



# American Federation of Musicians of the United States and Canada

AFL-CIO/CLC#Affiliated#

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# SOUND RECORDING LABOR AGREEMENT SIGNATORY PACKET

March 13, 2023 - January 31, 2026

**The Sound Recording Labor Agreement covers the recording of audio tracks intended for commercial release, either via physical product sale, download, or digital streaming provider, as well as other types of related content.**

## Overview and Agreement Scope

The AFM Sound Recording Labor Agreement (SRLA) covers “Musicians” (defined as: instrumentalists, leaders, contractors, copyists, orchestrators and arrangers of instrumental music, including any person who causes a computer or sequencing device, synthesizer or other musical instrument to play or produce music or sound) in connection with the recording of music tracks in the United States and Canada to be used in the production of “phonograph records” or “Covered Concert DVDs” as well as on-camera musicians in certain types of audiovisual content, including music videos.

While the term “phonograph record” is out-of-date in standard parlance, the term is still used within the SRLA to refer to music tracks intended for consumer distribution in all formats, including vinyl, digital audio files, compact discs, digital streaming providers, and any other similar device whether now in existence or which may come into existence.

Audio tracks that are not intended for consumer sale or streaming distribution cannot utilize the SRLA. Projects with limited distribution might qualify for a lower threshold agreement; please see our companion signatory packet for “Limited Pressings and Other Low Volume Sound Recording Agreements.”

The signatory Employer should be the entity which owns and controls the copyright to the sound recording, usually the record label. The agreement contains licensing provisions for if and when recorded tracks are licensed into other media. The other half of a song’s copyright, the composition, is outside of the scope of AFM agreements.

Please note that this toolkit is for non-symphonic sound recordings. Album recordings by symphonic orchestras will be covered in a separate toolkit.

## Project Checklist

As an Employer looking to record music for commercial consumer distribution, the following list is meant to guide you through the process of getting the recording under contract, filing the work and paying the Musicians. Note that if you use a music contractor, they can take care of many of these steps for you:

- Confirm Signatory Status:** In order for recording work to be covered, you must have signed an AFM “Letter of Acceptance” to the SRLA in advance of not only the session, but also in advance of hiring the Musicians. If you are unsure of your signatory status, contact the Federation. If you are not a signatory, submitting the Letter of Acceptance on page 3 will grant your record label full signatory status to the SRLA. To cover only one individual project, utilize the “Single Project” Letter of Acceptance on page 4.
- Report the Session to the AFM Local:** Prior to recording, when the Employer has advanced knowledge of a session date, it is required to send advanced notice of the session to the AFM Local Union office whose jurisdiction in which the recording is taking place. To find the appropriate Local, visit the AFM website and click “About” and then “Locals”, where you can search by location.
- Put out the Call to the Musicians:** Once you are signatory and the session is reported, you may call the Musicians you intend to hire. Musicians will need to know the location, time and length of the session, the scale they will be working under, and the artist with whom they will be performing.
- Collect Paperwork:** In order to payroll the session, collect W-4s, I-9s and any other documents required for payroll, as well as any information that might be necessary to complete the B-Report Form. Familiarize yourself with the Report Form in advance so you know what types of information are required.
- During the recording session,** the Leader should keep track of the hours worked, the song titles recorded and the instrumental parts performed by each Musician. A timecard can help gather this information during the session; a blank timecard can be found on page 17 of this packet.
- Fill Out the B-Report Form:** After the session is complete, fill out the B-4 Report Form (available on page 15) including the calculation of wages and benefits. Assistance on this can be found later in the packet. The B-4 should be signed by both you (the Signatory of Record) as well as the Leader (the instrumental musician who leads the group in performing). It is important these signatures be included to confirm that the Leader has looked over the document to ensure that the hours and wages are reported correctly.
- File a Copy of the B-4 with the Local:** A copy of the B-4 Report Form should be filed with the Local of jurisdiction as soon as possible. This way, the Local is aware that payment is due and can assist in catching any errors before it’s too late.
- Submit the B-4 to Payroll:** The session report is sufficient as an invoice for payment. Once complete, the B-4 session report should be sent to payroll so checks can be issued in a timely manner. Musicians must be paid within 15 business days of the completion of the B-4 Report Form. Copies of the B-4 must be sent to the applicable Local as well as the AFM and Employers’ Pension Fund. You should also retain a copy for your own records.
- Handle Back-End Payments as Required:** In terms of residuals, additional money is not paid directly to the Musicians on a given track, but record labels must pay a small percentage of unit sales and streaming revenue to a number of funds. This is covered in detail later in the packet.

**SOUND RECORDING LABOR AGREEMENT**  
**MARCH 13, 2023 – JANUARY 31, 2026**

**LETTER OF ACCEPTANCE**

The undersigned Employer has read, understands and voluntarily agrees to comply with all of the terms and conditions of the **SOUND RECORDING LABOR AGREEMENT, SOUND RECORDING SPECIAL PAYMENTS FUND AGREEMENT AND THE SOUND RECORDING TRUST AGREEMENT** (“The Agreements”) and/or summary of the American Federation of Musicians of the United States and Canada, AFL-CIO, and each and every provision of said Agreements, which are in full force and effect from **March 13, 2023 through January 31, 2026** as its own **SOUND RECORDING LABOR AGREEMENT, SOUND RECORDING SPECIAL PAYMENTS FUND AGREEMENT AND SOUND RECORDING TRUST AGREEMENT** with the American Federation of Musicians of the United States and Canada, AFL-CIO, for the full term of said Agreements. Whenever the term “Company” is used in the Sound Recording Labor Agreement and the term “First Party” is used in the Sound Recording Special Payments Fund Agreement and the Sound Recording Trust Agreement, said terms shall include the undersigned Employer. Company shall make Pension Fund contributions in accordance with the Sound Recording Labor Agreement.

EMPLOYER: \_\_\_\_\_  
(Print Company Name)

PRINT NAME AND TITLE  
OF AUTHORIZED OFFICER: \_\_\_\_\_

SIGNATURE OF AUTHORIZED OFFICER: \_\_\_\_\_

ADDRESS OF EMPLOYER: \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

EMPLOYER: ( ) \_\_\_\_\_ ( ) \_\_\_\_\_  
(Phone) (Fax)

DATE: \_\_\_\_\_ E-MAIL: \_\_\_\_\_

<b>AFM USE ONLY</b>
ACCEPTED BY THE AMERICAN FEDERATION OF MUSICIANS OF THE UNITED STATES AND CANADA, AFLCIO
SIGNATURE OF AUTHORIZED OFFICER: _____
PRINT NAME AND TITLE OF AUTHORIZED OFFICER: _____
DATE: _____

**Unincorporated Employers please note:** If pension contributions to the American Federation of Musicians and Employer’s Pension Fund (the “Fund”) are made on behalf of any employee who is also an owner or part-owner of the Employer Fund, rules require that the Employer must be incorporated and that a valid certificate of incorporation must be submitted to the Fund promptly upon signing this acceptance letter.



**SOUND RECORDING –SINGLE PROJECT SHORT FORM**  
**LETTER OF AGREEMENT**

This Agreement between the American Federation of Musicians (herein called the “AFM”) and the Company known as \_\_\_\_\_ (herein called the “Employer”) relates to the Sound Recording project identified as \_\_\_\_\_ (Name of Artist/Project) with the recording date(s) scheduled as of \_\_\_\_\_.

