

FREE RESOURCE

Split sheet

Composition (publishing) and master (recording) on one document. From DADAAUDIO · www.dadaaudio.com

How to use it

- ☐ Fill it in at the end of the session, before anyone leaves.
- ☐ Use one sheet per work. If the work has several recordings (main mix, instrumental, alt mixes, cutdowns), list them in Part 4.
- ☐ Composition shares in Part 2 must add up to exactly 100 %.
- ☐ Master shares in Part 3 must add up to exactly 100 % (points are listed separately).
- ☐ Leave codes (ISWC, ISRC, IPI) blank if you don't have them yet and add them later; everyone initials the change.
- ☐ Everyone signs and dates Part 6 and keeps a copy.
- ☐ Each writer registers the work with their own society using these exact shares.
- ☐ If anything changes (new writer, feature, remix), make a new version of this sheet and sign again.

This template is not legal advice. It records what the people named here agreed. For producer deals, publishing deals or anything with significant money involved, have a music lawyer review it.

Part 1 — The work

Field	Details
Title	
Alternative / working titles	
Date written or finished	
Place / studio	
Version of this sheet (1, 2, 3...)	
ISWC (if issued)	
Contains samples or interpolations? (no / yes: of what, cleared by whom)	

Field	Details
Language of lyrics (or instrumental)	
Notes	

Part 2 — Composition (publishing / songwriting)

Who wrote the music and lyrics, and each person's share of the song. Total = 100 %.

#	Legal name	Writer name / alias	Role (composer, lyricist, both, arranger)	IPI / CAE	Society (PRO)	Publisher (or "self-published")	Publisher IPI	Share of composition %	Email
1									
2									
3									
4									
5									
6									
Total								100 %	

What each person contributed (optional, helps if questions come up later):

#	Contribution (e.g. melody, lyrics, chords, beat, topline, bridge)
1	
2	
3	
4	
5	
6	

Part 3 — Master (sound recording)

3a. Ownership of the recording

Who owns the recording(s) listed in Part 4. Total = 100 %.

#	Owner (person, company or label)	Role (artist, producer, label, funder)	Share of master %	Email
1				
2				
3				
4				
Total			100 %	

3b. Producer and other royalty participants (if paid in points instead of ownership)

#	Name	Credit (Produced by, Co-produced by, Mixed by, Additional production)	Points or %	Of what (net receipts / artist royalty / other)	Paid from first income or after recoupment?
1					
2					
3					

3c. Fees and costs

Field	Details
Producer fee paid (amount, currency)	
Is the fee an advance against royalties (recoupable)? yes / no	
Who paid for the session / studio	
Recording costs to be recouped before master shares are paid? yes / no	
Featured artist(s) and how they are credited	

Part 4 — Recordings and versions covered

One row per recording. Each recording (and each version of it) has its own ISRC.

#	Version (main, instrumental, alt mix, 30 s, 60 s, stems...)	ISRC (if assigned)	Same master split as Part 3? (yes / no: details)
1	Main		
2			
3			
4			
5			

Part 5 — Further terms (tick what applies)

- ☐ The master shares in Part 3 also apply to sync fees for the master.
- ☐ Any one party may quote and agree sync licences on behalf of all, within these limits: _____
- ☐ Sync licences need the approval of: _____
- ☐ Contact person for licensing enquiries: _____ (email: _____)
- ☐ Remixes, new versions or translations need the agreement of: _____
- ☐ Credits will read exactly as follows: _____
- ☐ Samples have been cleared / will be cleared by: _____, and any sample owner's share reduces the shares above proportionally / as follows: _____
- ☐ Other: _____

Part 6 — Signatures

By signing, each person confirms the shares above are what was agreed for this work and these recordings.

#	Name	Signature	Date
1			
2			
3			
4			
5			
6			

Before you file it away

- ☐ Part 2 adds up to 100 %.
- ☐ Part 3a adds up to 100 %.
- ☐ Every writer has a society and, where they have one, an IPI number.
- ☐ Every publisher is named with its IPI, or the writer is marked "self-published".
- ☐ Producer fee, points and recoupment are written down, not just agreed out loud.
- ☐ Every person has signed and dated.
- ☐ Everyone has a copy.
- ☐ The work has been registered with each writer's society.
- ☐ A copy is kept with the track's files (stems, mixes, licences, cue sheets).

Glossary

- **Composition / publishing:** the music and lyrics as written. Shared between writers and their publishers.
- **Master:** a specific recording of the composition. Owned by whoever made or paid for it.
- **Writer's share / publisher's share:** performance royalties from the composition are paid in two halves, one to the writers and one to the publishers (or to self-published writers' own publishing entities). The share you write in Part 2 is your share of the song; your society and publisher handle how it is paid.
- **IPI / CAE:** the international number collecting societies use to identify writers and publishers. You receive one when you join a society.
- **Society / PRO:** the organisation that collects performance royalties for writers, e.g. ASCAP, BMI, PRS, SIAE, GEMA, SACEM, SOCAN.
- **ISWC:** the code that identifies a musical work (the composition).
- **ISRC:** the code that identifies one recording, or one version of a recording.
- **Points:** percentage points of royalties on the recording, often used to pay producers.
- **Recoupable:** money paid up front that is taken back out of royalties before further royalties are paid.