



PERFORMER ROLES GUIDE

Contents

Introduction	2
When are performers entitled to receive payments from PPL?	2
What is a performance?	2
What is a qualifying performance?	2
Contributor Categories and Roles	3
Payable Roles	4
Non-Payable Roles	29



Introduction

This guide explains the circumstances in which individuals are entitled to receive performer payments from PPL for contributions they have made to a sound recording, and how roles are assigned to those contributions.

When are performers entitled to receive payments from PPL?

The payments that PPL makes to performers are generally referred to as 'equitable remuneration' or 'royalties'. To be entitled to receive such payments from PPL, an individual will need to have given a **performance** on a sound recording that has been registered with PPL, which must also be a **qualifying performance**.

What is a performance?

A **performance** generally includes an audible contribution to a sound recording. Common examples of audible contributions include singing and playing instruments.

In addition, certain inaudible contributions may also be treated as a **performance** (such as the contribution made by a conductor or an eligible studio producer). For such contributions to be considered as a **performance**, the person must have conducted or provided a similar musical direction that influences another performer's live performance as it was being recorded.

Studio Producers

A studio producer will be deemed to have performed on a sound recording if either:

- 1) they made an audible contribution (such as playing an instrument or singing), in which case, they should claim their performance in respect of that specific role (e.g. guitar or vocals); or
- 2) they conducted or musically directed another performer's live performance as it was being recorded, in which case they should make a performer claim as an **Eligible Studio Producer**.

For the avoidance of doubt, alterations made to the track after the recording has been made, such as edits or remixes, will not be deemed to be performances (unless these new versions involve new audible performances as in (1) above).

More information on Eligible Studio Producers can be found on the [PPL website](#).

Individuals that have given a **performance** on a sound recording in the PPL database are able to make a claim to be added to the performer line-up for that sound recording through PPL's Performer Claims Process (more information [here](#)). Where a claimed **performance** is a **qualifying performance** (as detailed below), the individual will be able to receive any equitable remuneration allocated to them by PPL.

What is a qualifying performance?

PPL has to work within certain legal rules about what makes a performance a **qualifying performance** so that the performer may be entitled to equitable remuneration from PPL. In summary, a **performance**



can qualify in one of three ways:

- Based on the country in which the **performance** took place;
- Based on the country of residence / citizenship of the performer at the time they gave the **performance**; or
- Based on the **country of the producer** of the sound recording (a “producer” being a person who makes the arrangements necessary for the making of the sound recording - e.g. a record label).

In each case, the test is whether the relevant country is classed as a ‘qualifying’ country under UK law. The list of qualifying countries is updated from time to time. In respect of the first two tests, it covers all EU member states, plus many other countries, each of which the UK Government considers offers sufficient protection of performers’ rights. In respect of the qualifying countries for the third test above, the list of countries is shorter. For all the rules covering performer qualification – including details of the tests and the list of qualifying countries, please see Schedule 3 to PPL’s Distribution Rules on [Performer Qualification](#).

Contributor Categories and Roles

To help with the administration and payment of equitable remuneration to qualifying performers, each performer is assigned a **contributor category** (i.e., Contracted Featured Performer, Other Featured Performer, or Non-Featured Performer – for further information, please see PPL’s [Distribution Rules](#)) and a **role** relevant to their contribution to a sound recording.

This document sets out the **roles** used by PPL for contributions that are typically considered to be **performances** and, subject to being **qualifying performances**, eligible for allocations of equitable remuneration (a **payable role**).

Where a contribution to a sound recording is not considered to be a **performance** (as described above) it is treated as a **non-payable role**. Also set out below are examples of contributions that are not generally considered to be a **performance** and, therefore, are a **non-payable role**. Contributions to sound recordings that are non-payable cannot be claimed at PPL by the individuals involved.



Payable Roles

Please note that the list below is not presented as an exhaustive list. If you cannot find a suitable role for your audible contribution to a sound recording, [please contact Member Services](#). Guidance notes have been added against certain **roles** below to provide additional context.