1. **Terms and Conditions** (a) The Employer, with respect to the recording sessions for this project, and only this project, shall abide by and be obligated to all the terms and working conditions of the AFM Sound Recording Labor Agreement (March 13, 2023 – January 31, 2026, and the Sound Recording Manufacturers’ Special Payments Fund Agreement (March 13, 2023 – January 31, 2026) and the Sound Recording Trust Agreement (March 13, 2023 – January 31, 2026) with respect to the Sound Recordings produced under this Letter of Agreement which are hereby incorporated into this Agreement. Company shall make Pension Fund contributions in accordance with the Sound Recording Labor Agreement.

(b) If the Employer shall sell, assign, lease, license, or otherwise transfer title to or permission to use any master record produced under this Agreement for the purpose of allowing such party to manufacture Sound Recordings (or other devices reproducing sound) for sale, the Employer shall obtain from such party a separate Assumption Agreement requiring such party to comply with the terms of the Sound Recording Manufacturers’ Special Payments Fund Agreement and the Sound Recording Trust Agreement. Such Assumption Agreement shall be in the form set forth in Attachment A. The Employer further agrees to provide the AFM, the Sound Recording Manufacturers’ Special Payments Fund and the Music Performance Trust Fund, within thirty (30) days of each such sale, assignment, lease, license or other transfer of title, with an executed copy of the Assumption Agreement.

2. **Non-Precedential, Non-Citable Basis** The Parties acknowledge and agree that this Agreement shall not constitute, nor be considered as, precedent and shall not be citable by either party hereto in any forum whatsoever for any purpose other than to enforce the terms hereof.

3. **Authorized Representative** The Parties each represent and warrant that the individual signing of this Agreement on their respective behalves are authorized to do so and that the Agreement, upon such execution, will be a valid and binding obligation of each Party and enforceable against it.

IN WITNESS WHEREOF, the Parties have executed this Agreement effective as of the date set forth above.

Accepted and Agreed:

American Federation of Musicians  
of the United States and Canada

\_\_\_\_\_  
Print Name of Authorized Officer

\_\_\_\_\_  
Title

\_\_\_\_\_  
Signature of Authorized Officer

\_\_\_\_\_  
Date

Accepted and Agreed:

Signatory Company

\_\_\_\_\_  
Print Name of Company

\_\_\_\_\_  
Print Name of Authorized Officer

\_\_\_\_\_  
Signature of Authorized Officer

\_\_\_\_\_  
Address

\_\_\_\_\_  
City, State, Zip

\_\_\_\_\_  
Telephone No.

\_\_\_\_\_  
Fax No.

\_\_\_\_\_  
Date

\_\_\_\_\_  
e-mail address

**Unincorporated Employers please note: If pension contributions to the American Federation of Musicians and Employers’ Pension Fund (the “Fund”) are made on behalf of any employee who is also an owner or part-owner of the Employer, Fund rules require that the Employer must be incorporated and that a valid certificate of incorporation must be submitted to the Fund promptly upon signing this acceptance letter.**

## Original Sessions

Please note that the rates included within this toolkit are in effect from April 3, 2023 through February 4, 2024.

### *Basic Regular Sessions*

The standard recording session under the SRLA is called the “Basic Regular Session,” but may also be referred to colloquially as a “Master” session. For such a session, there shall be a **minimum call** session length of three (3) hours, during which no more than 15 minutes of music may be recorded.

Currently, the basic scale wage for an instrumentalist (called a “Side Musician”) for a minimum call session is **\$460.26**. This may also be referred to as “minimum call” or the “basic rate.”

Subsequent continuous regular sessions may be arranged if the Musicians have been notified and consented before the end of the preceding session and as long as there is a 30 minute rest period between the two sessions.

A session, once called, shall not be cancelled, postponed, or otherwise rescheduled less than 7 days prior to the date of the session. In the event of an emergency, this may occur upon shorter notice with the consent of the Office of the President of the Federation.

### *Special Sessions*

All sessions called are assumed to be Regular Sessions, unless a Musician is notified when they are engaged that the call is for a “Special Session.” The minimum call length for a Special Session is 1½ hours, during which not more than 7½ minutes of music and not more than two (2) tracks may be recorded. For a Special Session, the basic rate is currently **\$303.79**.

### *Overtime and Rest Periods*

Overtime for Regular Sessions are paid in half-hour units, with each half-hour unit paying an additional **\$153.42**; note that this rate is double time, not time-and-a-half. For each half-hour unit of overtime, an additional five (5) minutes of music may be recorded. Alternatively, a single quarter-hour unit of overtime may be paid at a rate of **\$76.71** in order to complete the recording of a given selection. In such an instance, there is no additional “minutes of music” allowance.

Overtime for a Special Session may only be used to complete the track(s) for which the session was called. The first one-half hour of overtime shall be paid in quarter-hour units at the Special Session rate (straight time); currently this rate is **\$101.26** for the half-hour (or **\$50.63** for a quarter-hour). Overtime *beyond* half an hour (so, a Special Session that exceeds two (2) hours) is paid in quarter-hour units at double the *Regular* Session rates, meaning such overtime periods would use the overtime rates listed in the preceding paragraph.

During each Regular Session, there shall be two (2) 10-minute rest periods and during each Special Session, there shall be one (1) 10-minute rest period. No rest period shall commence sooner than 30 minutes following the start of a session, provided that all scheduled Musicians are present. In addition, there shall be one (1) 5-minute rest period during each hour of overtime, which cannot be called during the first half-hour of overtime.

### *Premiums*

Each session must employ a Leader, who shall be paid double Side Musician scale. When hired, a Contractor shall be paid double Side Musician scale. In the event that a session employs 12 or more Musicians (including Side Musicians and the Leader), a Contractor shall be required. Any Single Musician performing alone shall

also be paid double Side Musician scale. No Leader is required on sessions consisting of only the performance of a recognized self-contained group.

**Doubling** occurs when an instrumentalist switches between instruments during a recording. An instrumentalist who doubles shall be paid not less than an additional 20% of scale wages for the first such double and an additional 15% for each double beyond the first.

However, this is not the same as performing **multiple parts** (or “overdubbing”), which is recording one instrumental part, then recording another instrumental part over that same part, such that the tracks are layered in a way that could only have been performed in real time by two Musicians. If a Musician performs multiple parts, they shall be paid the total of all payments which would otherwise have been payable had separate Musicians been used for those parts. These parts shall be listed as separate lines on the B-4 Report Form and each part is subject to re-use payments, as well as an additional Health and Welfare amount of \$22.00 (see more on Health and Welfare on the next page).

**Premium time** at 150% of the basic or overtime rates shall be paid for all work performed (i) between midnight and 8:00 a.m., (ii) after 1:00 p.m. on Saturdays when it is the sixth consecutive day of work for the Employer, or (iii) on Sundays. The Saturday and Sunday provisions, however, do not apply to show album recordings, location recordings, or Royalty Artists unless they are working at the express request of the Employer.

Premium time for **holidays** at 200% of the basic or overtime rates shall be paid on the following holidays (on the date federally observed): In the United States – New Year’s Day, President’s Day, Memorial Day, Juneteenth, Independence Day, Labor Day, Thanksgiving, and Christmas. In Canada – New Year’s Day, Good Friday, Easter Monday, Victoria Day, Dominion Day, Labor Day, Thanksgiving, and Christmas.

### ***Sweetening***

Sometimes a session may be called to add additional content to tracks which have already been recorded. The agreement officially refers to this concept as **sweetening**, defined as “instrumental performances added to music recorded at a previous session.”

