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### **An Abridged Glossary of Film & Music Terms**

#### **American Federation of Musicians (A.F. of M.)**

The Musicians Union: Among other things, this national union has contract agreements with film and television production companies which cover the performance of their musician, orchestrator, and copyist members on recording sessions for film and televisions scores.

#### **Arranger**

Takes existing musical material and creates a custom version for a specific kind or size of musical group.

#### **Blanket License**

See Performing Right License

#### **Copyright**

Exclusive rights granted by law to the creator of an original literary, artistic, or other intellectual work including songs and sound recordings.

#### **Cue Sheet**

See Music Cue Sheet

#### **Derivative Work**

New work based on or derived from one or more pre-existing works.

#### **Exploitation**

In music and film exploitation is a good thing. Examples of a successful exploitation is placing a song in a film is placing a song in a film, and having your song recorded by somebody else, successfully releasing a film or record or doing anything that creates revenue, notice, momentum, etc.

#### **Incidental Music**

Background music in film, television, plays electronic games, etc. In film most often referred to as the soundtrack. (see Soundtrack)

#### **Intellectual Property (IP)**

Refers to creations of the mind: inventions, literary and artistic works, and symbols, names, images and designs used in commerce. IP is divided into two categories: Industrial Property and Copyright, which includes literary and artistic works. Rights related to copyright include those of performing artists in their performances, producers

of phonograms in their recordings, and those of broadcasters in their radio and television programs.

**Master Placement**

Placement of a song in a film, television production, commercial, electronic games, etc.

**Master Use of Rights**

Rights granted by Master owner to use and exploit previously recorded material.

**Master Recording License**

Agreement to allow a song to be used in a film, television production, commercial, electronic game, etc.

**Mechanical License**

Grants the rights to reproduce and distribute copyrighted musical compositions and songs on “phonorecords” (ie: CDs, records, tapes, and certain digital configurations).

**Mechanical Royalties**

Royalty paid to a songwriter whenever a copy of one of their songs is made or sold.

**Music Cue**

Music used in film and television projects.

**Music Cue Sheet (or Performing Cue Sheet)**

The document prepared after a film or television project is completed that specifies information about each cue and how it was used. Payment of performing rights royalties is only possible if a cue sheet is filed for a production. The cue sheet indicates the composer, publishing company, PRO affiliations of composer(s) and publisher(s), title, length as actually used, and usage for each cue. Document is filed with the composer(s) and publisher(s) PRO as basis for payment of performing rights royalties. The Cue Sheet is usually prepared by the Music Editor.

**Music Editor**

Works with composer and production company to organize, document, and time music cues for a project. Music Editor works very closely with the composer during the early phases of a production to document the decision of the director and composer about the placement, timing, length and type of music to be used throughout a project. Music Editor is usually present during the recording sessions to document each cue as it is recorded. Music Editor is also present at the dubbing sessions where the recorded music is inserted into the film at the correct time code locations.

**Music Publishing**

The commercial exploitation of songs through the issuances of mechanical licenses, synchronization licenses, performing rights licenses, print licenses as well as other licenses authorizing various uses of the songs.

**Music Supervisor**

Person who researches, obtains rights to, and supplies songs for a production. Alternately, a person who coordinates the work of the composer, the editor, and sound mixers.

**Orchestral Arrangements**

Adaptation of the score for all instruments in an orchestra.

**Orchestrators**

Person who writes orchestral arrangements.

**Performing Rights License**

Authorization for the public performance of a song. Included in Blanket Licenses that authorizes the public performance of all songs and compositions in the PRO's catalogue.

**Performing Rights Organization (PRO)**

Associations or companies that issue performing rights licenses, track public performances, collect performing license revenues and distribute those revenues to song writers and music publishers. United States PRO's are ASCAP, BMI and SESAC.

**Performing Rights Royalties**

Royalties paid to a songwriter whenever one of their songs is performed.

**Post Production**

General term for all stages of production occurring after the actual end of shooting and/or recording the completed work on a film, television, radio program, electronic games, etc. including music and soundtrack.

**Publisher's Share**

That share of royalties due the publisher of the music, song or composition. The Publisher's Share is completely negotiable.

**Rights Granted Under Copyright**

The exclusive rights granted to the owner of a copyright under the US Copyright Act: the right to reproduce the copyrighted work: the right to prepare derivative works based upon the work: the right to distribute copies of the work to the public : the right to perform the copyrighted work publicly: and the right to display the copyrighted work publicly.

**Royalties**

See Performing Rights Royalties and Mechanical Royalties.

**Score**

The musical component of a movie's soundtrack. Many scores are written specifically for film, television, electronic games, etc. by composers.

**Score Supervisor**

Person who assists the composer at recording sessions by watching the printed score and listening to the performances of the musicians to aid the composer.

**Single Song Agreement**

A single song deal is an agreement between the writer and the music publisher in which the writer grants certain rights to a publisher for one or more songs.

**Source Music**

Music originating from a “source” (e.g. an orchestra, a band, a radio) within the film scene (i.e. person puts quarter in juke box, plays song). Also known as ‘Foreground music’ (as opposed to ‘background music’, i.e. the film’s score).

**Spotting Session**

Where the director, composer and sometimes other watch the film to determine where music will be placed and how it will be used.

**Stock Music**

a/k/a Library music or production music is music not written specifically for the film in question. Very often it’s owned by a company connected with the production and so it’s cheap for them to use- sometimes royalty-free.

**Synchronization (Sync) License**

Authorization granted by a music publisher, or song writer to use a song with visual images (film and video production, television program, commercial, games, etc.).

**Synchronization (Sync) Rights**

See Synch. License

**Temp (Temporary) Track**

a/k/a Scratch Music or Temp Music is an existing piece of music used in film, television, electronic games as a placeholder and music guide.

**Time Code**

Electronic guide track added to film, video or audio material to provide a time reference for editing, synchronization, etc. Often called SMPTE, it comes in several types including Drop Frame and Non-Drop Time Code.

**Work for Hire**

A form of copyright that removes ownership from the actual author of a work. According to the Copyright Act, in the case of work -for-hire, the work belongs to the employer of the actual author, since the work was done within the scope of employee’s job. Employee must sign a written contract stating that the author relinquishes the copyright; verbal agreements will not hold up in court.

**Writer's Share**

That share of royalties due the writer of the music, song or composition.