

Schools Printed Music Licence User Guidelines

The purpose of these user guidelines is to support users of the Schools Printed Music Licence (SPML) in their understanding and interpretation of the Licence Terms and Conditions where more detail and contextual examples might be helpful. In the event of conflict, the Licence shall prevail. Licensees can also refer to the SPML Glossary for definitions of terminology used in the Licence or support materials.

The Schools Printed Music Licence permits your school to copy and adapt printed sheet music.

Provided the school owns a master copy of the publication, schools members can:

- Copy entire works of printed sheet music (see Exceptions).
- Adapt and arrange the score for performance.
- Make hard copies for as many school members as need them for a particular school activity.
- Create digital copies from print originals by scanning or using score-writing software.

These permissions apply to all printed sheet music printed in the UK and Ireland (unless specifically excluded).

Exceptions

Please be aware that there are a few exceptions to the cover outlined above:

- Some specific titles are excluded and are listed on the CLA website (www.cla.co.uk/schools-printed-music-licence) in the Licence Documents section.
- Choral leaflets are an excluded category.
- Anthologies and multi-movement choral works have an extent limit of 10%.
- Music used for collective Christian worship is not included in the SPML.

Further information on exceptions

1. Music printed in books, journals, magazines is defined as a separate category to printed sheet music and should not be confused with books of musical scores, such as anthologies. For the avoidance of doubt, if the primary purpose of the publication is to read about the music, it would most likely be a title covered by the ICLA licence. Examples might be musical notation appearing in *Groves Dictionary of Music and Musicians* or a text book discussing the techniques of composition or the history of music including notated examples. However, if the primary purpose of the publication is to read the music, for example to perform the music, it would be printed music.
2. Where the Licence requires that users must not make copies of more than 10% (by number of items) of anthologies or multi-movement vocal scores we mean, for example:
 - If an anthology has 20 pieces, you can copy 2.
 - If an anthology has 6 pieces, you can copy 1.
 - If a multi-movement vocal score similar limits apply – if the score has ten movements you can copy 1.
3. “Collective Worship” is a statutory time when pupils meet together for a time of reflection of a broadly Christian character, often as part of a daily assembly. We need to define this separately because hymns and worship songs used in times of Collective Worship or in special services (such as Christmas and Easter) are not covered by the SPML. However, concerts that occur at religious holidays



but which are not intended for worship, such as Christmas concerts or a choir performing the *St Matthew's Passion* at Easter do not come under this definition; likewise music used in assembly that is secular rather than Christian.

There are some specific terms in the Licence that may need further explanation.

When we say “[school members](#)” we mean a pupil or member of staff of the school that holds the licence. For the avoidance of doubt, a peripatetic teacher is permitted to make copies of sheet music owned by the school for any school activity except individual extra-curricular instrumental/vocal lessons. Copies cannot be shared between schools.

When we say “[individual vocal or instrumental teaching](#)” we mean where students have opted for extra-curricular tutorials of an instrument or voice carried out by peripatetic specialists. The licence does not cover copying for the purposes of teaching individual instrumental or vocal technique.

When we say “[school activities](#)” we mean a range of school related events that could be lesson-based or extracurricular; in school or off-site; during the school day or out of hours. Examples of school activities might be:

- A First Year music lesson
- Student string quartet recital in assembly
- Copies used in school performance of *Oliver* the musical*
- Pupils sing carols at local care home for the elderly

*the use of copies is licensed under the SPML, the performance itself is not and schools should make separate arrangements with the music publisher.

When we say “[private purposes](#)” we mean events that would not be classed as “school activities”, such as:

- School staff music teacher using a school-made copy to teach private home-tutored pupils.
- Student using school-made copy in audition for independent amateur dramatics group.
- School-made copy transferred between friends or siblings attending different schools.

When we say “[multi-movement vocal score](#)” we mean masses, oratorios, operas and musicals. Examples might include:

- Handel's *Messiah*
- John Rutter's *Requiem*
- Rodgers and Hammerstein's *Carousel*
- Rice and Lloyd-Webber's *Jesus Christ Superstar*

The licence does not cover choral leaflets because the price of such publications is very carefully set so that schools can purchase copies for all performers. The same applies to larger scale works where individual movements might be performed separately from the whole and where such individual movements are likely to be available as choral leaflets. Copying of movements from vocal scores of longer choral works (with five or more separate movements) is therefore restricted.