Such a session is not bound to the same “length of final product” limitations as regular sessions, because you may, for example, only be recording a minute’s worth of string content for a rock track that is already five minutes in length. So, rather than have a limitation on the amount of final product in a sweetening session, the limitation is on the number of tracks, which the agreement calls **sides**, a term that dates back to vinyl. A regular basic session fee for a sweetening session covers the recording of four (4) tracks or sides. Recording for additional songs will require overtime at a rate of half an hour of overtime per additional track.

### ***Cartage***

If the Musician is required to bring heavy instruments to a recording session, they shall be paid for **cartage**. If the Musician must take public transportation as the only practicable manner of transportation, cartage bills should be paid as submitted. If private transportation is taken, then the cartage fee shall be \$17.00 for the smaller grouping of instruments (accordion, tuba, drums, marimba, chimes, vibraphone, all amplifiers, baritone saxophone, bass saxophone, cello, contrabassoon and contra bass clarinet) and \$35.00 for the larger grouping (harp, timpani, keyboard and string bass).

The musician shall also be paid the \$17.00 cartage fee if they are asked to bring three or more instruments in separate cases, excluding harmonicas, flutes (including recorders) and clarinets (other than bass clarinets and contra bass clarinets). Cartage is not a scale wage and is not subject to pension or reuse.

## ***Pension***

For all scale wage payments made under this Agreement in the United States, the Employer shall contribute an amount equal to **14.09%** of those scale wages to the American Federation of Musicians and Employer's Pension Fund. This amount is inclusive of all updates to the Fund's Rehabilitation Plan. In Canada, where the Musicians' Pension Fund of Canada does not require Rehabilitation Plan payments, the current pension percentage is **11.75%**. All of the wages discussed previously in the packet, with the exception of cartage, are considered scale wages.

## ***Health and Welfare***

Payment of health and welfare contributions are required for all musical services under this Agreement at the specified session rate. This rate is per service, so if an instrumental musician were to also provide a music preparation service on the same day (for example, if one of the performing musicians at an evening concert has, earlier in the day, also copied the sheet music from which the band is performing), they shall be entitled to the rate for each service. The same goes for performing multiple parts, as mentioned earlier.

Currently, for the first service by a Musician for an Employer in a given day, the required health and welfare contribution is **\$28.00**. For each subsequent service on the same day, the required health and welfare contribution is **\$22.00**.

For Musicians who are in the jurisdiction of either Local 802 New York or Local 47 Los Angeles, health contributions should be made payable to their respective health funds. If they are not a member of either Local, health contributions should be paid to the Musician as an additional, non-pensionable wage.

## ***Electronic Press Kits (EPKs)***

Employers are permitted to capture audiovisual footage of sessions for no additional payment in order to produce electronic press kits (EPKs). However, the Employer is not permitted to use a complete tune or more than two (2) minutes from a single tune in an EPK. In that event, the Employer shall pay the on-camera musicians according to the terms and conditions of the Exhibit on Traditional Music Videos, covered later in this packet.

## ***Sampling***

In the event that an Employer licenses a covered recording for the purposes of sampling, payments are required to be made to the Sound Recording Special Payments Fund (SRSPF). Payments are generally just a flat fee for each song that is sampled (\$400 for the first sample, \$250 for the second and each subsequent sample) unless the new song generates more than \$25,000 in revenue. For more information, please visit the [Distributions](#) page on the SRSPF's website.

## ***Large Ensembles***

Discounts are available for non-symphonic sessions where the ensemble of musicians present exceeds 35 musicians. For such a session, there is a 15% discount on scale wages per musician. In the event that the size of the ensemble exceeds 60 musicians, then there shall be a further 15% discount on scale wages per musician. These discounts shall not apply to theme park sessions, low-budget recordings, Broadway or other theatrical cast albums, or soundtrack releases for content scored under other agreements. The discounts also shall not apply to any new use of the material owed pursuant to any other Federation agreement.

## ***Music Preparation***

There are four services covered under the classification of Music Preparation: arranging, orchestrating, copying and librarian work. The work of composers is not covered under AFM agreements.

**Arranging** is the art of preparing and adapting an already written composition for presentation in other than its original form. It includes reharmonization, paraphrasing and/or development of a composition so that it fully represents the melodic, harmonic and rhythmic structure and requires no changes or additions.

**Orchestrating** is the labor of scoring the various voices and/or instruments of an arrangement without changing or adding to the melodies, counter-melodies, harmonies and rhythms.

**Copying** is the labor of writing out each instrument part on sheet music for the conductor's score and for each individual musician such that Musicians can perform their own part.

**Librarians** may also be employed in order to keep sheet music organized.

Music Preparation services are generally paid by the page of output rather than by time spent working. The standard score page is considered to have 10 lines with 4 bars each. Additional payment is required if pages contain more lines than 10. These rates can be found in the associated music preparation chart.

Arrangers may negotiate their own rates, as the skill is highly specialized, but in no case shall such a rate be less than the calculated scale rate for orchestration.

### ***Advance Notice of Sessions and Contract Information***

Whenever the Employer has prior knowledge of a session, it must give advance notice to the Federation Local in whose jurisdiction the session is taking place.



## **Low-Budget Recordings**

### ***Application in Advance***

When employing Musicians under the terms and conditions of the SRLA's Exhibit D on Low-Budget Recordings, the Employer must provide the Federation with a copy of the producer's approved, detailed budget no fewer than 72 hours in advance of the first session for the project. A checklist application is provided on page 19 of this toolkit.

These terms and conditions apply to all recorded projects, other than soundtrack albums and cast albums, made within a total budget of **\$99,000**. If the project contains fewer than 12 tracks, the budget must be prorated (*i.e.* a low-budget project to produce only two tracks must be made within a total budget of \$16,500). If the project contains more than 12 tracks, the cap is still \$99,000.

### ***Rates***

As opposed to the full, Regular Basic Session rates provided on page 5 of this toolkit, the session rate for a 3-hour Low-Budget recording session is **\$258.57**. All other contract provisions apply as referenced throughout this toolkit; however, if two (2) or fewer musicians are performing at a low-budget session, the services of a leader shall not be required.

### ***Other Provisions***

An exception is provided for **concept pieces** (where the primary focus is on the concept thereof and not on a featured artist, including children's albums) where the budget does not exceed **\$40,000**. In this case, the hourly session rate is **\$64.64** with a 2-hour minimum call. Pension and health remain the same.

For **choral recordings** (*i.e.* companion music for printed work whether sold together or separately), the 3-hour call rate is **\$214.32**. These recordings do not require payments to the Special Payments Fund (SRSPF) or Music Performance Trust Fund (MPTF).

**Low-Budget Location Recordings** apply to recordings of live performances made in locations other than traditional recording studios provided that the recording is made to promote an artist and that tickets to the performance are not purchased for the purpose of hearing a particular artist. The maximum budget for such a project is **\$30,000** and the hourly rate for such a recording project is **\$99.21** with a 3-hour minimum call. This minimum call shall permit the release of up to 60 minutes of music and image. Each additional increment of 7.5 minutes of final product shall require an additional **\$35.62**. Any musicians not affiliated with the featured artist (*i.e.* pick-up musicians) shall be paid **150%**.

Standard location recordings (those captured from ticketed concerts) are covered on the following page.

## **Location Recordings**

### ***Payment for Capture***

The Employer shall give notice to the Federation and the relevant Local prior to making any recording on location during public performance. This work shall be paid at the rate of **one basic session for each day of recording**, defined as noon to the following noon, plus pension and health & welfare. An additional session payment, upon capture, is required when the same musicians perform as back-up for more than three (3) acts. Each session payment shall permit the release of up to 15 minutes of finished product.

