

Split sheet *template*

Fill this in on the day the song is written, while everyone is still in the room, and have every writer sign it. Replace everything in [brackets] and delete the grey notes. The composition shares must add up to 100%. This is a record of what you agreed, not legal advice: for a dispute or a large deal, ask your PRO or a music lawyer.

01 Song

The working title and any other title it may be released under, the date and place it was written, and who was there.

Song title: [title]

Other or working titles: [titles]

Date written: [date]

Where: [studio, town or online session]

Session or project: [EP, album or session name]

02 Composition splits

One line for every person who wrote any of the music or lyrics. These are shares of the song itself (the composition), and they must add up to 100%. Use legal names and the writer name each person is registered under.

Writer 1: [legal name] (writes as [writer name]), [role: lyrics, music or both], [share]%

Writer 2: [legal name] (writes as [writer name]), [role], [share]%

Writer 3: [legal name] (writes as [writer name]), [role], [share]%

Total: 100%

03 PRO and IPI numbers

Each writer's performing rights organisation (for example PRS for Music, ASCAP, BMI, SOCAN or APRA AMCOS) and their IPI or CAE number, so the song can be registered correctly by everyone.

Writer 1: [PRO], IPI [number]

Writer 2: [PRO], IPI [number]

Writer 3: [PRO], IPI [number]

04 Publishers

Who publishes each writer's share, with the publisher's PRO and IPI number. Write "self-published" or "none" if there is no publisher. A publisher takes its part from that writer's share under their own deal; it does not change the splits above.

Writer 1: [publisher or none], [PRO], IPI [number]

Writer 2: [publisher or none], [PRO], IPI [number]

Writer 3: [publisher or none], [PRO], IPI [number]

05 Contact details

An email and phone number for every writer and publisher, so whoever registers the song can reach the others.

Writer 1: [email], [phone]

Writer 2: [email], [phone]

Writer 3: [email], [phone]

06 Samples and interpolations

Any recording or melody from another song used in this one. Uncleared samples hold up releases, and the other song's writers may be owed a share, so note them now.

Sample or interpolation: [song, writers, what was used, cleared yes or no]

Or: none

07 Master splits (optional)

Only if you want to record who owns the recording as well. The master is separate from the composition: often a label or the artist owns it, and a producer may be paid a royalty instead of a share. Leave this out if a label or producer agreement already covers it.

Master owner 1: [name], [share]%

Master owner 2: [name], [share]%

Producer royalty: [percentage or points, or none, and which agreement sets it]

08 Agreement and signatures

Every writer signs and dates. A signed sheet is a record of what you agreed on the day; it is not a publishing contract and does not replace one.

We agree that the shares above are correct for [song title].

Writer 1: [signature], [date]

Writer 2: [signature], [date]

Writer 3: [signature], [date]

09 After signing

Send a copy to every writer and publisher, then register the song with your PRO using these exact shares. If two registrations disagree, the song can stop paying until it is sorted out.

Copy sent to all writers: [date]

Registered with [PRO] by [name]: [date]

Song code or work ID: [number]