Roles (Notes (where applicable))
Accordion
Acoustic Bass Guitar
Acoustic Guitar
Adufe
Algaita
Algoja
Alphorn
Alto Clarinet
Alto Crumhorn
Alto Flute
Alto Horn
Alto Recorder
Alto Trombone
Alto Saxophone
Alto Valve Trombone
Alto (Voice)
Aeolian Harp
African Congo Drums
Afuche
Agogo
Anandalahari
Anatara
Andean Flute
Andean Harp
Angklung
Anglo-Concertina
Apentemma

Apongalahy
Appalachian Dulcimer
Archlute
Arghul
Arpeggione
Asiko
Atchere
Autoharp
Babasa
Backing Vocals
Baglama
Bagpipes
Bajo
Bajo Sexto
Balafon
Balalaika
Bambaro
Bandleader Often performs an instrument with their group, in which case that role (i.e. the relevant instrument) should be recorded. Where, however, they do not perform an instrument with their group, the role will be payable only where they conduct or musically direct another performer's live performance as it is being recorded. Other functions that a bandleader may perform, such as bringing musicians together, selecting the music to be performed and shaping its expression during rehearsals, are all non-payable because they do not involve a live performance, within the meaning of the Copyright, Designs and Patents Act 1988.
Bandonen
Bandola
Bandolin
Bandora
Bandura
Bandurria
Banjo
Banjo-Dulcimer
Banjo-Mandolin
Banjulele
Bankia
Bansuri Flute



BARA
Baritone (Voice)
Baritone (Saxhorn)
Baritone Saxophone
Barrel Organ
Barrel Piano
Baryton
Bass Please note that specific Bass roles should be used where possible e.g. Bass (guitar), Bass (voice).
Bass (Voice)
Bass Accordion
Bass-Baritone (Voice)
Bass Clarinet
Bass Concertina
Bass Crumhorn
Bass Drum
Bass Dulcian
Bass Flute
Bass Guitar
Bass Lute
Bass Marimba
Bass Racket
Bass Recorder
Bass Saxophone
Bass Tambura
Bass Trombone
Bass Trumpet
Bass Tuba
Bass Viol
Basset Clarinet
Basset Horn
Bassoon
Basy
Bata



Bayan
Beat Box (Vocal)
Bell Tree
Bells
Bembe
Bendir
Berimbau
Biniou
Biwa
Bo (Bell)
Bo (Cymbals)
Bo (Flute)
Bodhran
Body Percussion
Bolon
Bombarde
Bombo (Bass Drum)
Bombo (Frame Drum)
Bombo (Mouth Bom)
Bones
Bongos
Border Pipes
Bottle
Bouzouki
Brass Please note that specific Brass roles should be used where possible (e.g. Trumpet, Trombone, Tuba).
Broom
Bugle
Bull Fiddle
Bullroarer
Button Accordion
C Melody Saxophone
Cabasa
Caixa



Caja
Cajon
Calabash
Calliope
Campana
Carillon
Castanets
Castrato (Voice)
Cavaco
Cavaquinho
Caxixi
Celeste
Cello
Ceng Ceng
Chalumeau
Chamber Organ
Chamber Pipes
Chamberlin
Changgo
Chap Lek
Chapman Stick
Charango
Cheng
Chimes
Chinese Drum
Chinese Flute
Chinese Harp
Ching (Cymbals)
Chitarrone
Chocalho
Choral Conductor Conducts or musically directs a choir's, or other vocalist(s)', live performance as it is being recorded. A "Choir Director" may meet this requirement, but only where they conduct or musically direct a choir's live performance as it is being recorded (other functions that a Choir Director may perform, such as bringing choristers together, selecting the music to be performed, arranging music and shaping its expression during rehearsals, are all non-payable because they do not involve a live performance, within the meaning of the

Copyright, Designs and Patents Act 1988).
Cifteli
Cimbalom
Cimpoi
Cinema Organ
Citole
Cittern
Clappers
Clapping
Clarinet
Clarinet (C)
Clarinet (E Flat)
Clarsach
Claves
Clavichord
Clavier
Clavinet
Colascione
Comb
Conductor Directs the simultaneous performance of a musical ensemble, such as an orchestra, choir or opera company, by the use of gestures to unify their performance, set the tempo and shape the interpretation of a musical work as it is being recorded.
Concertina
Congas
Contrabass Clarinet
Contrabass Flute
Contrabass Saxophone
Congos
Contrabassoon
Contralto (Voice)
Cor Anglais
Cornet
Cornett
Corno Da Caccia



Counter-Tenor (Voice)
Cowbell
Crotales
Crumhorn
Crwth
Cuatro
Cuica
Cumbus
Curtal
Cyla-Diare
Cymbals
Daf
Daire
Damaru
Dan Bau
Dan Nguyet
Dan Tranh
Danburo
Darabukka
Davul
Daxaphone
Def
Dhol
Dholak
Di (Flute)
Di (Slit Drum)
Diaff
Didjeridu
Dilli Tuiduk
Dilruba
Diple
DJ (Scratcher) Adding scratch sounds to a recording.
Djembe