### ***Payment upon Release***

Upon release of the location recording, the Employer shall pay for the remainder of minutes of music on the final album, at the regular hourly rate for each five (5) additional minutes of music beyond the 15 minutes already paid for at the time of capture. Pension shall be required, but additional health & welfare is not.

In advance of release, the Employer must notify any music preparation personnel involved in the tunes released so that they may submit their invoices for payment.

### ***Concert DVDs***

Concert videos (which the Agreement refers to as “Covered Concert DVDs”) for physical or digital distribution are covered under the scope of the SRLA. Scale payments pursuant to the above listed Location Recording provisions shall be made for recording or releasing soundtrack used in a Covered Concert DVD. Upon release of the video, a payment of **\$61.78** will be made to all musicians whose musical services are embodied on the sound track for each 15 minutes of music released with video component, to a maximum of five (5) such payments per musician, plus pension and one health & welfare payment. If there are more than 30 musicians receiving such payment, the release shall be subject to a 15% discount.

### ***Audiovisual Release of Individual Songs from Live Performance***

In the event that the release of music and image from a live performance is not covered by the Low Budget Location Recording provisions covered on the previous page, non-royalty artist musicians are paid by the song when videos are released from said live performances. For the capture of such content, a side musician is paid **\$250.00** for the first song released from such public performance and an additional **\$125.00** for each subsequent song released from the same performance. These payments are filed on a B-7 Report Form and other premiums, benefits and doubling provisions from the SRLA apply.

### ***Symphonic Note***

While terms and conditions for symphonic orchestras are covered in what will be a separate toolkit, the provisions in SRLA for Symphonic Location Recordings only apply to the recording of complete operas, symphonies and similar works performed by such orchestras during regularly scheduled performances.

In the event that a symphonic orchestra is, for example, hired to perform along with a separate featured artist, these non-symphonic provisions, covered on this page, apply.

## **Music Videos**

### ***Production of Traditional Music Videos***

The SRLA defines a **Traditional Music Video** as an audiovisual product that includes an audio element produced from a master record and a visual element of the type of genre traditionally aired on television for promotional purposes, on networks like MTV, VH1, BET, CMT, etc. Increasingly, these videos are exploited digitally on platforms such as YouTube and less so on television.

Generally speaking, any video which is set to the audio from a master track that, on its own, is made available for commercial distribution would be considered a Traditional Music Video. Under this Exhibit, musicians on the audio track are not paid again for the creation of such promotional content. The Exhibit on Traditional Music Videos does, however, cover the hiring of non-royalty artist instrumentalists to appear on camera in the video's visual element.

As a result, the work is similar to sidelining in the AFM's Film Agreements.

Minimum call is a 10-hour day with a current rate of **\$413.55**. Work performed in excess of 10 hours pays at 150% in half-hour intervals. Benefits are paid according to the rates in the main section of the agreement (14.09% pension and a \$28.00 health and welfare contribution). A meal period is required to be provided, to be determined at the Producer's discretion subject to applicable state law.

This payment is due only to Musicians who are called to appear on camera in the Music Video; no further payment is owed to the Musician on the original track and no subsequent payments are due directly to the Musicians for usage of the video.

### ***Physical Sales and Digital Exploitation***

However, subsequent payments are due to the Sound Recording Special Payments Fund for physical product sales as well as from digital exploitation, much as the same is true for sales and streams of the audio tracks produced under the agreement. These payments are referenced briefly on page 14 of this toolkit; please refer to the full agreement language for specific details.

### ***Production of Alternate Audiovisual Material***

Should musicians be engaged to produce audiovisual content at an engagement which is not a ticketed live performance and where the audio element is not produced from a master record, side musicians shall be paid **\$350.00** for a 3-hour minimum call. For work performed beyond 3 hours, the musicians shall be compensated at 1 ½ times the pro-rata 3-hour payment at half-hour intervals. All other premiums, benefits, break periods and doubling provisions of the SRLA shall apply. From such a call, the Employer shall be permitted to release any amount of audiovisual content.

In the event that the audio element from this content is later released commercially, musicians shall be paid an amount equal to all payments that would have been required if the material had been recorded at a Basic Regular Session; however, no such payment is required if the musician was previously paid under the SRLA for a previous version of the track with the same royalty artist.

For example, a singer has recorded an album with that artist's touring band in the studio. In advance of a tour, the artist, with the touring band, performs an alternate version of the album's lead single as a promotional video, produced under this paragraph. In this video, the artist hires a string quartet that was not on the original master track. Later, the alternate version is commercially released. In this instance, the string quartet must now be paid Basic Regular Session wages for the release, but the touring band does not, because those musicians were on the original version of the track for which they were already compensated.

## **Licensing Provisions**

### ***Transfer of Rights and Assumption Agreements***

When content covered under this Agreement is used for a purpose not covered by the Agreement, the obligation to pay the Musicians on the recording for use in a new medium remains with the Employer unless those obligations are transferred to another party which is utilizing the track in a new medium, usually a Licensee.

The Agreement contains negotiated boilerplate language meant to address the transfer of this obligation, called an “assumption agreement.” In the absence of an assumption agreement, the Employer would continue to be liable for subsequent uses, as discussed below and as outlined in Article 21 of the Agreement.

### ***Full “New Use”***

The default obligation for use of covered material in a new medium is referred to as a “new use,” and requires payment to those Musicians who rendered services in the recording of the track an amount equal to all payments (including pension, but not including health and welfare) that would be required under the then-effective AFM Agreement if the recording were originally made for the purpose set forth under that agreement.

For example, a recorded track is licensed to an advertising agency for use in a commercial announcement. The musicians who rendered services in the recording of the track would therefore be due payments under the then-current AFM Commercial Announcements Agreement, as if they had performed an original session under that agreement.

Note that this payment is due to those Musicians who rendered services in the recording of the covered track. This means that all Musicians who performed on a given song are due a new use, even if certain parts of the track are removed in the subsequent usage.

There are some exceptions to this provision, as listed in the following sections, depending on the type of usage. Note that there are no such exceptions for domestic commercial announcements. This section is meant to provide general guidance with regard to subsequent payment obligations. For actual implementation, including where payments should be directed (as it may be to either Musicians or a variety of funds), please refer to the full language of the Agreement.

Generally, when payments are framed as a percentage of the license fee, those payments will be made in combination to the AFM and Employers’ Pension Fund, the Sound Recording Special Payments Fund and the Music Performance Trust Fund, rather than paid as wages to the Musicians.

### ***Use in a Video Game***

For licensing into a video game, payment depends on whether the license fee is a “flat fee” or a “contingent” payment and whether the amount collected exceeds \$30,000.

For flat fee payments when the license fee is less than \$30,000, the payment is 3% of the license fee. If the license fee is \$30,000 or more, each non-royalty Musician shall be paid \$198.00 plus pension.

For contingent licenses where the fee collected in the first five quarters is under \$30,000, the payment is 3.25% of the fee collected. If the fee collected over that time span is \$30,000 or more, each non-royalty Musician shall be paid \$198.00 plus pension.

### ***Non-Traditional Uses***

Payment of 3% of the license fee shall be due for any non-traditional use, which is defined as use in (1) a digital chip used in connection with a consumer product, (2) consumer-based Internet synch licensing, or (3) audio/visual programming made for new media (excluding programming akin to traditional television programs) provided that such use is not otherwise a record or video game. As of 2023, blanket licenses issued for non-traditional use (*i.e.*, TikTok) are handled according to the same percentages as interactive streaming, covered under “Residuals” on the following page.

### ***Low Fee Traditional Uses***

Full “new uses” are only due in traditional media (television and motion pictures, but again, excluding commercials) if the license fee over \$7,500. If the fee is \$7,500 or less, the payment due is the greater of 7% of the license fee or \$165 plus the current SRLA pension rate.

