the U.S. Copyright laws. If you haven't assigned your publishing to anyone else, you are the writer and the publisher. As the publisher, you have the last word as to who may synchronize your song in a timed relationship to a moving picture and under what terms and conditions. To learn more about your bundle of rights, use the U.S. Copyright Office link in the "Linking to Success" sidebar and click on Copyright Basics.

---

**PRO.** – Performing Rights Organization, such as ASCAP, BMI and SESAC. Broadcasters pay fees to PROs for use of the PRO members' songs. The PRO then pays out performance royalties for that song use to the writer and publisher.

**Cue sheet.** – A written log of all the music used in a film or television production. The cue sheet is the reference your PRO will use to determine how much you're owed in performance royalties.

**Direct licensing.** – Normally broadcasters pay the PROs a licensing fee to use the songs of its members. Direct licensing bypasses the PRO and attempts to make the deal for your performance rights directly with you. The advantage is that you don't have to wait for the money. The disadvantage is that you gamble with your future performance income. Bad idea.

**Split.** – Industry slang for percentage. If you share the ownership of a song evenly with another writer the split would be 50/50. "What are the splits on writer's and publishing?"