

FREE RESOURCE

Music library contract checklist

A checklist for composers and producers reading a production music library contract, whether the library is exclusive, non-exclusive or semi-exclusive. Fill in one copy per library (or per contract), and keep it with the signed contract.

This is practical guidance, not legal advice. For a real contract, ask a music lawyer in your country.

The deal at a glance

Field	Your answer
Library name	
Contact person and email	
Contract date	
Tracks covered (titles or batch name)	
Model (exclusive / non-exclusive / semi-exclusive)	
If semi-exclusive: retitled version, or exclusive against other libraries only?	
Term (years / in perpetuity)	
Territory	

Field	Your answer
Reversion date (if any)	
Your sync fee share (%)	
Library registered as publisher? (yes / no)	
Content ID handled by	
Contract file saved where	

1. What you grant

- ☐ Is it a copyright assignment, a share of the publishing, or only a licence to represent the track?
- ☐ Does it cover the composition, the recording (master), or both?
- ☐ Does it cover alts, cutdowns (30 s, 60 s), instrumentals and stems as well as the main mix?
- ☐ Does it cover only the tracks listed, or anything "similar" you write later?

2. Exclusivity scope

- ☐ Exclusive against other libraries only, or against you too (can you still pitch and license the track yourself)?
- ☐ Can you place the same track in other non-exclusive libraries?
- ☐ Are any uses carved out for you (your own film work, your artist releases, live performance)?

3. Term and territory

- ☐ How long does the deal last: fixed years, automatic renewal, or in perpetuity?
- ☐ How is renewal ended (notice period, in writing)?
- ☐ Which territories: worldwide, or named countries?

4. Reversion

- ☐ Do the tracks come back to you after a set number of years?
- ☐ Do they come back if they earn nothing in a set period?
- ☐ Do you have to ask for reversion, or is it automatic?
- ☐ Do licences already granted keep running after reversion?
- ☐ Will the library remove its PRO registrations, retitles and Content ID references when the tracks revert?

5. Retitling

- ☐ May the library give the track a new title?
- ☐ Under what title and publisher name will it register the track, and with which societies?
- ☐ Will it register the audio with any fingerprinting service?
- ☐ Does it require the track to be unregistered, or ask you to change an existing registration?
- ☐ What happens to the retitled registration if you leave?

6. Content ID and fingerprinting

- ☐ Who may register the track in YouTube Content ID (or through a claiming service)?
- ☐ For non-exclusive deals: does the contract say the library will NOT register the track?
- ☐ Who releases a wrong claim, and how quickly?
- ☐ Are the library's distribution partners allowed to register the track?

7. Money

- ☐ Your share of each sync fee (%).
- ☐ How blanket, subscription or catalogue-wide licence income is shared with you.
- ☐ Who receives the publisher's share of performance royalties.
- ☐ Confirmation that the writer's share is not assigned away and stays paid to you by your society.
- ☐ Any fees, costs or deductions taken before your share is calculated.

- ☐ Any advance or upfront payment, and whether it is recoupable.

8. Direct licences and royalty-free sales

- ☐ Can the library issue direct (source) licences that replace performance royalties?
- ☐ If so, will it pay you a share of that fee and tell your society in time?
- ☐ Does the library sell the track as royalty-free? On what terms?

9. Accounting and audit

- ☐ How often you receive statements (monthly, quarterly, twice a year).
- ☐ What statements show: client, programme or use, territory, fee, date.
- ☐ Payment deadline after each statement period.
- ☐ Right to audit the library's books, with how much notice and how often.
- ☐ Who pays for an audit if errors are found.

10. Termination

- ☐ How you can end the deal, and with how much notice.
- ☐ How the library can end it.
- ☐ What happens to your tracks if the library is sold, merges or closes.
- ☐ What happens if the library breaches the contract (does not pay, does not account).

11. Approval rights

- ☐ Can you refuse certain uses (political ads, adult content, religious or other sensitive uses)?
- ☐ Can the library edit, remix or re-arrange the track without asking?

12. AI

- ☐ Can the library, its partners or its clients use your music to train AI models?
- ☐ Can they make AI-generated derivatives or voice clones from it?
- ☐ Is AI use refused by default, or does it need your explicit, separate consent?
- ☐ If allowed, how are you paid for it?

13. Samples and warranties

- ☐ What you promise about third-party material (samples, loops, sample packs).
- ☐ Whether you must list every sample pack used, with its licence.
- ☐ Whether stems may expose sampled material on its own (check the pack's licence).
- ☐ Who pays if a claim or lawsuit appears (indemnity), and up to what amount.

14. Credits and metadata

- ☐ How you are credited (name, IPI, society).
- ☐ Who files cue sheets, and whether you get copies.
- ☐ Who assigns ISRCs to the recordings.

Track register

Use one row per track and library, so you always know where each track is signed.

Track title (yours)	Library	Library title (if retitled)	Model	Content ID by	Contains samples (pack)	Term ends / reverts	Contract file	

Before you sign

- ☐ I know exactly which tracks and versions the contract covers.
- ☐ I know whether I can still license these tracks myself.
- ☐ I know who may register them in Content ID.
- ☐ I know my sync fee share and who gets the publisher's share.
- ☐ I know when and how I get the tracks back.
- ☐ I have checked the AI clause.
- ☐ I have the licences for every sample I used.
- ☐ I have saved the signed contract with the tracks.

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