### ***Mobile Applications***

Payment of 3% of the license fee is due for licensing to mobile applications, defined as a mobile application of any kind except for music players or any app designed for the primary purpose of playing records.

### ***Low Fee Lifecycle and Similar Licenses***

3% of the license fee is due for the licensing of tracks for \$2,500 or less into (1) personal and non-commercial life event videos, such as weddings, bar/bat mitzvahs, etc. or (2) business conferences and presentations, where such licenses do not permit such uses to be made publicly available.

### ***Foreign Use***

The provisions for use by a licensee domiciled outside of the United States and Canada make the same distinction between traditional uses and non-traditional uses above; however, commercials are included among traditional use licenses in this category.

For a traditional use license, payment of 4% of the license fee is due, with a minimum of \$150 and a maximum of \$4,500. However, in the event that a foreign produced Commercial is actually exploited within the United States and Canada, then the relevant “New Use” under that Agreement would still be required, as covered on the previous page.

For non-traditional uses, the 3% is applied the same as in the Non-Traditional Uses section above, except with a maximum of \$3,500.

Again, each of these payments is due to different funds at different times and in different manners, all of which would be too cumbersome to list in this toolkit. For more information, please consult the full terms of the SRLA’s Article 21.

## **Further Considerations**

### ***Waivers Prohibited***

Waivers are prohibited, per Article 3 of the Agreement. The Employer shall not require a waiver or otherwise influence any person covered by the Agreement to play or perform for recordings except as permitted by the Agreement.

### ***Monthly Reports of Releases***

At the end of every calendar month, record labels are required to advise the Federation on all covered product they have released during that month and shall provide a copy of any such recording to the Federation when requested.

### ***Tracks on Tour***

The Employer is not permitted to furnish tracks without vocals to artists without prior approval of the Federation. However, upon notification to the Federation, a track without vocals may be used in a live performance which is not dramatic, symphony, opera, ballet, chamber or theatrical performance.

The Musicians on the track, if they are not participating in the live performance, shall be paid either (1) \$170 plus the current SRLA pension rate for each live performance using the track, or (2) a lump-sum payment prior to the first performance of a tour of either: \$5,000 plus pension to cover a 6-month period, or \$9,000 plus pension to cover a 12-month period.

### ***Payment for Music Recorded by a Third Party***

When a signatory record label acquires content recorded by a third party, it is the label's obligation to ensure that the Musicians on that content have been paid what would have been required by the Agreement at the time the recorded music was produced.

### ***Use of Track in the Same Medium***

Tracks may be used within the same medium (for example, on compilation or "best of" albums) without requiring subsequent payment, as long as the track in its entirety contains only the identical content of the recording originally produced from such master record (or contains the identical content except that it has been remixed or remastered or includes a translation into a different language) and is intended to be used for the same purposes as the original recording.

In all other circumstances (for example, a track is re-released with an additional string section not on the original record), payment to those Musicians who rendered services in the recording of the original record an amount equal to all payments (including pension, but excluding health and welfare) that would be required under the current SRLA that would apply if the record used were an original recording. Generally, we refer to this as "new product."

### ***Residuals***

Outside of the "new use" and "new product" situations discussed previously, residuals under this Agreement are not paid directly to Musicians, but are paid to a number of funds based on revenue from sales and streaming. You should consult the Agreement's terms for specifics; generally, payment for physical product and digital sales are due to the Sound Recording Special Payments Fund, further payment for physical product sales are due to the Music Performance Trust Fund, and payment for interactive digital streaming is due to the Pension Fund unallocated for non-major labels. Payment for non-interactive streaming is collected by SoundExchange.







**TIME CARD**

Card # \_\_\_\_\_ of \_\_\_\_\_

**Recording** Regular  Special  Low Budget  Live/Location  Video Promo  Limited Pressing  Demo  Single Song Overdub  Other \_\_\_\_\_

**Television Videotape** 30 min.  1 Hour  1.5 Hours  2 Hours  Cable  CMT  National  Local  TV ID  Movie  Other \_\_\_\_\_

**Radio** 30 min.  1 Hour  1.5 Hours  2 Hours  National  Local  NPR  Syndicated  Other \_\_\_\_\_ **Motion Pictures** Movie  Industrial  Low Budget  Other \_\_\_\_\_

**Jingles** TV  Radio  Both  National  Local  Other \_\_\_\_\_ **Other** \_\_\_\_\_

Company \_\_\_\_\_ Leader \_\_\_\_\_

Signatory (if different) \_\_\_\_\_ Contractor \_\_\_\_\_

Billing Address \_\_\_\_\_ Producer \_\_\_\_\_

Phone# \_\_\_\_\_ Production Asst. \_\_\_\_\_

Co. Representative \_\_\_\_\_ Artist/Show/Product \_\_\_\_\_

Email \_\_\_\_\_ Place of Employment (studio) \_\_\_\_\_

Address: \_\_\_\_\_

Session Date  # of Sessions

Session 1	Session 2	Session 3
Start	Start	Start
End	End	End

**Leader / Contractor Requirements**  
 Fill out the top of this card before musicians sign.  
 This time card becomes a part of the AFM contract.  
 Turn in both copies of the time card to the Local immediately following the session. The second yellow copy will be forwarded to the employer with the contract billing

Signature	Social Security#	Doubles (if any)	Doubles (not used)	Double Scale / OverScale	Cartage	Cartage Bill Included or mailed	AFM Local	Overtime in minutes	Check each session worked.		
									1	2	3
Leader					<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Contractor				<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>			<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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With their signature, members employed certify that the above hours are correct.

Song Titles	Title	Length in minutes	Session #	Title	Length in minutes
Session #					
Arranger		(attach bill)	Copyist		(attach bill)

I, the undersigned company representative of this (these) session(s), have reviewed the work represented by this time card and submit this card in lieu of the official contract until said contract is prepared. In the event this time card documents a Demo recording session(s), I agree to the Demo language on the reverse side.

Company Representative \_\_\_\_\_

Signature	Social Security#	Doubles (if any)	Doubles (not used)	Double Scale / OverScale	Cartage	Cartage Bill Included or mailed	AFM Local	Overtime in minutes	Check each session worked.		
									1	2	3
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Low Budget Worksheet - Recording Budget Estimate Form

Application must be submitted to the AFM no later than 72 hours before the first session.

PROJECT: \_\_\_\_\_ LOW BUDGET x \_\_\_\_\_
ARTIST: \_\_\_\_\_ NUMBER OF SIDES: \_\_\_\_\_
PRODUCER: \_\_\_\_\_ RECORDING CITY: \_\_\_\_\_
COMPANY: \_\_\_\_\_ START DATE: \_\_\_\_\_

BREAKDOWN OF COSTS: \*\*\*\*\*

STUDIO:
TRACKING \_\_\_\_\_ DAYS @ \_\_\_\_\_ = \_\_\_\_\_
OVERDUBS \_\_\_\_\_ DAYS @ \_\_\_\_\_ = \_\_\_\_\_
MIXING \_\_\_\_\_ DAYS @ \_\_\_\_\_ = \_\_\_\_\_
STRINGS \_\_\_\_\_ DAYS @ \_\_\_\_\_ = \_\_\_\_\_
TOTAL STUDIO: \_\_\_\_\_

ENGINEERS:
TRACKING \_\_\_\_\_ DAYS @ \_\_\_\_\_ = \_\_\_\_\_
OVERDUBS \_\_\_\_\_ DAYS @ \_\_\_\_\_ = \_\_\_\_\_
MIXING \_\_\_\_\_ DAYS @ \_\_\_\_\_ = \_\_\_\_\_
STRINGS \_\_\_\_\_ DAYS @ \_\_\_\_\_ = \_\_\_\_\_
TOTAL ENGINEERS: \_\_\_\_\_

EQUIPMENT:
Miscellaneous Equipment Costs: \_\_\_\_\_
Cartage: \_\_\_\_\_
TOTAL EQUIPMENT/CARTAGE: \_\_\_\_\_

MATERIALS:
Hard Drives: \_\_\_\_\_
Tape: \_\_\_\_\_
Other: \_\_\_\_\_
TOTAL MATERIALS: \_\_\_\_\_

MUSICIAN/UNION COSTS (AFM):

Tracking:
\_\_\_\_\_ musician(s) @ \_\_\_\_\_ sidemusician scale sessions = \_\_\_\_\_
\_\_\_\_\_ musician(s) @ \_\_\_\_\_ leader scale sessions = \_\_\_\_\_
Overdubs
\_\_\_\_\_ musician(s) @ \_\_\_\_\_ sidemusician scale sessions = \_\_\_\_\_
\_\_\_\_\_ musician(s) @ \_\_\_\_\_ leader scale sessions = \_\_\_\_\_
Strings
\_\_\_\_\_ musician(s) @ \_\_\_\_\_ sidemusician scale sessions = \_\_\_\_\_
\_\_\_\_\_ musician(s) @ \_\_\_\_\_ leader scale sessions = \_\_\_\_\_
Arrangements: \_\_\_\_\_ @ \_\_\_\_\_ per chart = \_\_\_\_\_
Orchestrations: \_\_\_\_\_ @ \_\_\_\_\_ per chart = \_\_\_\_\_
Copyist: \_\_\_\_\_ @ \_\_\_\_\_ per chart = \_\_\_\_\_
Royalty Artist \_\_\_\_\_ x \_\_\_\_\_ # of songs = \_\_\_\_\_
Pension: \_\_\_\_\_
H&W: \_\_\_\_\_
TOTAL MUSICIANS COSTS: \_\_\_\_\_

VOCALIST(S) (AFTRA/SAG): \_\_\_\_\_

TRAVEL EXPENSES: \_\_\_\_\_

EMPLOYER PAYROLL EXPENSES: \_\_\_\_\_

MISCELLANEOUS: \_\_\_\_\_

TOTAL PROJECT COSTS: \_\_\_\_\_

DATE SUBMITTED: \_\_\_\_\_

**Assumption Agreement Covering the Transfer of Rights of Product Covered  
by the AFM Sound Recording Labor Agreement**

1. The undersigned, \_\_\_\_\_,  
[Name and address of buyer, assignee, lessee, licensee or other transferee]  
herein for convenience referred to as the “Licensee”, hereby agrees with  
\_\_\_\_\_, herein for convenience referred to as the  
[Name of Company]  
“Company”, that [Identify title, length and identification number of each Phonograph Record, Concert  
DVD and Traditional Music Video and album number, if applicable, covered by agreement – via an attached  
list - Exhibit “A”] (“covered products”) are produced from master records, containing music performed or  
conducted by musicians covered under one or more Sound Recording Labor Agreements.

2. **Obligations of the Licensee Under this Agreement.** The Licensee hereby assumes all of the  
Company’s obligations under the Sound Recording Labor Agreement with respect to the Covered Products,  
as follows:

- a. With respect to the use of one or more Covered Products for any purpose set forth in the  
Sound Recording Labor Agreement, the Licensee will comply with all of the payment,  
reporting, and audit requirements of the applicable Sound Recording Labor Agreement,  
the Sound Recording Special Payments Fund Agreement and Sound Recording Trust  
Agreement.
- b. With respect to the use of one or more Covered Products for a purpose not covered under  
the Sound Recording Labor Agreement (also known as a “new use”), the Licensee will  
pay to all musicians who rendered services in the recording of the Covered Record an  
amount equal to all payments (including, without limitation, pension contributions, but  
excluding health and welfare contributions) that would be required under the AFM  
agreement that would then apply if the recording were originally made for the purpose  
set forth under that agreement.

The rights of the Licensee to use such Covered Product shall be subject to and conditioned upon  
compliance with the terms and conditions of this paragraph 2, and the Federation (acting on behalf  
of any affected musician) and the Funds shall be entitled to seek injunctive relief and damages  
against the Licensee in the event the Licensee does not comply with the terms of this paragraph 2.

\*Note: The Sound Recording Labor Agreement, Sound Recording Special Payments Fund Agreement, and the Sound Recording Trust Agreement were  
previously known as the Phonograph Labor Agreement, Phonograph Record Manufacturers' Special Payments Fund Agreement, and Phonograph Record  
Trust Agreement, respectively. All references in this Agreement to the Sound Recording Labor Agreement, Sound Recording Special Payments Fund  
Agreement and Recording Trust Agreement will be deemed to include references to the Phonograph Record Labor Agreement, the Phonograph Record  
Manufacturers' Special Payments Fund Agreement and the Phonograph Record Trust Agreement, respectively, where appropriate.

**3. Limitation of Licensee's Liability.** The Licensee's obligations with respect to the Covered Product set forth in paragraph 1 are limited to those obligations set forth in paragraph 2, and in no event shall the Licensee be deemed, solely as a result of having executed this assumption agreement, to have any other obligation under any Federation agreement or to be a signatory to any Federation agreement. In addition, the Licensee's obligations with respect to the Covered Product are limited to those rights actually acquired by the Licensee and only for the period it holds such rights (except to the extent that it transfers those rights to another party, in which case it shall retain liability unless it obtains an assumption agreement in substantially the same form as this assumption agreement).

**Identification of Phonograph Recordings/Artists – Submit in the form of Exhibit “A” and attach hereto.**

**Effective Date of Transfer** \_\_\_\_\_

_____	_____
<b>Print Name of Company</b>	<b>Print Name of Company</b>
<b>By:</b> _____	<b>By:</b> _____
<b>Signature of Authorized Officer</b>	<b>Signature of Authorized Officer</b>
_____	_____
<b>Print Name of Authorized Officer</b>	<b>Print Name of Authorized Officer</b>
_____	_____
<b>Address</b>	<b>Address</b>
_____	_____
<b>City, State, Zip code</b>	<b>City, State, Zip code</b>
_____	_____
<b>Phone Number</b>	<b>Phone Number</b>
_____	_____
<b>Date</b>	<b>Date</b>

## Exhibit "A"

### Identification of Phonograph Records, Concert DVD's, Traditional Music Videos, covered by the AFM Assumption Agreement

[List information for each album and/or song separately]

Licensor: \_\_\_\_\_ Licensee: \_\_\_\_\_

Name of Artist/Group or Project: \_\_\_\_\_

Album Title: \_\_\_\_\_ Album # \_\_\_\_\_

Title (e.g. name of song/track)	Rec. Date	Trk Lngth	ISRC #
1. _____	_____	_____	_____
2. _____	_____	_____	_____
3. _____	_____	_____	_____
4. _____	_____	_____	_____
5. _____	_____	_____	_____
6. _____	_____	_____	_____
7. _____	_____	_____	_____
8. _____	_____	_____	_____
9. _____	_____	_____	_____
10. _____	_____	_____	_____
11. _____	_____	_____	_____
12. _____	_____	_____	_____
13. _____	_____	_____	_____
14. _____	_____	_____	_____
15. _____	_____	_____	_____

**American Federation of Musicians**  
**Sound Recording Scales (Non-Symphonic)**  
*Effective April 3, 2023 – February 4, 2024*

No Recording is Permitted without the Use of a Valid AFM Recording Agreement

**AFM Pension / Health and Welfare**

Pension: All Sessions AFM-EP Fund contribution 14.09% of Gross Scale  
(including overtime and doubling)

Contributions to Canadian Pension Fund 11.75%  
(including overtime and doubling)

Health and Welfare: \$28.00 per musician for the first original service and \$22.00  
for each additional service that day

Arranger/Orchestrator/Copyist: \$28.00 per service and \$22.00 each additional  
service per day

*Note: No Cancellations less than seven (7) days prior to the date of the session,  
except with consent of the office of the Federation President in the event of an  
emergency.*

**BASIC SESSION SCALES**

3 Hours (15 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 4 sides		
	Scale	AFM-EP Fund
Leader / Contractor	\$920.52	\$129.70
Sideman	\$460.26	\$64.85
½ Hour O.T.	\$153.42	\$21.62
¼ Hour O.T.	\$76.71	\$10.81
1 <sup>st</sup> Double (20% of scale)	\$92.05	\$12.97
2 <sup>nd</sup> Double & each thereafter (15% of scale)	\$69.04	\$9.73

3½ Hours (20 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 5 sides		
	Scale	AFM-EP Fund
Leader / Contractor	\$1,227.36	\$172.94
Sideman	\$613.68	\$86.47
1 <sup>st</sup> Double (20% of scale)	\$122.74	\$17.29
2 <sup>nd</sup> Double & each thereafter (15% of scale)	\$92.05	\$12.97

\*The 14.09% AFM-EP Fund is required under the rehabilitation plan adopted by the Board of Trustees of the AFM-EP Fund as required by law. The contribution rate to the Canadian Pension is 11.75%.

**BASIC SESSION SCALES continued**

4 Hours (25 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 6 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,534.20	\$216.17
Sideman	\$767.10	\$108.08
1st Double (20% of scale)	\$153.42	\$21.62
2nd Double & each thereafter (15% of scale)	\$115.07	\$16.21

4 ½ Hours (30 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 7 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,841.04	\$259.40
Sideman	\$920.52	\$129.70
1st Double (20% of scale)	\$184.10	\$25.94
2nd Double & each thereafter (15% of scale)	\$138.08	\$19.46

5 Hours (35 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 8 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$2,147.88	\$302.64
Sideman	\$1,073.94	\$151.32
1st Double (20% of scale)	\$214.79	\$30.26
2nd Double & each thereafter (15% of scale)	\$161.09	\$22.70

Duties of Leaders and/or Contractors:

1. Session MUST be reported in advance
2. Contracts MUST be filled in COMPLETELY
3. The leader or contractor MUST, WITHIN 72 HOURS of the session, turn in a B-4 report form with completed W-4's and I-9's, with back up, for all personnel to the company and have the representative of the company accepting the report form initial and date it to acknowledge receipt of same. If the report forms W-4's and I-9's are mailed to the company, they must be sent by certified mail, and return receipt requested.



**The Following Holidays – DOUBLE SCALE**

**In the United States:**

New Year's Day	President's Day	Memorial Day	Juneteenth
Independence Day	Labor Day	Thanksgiving Day	Christmas Day

**In Canada: New**

Year's Day	Good Friday	Easter Monday	Victoria Day
Dominion Day	Labour Day	Thanksgiving	Christmas Day

**PREMIUM RATES**

One and one-half times the basic session and overtime rates shall be paid on all recordings which occur during the following times:

- PREMIUM RATES APPLY:** (i) Between Midnight and 8:00 AM  
 (ii) After 1:00 PM on Saturdays if 6<sup>th</sup> consecutive day of work for Company and;  
 (iii) On Sundays

**PREMIUM RECORDING SCALES – 150% OF REGULAR SCALE**

3 Hours (15 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 4 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,380.78	\$194.55
Sideman	\$690.39	\$97.28
½ Hour O.T.	\$230.13	\$32.43
¼ Hour O.T.	\$115.07	\$16.21
1st Double (20% of scale)	\$138.08	\$19.46
2nd Double & each thereafter (15% of scale)	\$103.56	\$14.59

3½ Hours (20 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 5 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,841.04	\$259.40
Sideman	\$920.52	\$129.70
1st Double (20% of scale)	\$184.10	\$25.94
2nd Double & each thereafter (15% of scale)	\$138.08	\$19.46

**PREMIUM RECORDING SCALES continued**

4 Hours (25 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 6 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$2,301.30	\$324.25
Sideman	\$1,150.65	\$162.13
1st Double (20% of scale)	\$230.13	\$32.43
2nd Double & each thereafter (15% of scale)	\$172.60	\$24.32

4½ Hours (30 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 7 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$2,761.56	\$389.10
Sideman	\$1,380.78	\$194.55
1st Double add (20% of scale)	\$276.16	\$38.91
2nd Double & each thereafter (15% of scale)	\$207.12	\$29.18

5 Hours (35 min. recorded music) No. Sides - Basic Unlimited, Sweeten – 8 sides		
	Scale	AFM-EP Fund
Leader/Contractor	\$3,221.82	\$453.95
Sideman	\$1,610.91	\$226.98
1st Double (20% of scale)	\$322.18	\$45.40
2nd Double & each thereafter (15% of scale)	\$241.64	\$34.05

**SESSIONS WHICH INCLUDE PREMIUM TIME**

9:30 PM – 12:30 AM or Saturday 10:30AM – 1:30 PM		
	Scale	AFM-EP Fund
Leader/Contractor	\$997.23	\$140.51
Sidemician	\$498.62	\$70.25
1st Double (20% of scale)	\$99.72	\$14.05
2nd Double & each thereafter (15% of scale)	\$74.79	\$10.54

10:00 PM – 1:00 AM or Saturday 11:00 AM – 2:00 PM		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,073.94	\$151.32
Sidemician	\$536.97	\$75.66
1st Double (20% of scale)	\$107.39	\$15.13
2nd Double & each thereafter (15% of scale)	\$80.55	\$11.35

10:30 PM – 1:30 AM or Saturday 11:30 AM – 2:30 PM		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,150.65	\$162.13
Sidemician	\$575.33	\$81.06
1st Double (20% of scale)	\$115.07	\$16.21
2nd Double & each thereafter (15% of scale)	\$86.30	\$12.16

11:00 PM – 2:00 AM or Saturday 12:00 AM – 3:00 PM		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,227.36	\$172.94
Sidemician	\$613.68	\$86.47
1st Double (20% of scale)	\$122.74	\$17.29
2nd Double & each thereafter (15% of scale)	\$92.05	\$12.97

11:30 PM – 2:30 AM or Saturday 12:30 AM – 3:30 PM		
	Scale	AFM-EP Fund
Leader/Contractor	\$1,304.07	\$183.74
Sidemician	\$652.04	\$91.87
1st Double (20% of scale)	\$130.41	\$18.37
2nd Double & each thereafter (15% of scale)	\$97.81	\$13.78

**SPECIAL SESSION SCALES**

1½ Hours (7½ min. recorded music) No. Sides - 2		
	Scale	AFM-EP Fund
Leader/Contractor	\$607.58	\$85.61
Sideman	\$303.79	\$42.80
½ Hour O.T.	\$101.26	\$14.27
¼ Hour O.T.	\$50.63	\$7.13
1st Double (20% of scale)	\$60.76	\$8.56
2nd Double & each thereafter (15% of scale)	\$45.57	\$6.42

2 Hours No. Sides- 2		
	Scale	AFM-EP Fund
Leader/Contractor	\$810.10	\$114.14
Sideman	\$405.05	\$57.07
½ Hour O.T.	\$153.42*	\$21.62
¼ Hour O.T.	\$76.71*	\$10.81
1st Double (20% of scale)	\$81.01	\$11.41
2nd Double & each thereafter (15% of scale)	\$60.76	\$8.56

\*Represents overtime payment beyond the first one-half hour.

**TRADITIONAL MUSIC VIDEOS**

For non-royalty artists appearing on camera (“sidelining”)

10 Hours		
	Scale	AFM-EP Fund
Leader/Contractor	\$827.10	\$116.54
Sideman	\$413.55	\$58.27
½ Hour O.T.	\$62.03	\$8.74

**Sound Recording Labor Agreement Low Budget Scale Summary**  
**March 13, 2023 – January 31, 2026**

**LOW BUDGET APPLICATION APPROVAL IS REQUIRED PRIOR TO THE  
 UTILIZATION OF THESE RATES.**

Regular Low Budget Recordings

	Previous Agreement	Effective 4/3/23	Effective 2/5/24	Effective 2/3/25
3-hr Min	\$243.93	\$258.57	\$266.33	\$274.32
½ hr O.T.	\$81.32	\$86.19	\$88.78	\$91.44
¼ hr O.T.	\$40.66	\$43.10	\$44.39	\$45.72

Choral Recordings

	Previous Agreement	Effective 4/3/23	Effective 2/5/24	Effective 2/3/25
3-hr Min	\$202.19	\$214.32	\$220.75	\$227.37
½ hr O.T.	\$67.40	\$71.44	\$73.58	\$75.79
¼ hr O.T.	\$33.70	\$35.72	\$36.79	\$37.90

Concept Piece Prod.

	Previous Agreement	Effective 4/3/23	Effective 2/5/24	Effective 2/3/25
2-hr. Min	\$121.96	\$129.28	\$133.16	\$137.15
½ hr O.T.	\$30.50	\$32.32	\$33.29	\$34.29

Pension: 14.09% of scale wages

Health and Welfare

	Previous Agreement	Effective 4/3/23	Effective 2/5/24	Effective 2/3/25
1 <sup>st</sup> Service	\$28.00	\$28.00	\$30.00	\$30.00
2 <sup>nd</sup> Service	\$22.00	\$22.00	\$22.00	\$25.00

All Leader and contractor premiums apply as well as doubling, etc.

		Previously	3-Apr-23	5-Feb-24	3-Feb-25
			6%	3%	3%
A. II. B. (2)	Time Rates for Orchestrators	\$ 56.43	\$ 59.82	\$ 61.61	\$ 63.46
A. II. B. (3)(a)	Page Rate for Orchestration	\$ 35.41	\$ 37.53	\$ 38.66	\$ 39.82
	Revoicing a Score	\$ 17.84	\$ 18.91	\$ 19.48	\$ 20.06
A. II. B. (3)(b)	Each Additional Line	\$ 1.56	\$ 1.65	\$ 1.70	\$ 1.75
A. II. B. (3)(c)	Adding a Line to a Score	\$ 1.71	\$ 1.81	\$ 1.86	\$ 1.92
A. II. B. (3)(f)	Piano from Lead or Melody	\$ 35.41	\$ 37.53	\$ 38.66	\$ 39.82
A. II. B. (3)(g)	2- or 3-Line Full Piano	\$ 65.88	\$ 69.83	\$ 71.92	\$ 74.08
A. II. B. (3)(h)	Choral Voices	\$ 15.50	\$ 16.43	\$ 16.92	\$ 17.43
	Each Additional Voice	\$ 1.56	\$ 1.65	\$ 1.70	\$ 1.75
A. II. B. (3)(i)	Transcribing, first page	\$ 49.18	\$ 52.13	\$ 53.69	\$ 55.30
	Each additional page	\$ 35.12	\$ 37.23	\$ 38.35	\$ 39.50
A. II. C. (1)	Time Rates for Copyists	\$ 29.11	\$ 30.86	\$ 31.79	\$ 32.74
A. II. C. (2) 1.	Single Stave	\$ 5.86	\$ 6.21	\$ 6.40	\$ 6.59
	Chorded and/or Divisi	\$ 10.10	\$ 10.71	\$ 11.03	\$ 11.36
A. II. C. (2) 2.	Double Stave	\$ 10.10	\$ 10.71	\$ 11.03	\$ 11.36
	Rhythm piano parts	\$ 7.71	\$ 8.17	\$ 8.42	\$ 8.67
A. II. C. (2) 3.	Piano with vocal melody	\$ 13.18	\$ 13.97	\$ 14.39	\$ 14.82
	Rhythm piano with vocal melody	\$ 10.38	\$ 11.00	\$ 11.33	\$ 11.67
	Piano with orchestral cues	\$ 16.11	\$ 17.08	\$ 17.59	\$ 18.12
A. II. C. (2) 4.	Piano-Vocal	\$ 15.37	\$ 16.29	\$ 16.78	\$ 17.28
	Rhythm Piano-Vocal	\$ 12.43	\$ 13.18	\$ 13.58	\$ 13.99
	Piano-Vocal and orchestral	\$ 17.23	\$ 18.26	\$ 18.81	\$ 19.37
A. II. C. (2) 5.	Lead sheet	\$ 23.05	\$ 24.43	\$ 25.16	\$ 25.91
A. II. C. (2) 6.	Concert score parts	\$ 8.72	\$ 9.24	\$ 9.52	\$ 9.81
A. II. C. (2) 7.	Single voice line with lyrics	\$ 8.72	\$ 9.24	\$ 9.52	\$ 9.81
	Foreign language	\$ 2.09	\$ 2.22	\$ 2.29	\$ 2.36
A. II. C. (2) 8.	Choir part with lyrics	\$ 26.15	\$ 27.72	\$ 28.55	\$ 29.41
	Foreign language	\$ 1.56	\$ 1.65	\$ 1.70	\$ 1.75
A. II. C. (2) 9.	Conductor Lead lines	\$ 32.60	\$ 34.56	\$ 35.60	\$ 36.67
	Harmonically complete	\$ 43.38	\$ 45.98	\$ 47.36	\$ 48.78
A. II. C. (2) 10.	Single stave	\$ 2.09	\$ 2.22	\$ 2.29	\$ 2.36
	Multiple stave parts	\$ 1.56	\$ 1.65	\$ 1.70	\$ 1.75
	Foreign language	\$ 3.24	\$ 3.43	\$ 3.53	\$ 3.64
A. II. C. (2) 11.	Numbering bars	\$ 0.93	\$ 0.99	\$ 1.02	\$ 1.05
A. II. C. (2) 12.	Single stave	\$ 2.09	\$ 2.22	\$ 2.29	\$ 2.36
	Multiple stave parts	\$ 0.93	\$ 0.99	\$ 1.02	\$ 1.05
A. II. C. (2) 13. (b)	Solo piano, etc.	\$ 17.23	\$ 18.26	\$ 18.81	\$ 19.37
A. II. C. (2) 15.	Single stave	\$ 3.40	\$ 3.60	\$ 3.71	\$ 3.82
	Multiple stave parts	\$ 1.70	\$ 1.80	\$ 1.85	\$ 1.91
A. II. C. (3) (h)	Proofreading	\$ 40.19	\$ 42.60	\$ 43.88	\$ 45.20
A. II. D.	H&W first service	\$ 28.00	\$ 28.00	\$ 30.00	\$ 30.00
	H&W subsequent service	\$ 22.00	\$ 22.00	\$ 22.00	\$ 25.00