Djura
Dobro
Dobro-Bass
Dohol
Doira
Dombra
Doneli
Donno
Dotara
Double Bass
Double Clarinet
Double Flute
Doumbaki
Doumbi
Dril-Bu
Droma
Drum
Drum Machine
Drum Major
Drums
Drum Programmer Uses software and/or hardware to sequence and arrange electronic or digital drum sounds, creating the drum sequence for a track.
Drum Sergeant
Duduk
Duff
Duggi
Dulceola
Dulcian
Dulcimer
Dumbelek
Dumbuks
Dundun
Dung-Chen

Dutar
Dvojnice
Ektar
Electric Accordion
Electric Appalachian Dulcimer
Electric Baritone Guitar
Electric Bass Guitar
Electric Cello
Electric Fiddle
Electric Guitar
Electric Harp
Electric Keyboard
Electric Organ
Electric Piano
Electric Sitar
Electric Upright Bass
Electric Viola
Electric Violin
Electronic Cello
Electronic Drums
Electronic Organ
Electronic Percussion
Electronic Piano
Electronic Vibraphone
Electronic Violin
Electronic Wind Instrument
Electronium
Eligible Studio Producer
Please see further guidance regarding this role at page 2 of this guidance and on our website .
Emulator
English Bagpipes
English Concertina
English Guitar
English Horn



Erhu
Esraj
Euphonium
Fairground Organ
Falsetto (Voice)
FanfareTrumpet
Fiddle
Fife
Finger Clicks
Finger Cymbals
Five String Banjo
Flageolet
Flexatone
Floyera
Flugelhorn
Flute
Flute Organ
Fortepiano
Fotdella
French Bagpipes
Frame Drum
French Horn
Five String Banjo
Foot Stamping
Foot Tapping
Fretless Bass Guitar
Fretless Guitar
Fujara
Fyell
Gadulka
Gajde
Galo
Gambang
Gamelan



Ganga
Gangsa
Gankogui
Ganza
Gardon
Gbedu
Gender
Genggong
Ghara
Ghatam
Ghati
Ghayta
Gimbri
Gini
Gittern
Glass Harmonica
Glockenspiel
Goge
Gong
Goofus
Gorodao
Gourd Rattle
Grantang
Gneta
Gu
Guan
Guayo
Gubgubi
Gudugudu
Guiro
Guitar
Guitar Synthesizer
Guitarra
Guitarron



Guitsteel
Gung
Guntang
Hammer
Hammered Dulcimer
Hammond Organ
Hand Bells
Harmonica
Harmonium
Hardanger Fiddle
Harp
Harp Guitar
Harpsichord
Harpsipiano
Haute-Contre (Voice)
Hawaiian Guitar
Heckelphone
Helicorn
Highland Bagpipes
Hi-Hat
Hoddu
Horn
Hosho
Hot Fountain Pen
Huapanguera
Hudukka
Humming
Hunting Horn (Valved)
Hurdy Gurdy
Imitation Bass
Indian Harp
Instruments
Irish Harp
Japanese Wooden Flute



Jazz Horn
Jawan
Jegogan
Jejo
Jejo Voatavo
Jews Harp
Jublag
Jug
Jumbush
Jushichigen-Kin (Bass Koto)
Kaba Gaida
Kabosa
Kacapi
Kaiamba Rambo
Kalimba
Kamac
Kamaica
Kanjira
Kantele
Karamouza
Karigo
Karna (Trumpet)
Kartal
Kazoo
Kelenang
Kemence
Kemene
Kempul
Kempur
Kena
Kendang
Kenong
Kenyir
Ketuk



Keyboards
Khaen
Khalam
Khol
Khulsan Khuur
Khuur
Kkwaengwari
Klong Khaek
Komun'go
Kong Wong Yai
Kora
Korintsana
Kortholt
Koto
Kra
Krar
Kusle
Lakota Flute
Laouto
Lap Steel Guitar
Lamba
Lamellaphone
Laud
Launeddas
Limbe
Lira Organizzatai
Lirica
Lirone
Llaute
Log Drum
Lokanga Bara
Lokole
Low Whistle
Lowland Pipes



Lukeme
Lute
Lute-Harpsichord
Lyra
Lyra Viol
Lyre
Lyricon
Madal
Maddalam
Magruna
Mandocello
Mandola
Mandolin
Mandore
Manjira
Manjur
Manzello
Maracas
Marimba
Marimbula
Marovany
Masengo
Mbira
Mejoranera
Mellophone
Mellophonium
Mellotron
Melodeon
Melodica
Metallophone
Mey
Mezzo-Contralto (Voice)
Mezzo-Soprano (Voice)
Midistick

Mirwas
Mizmar
Mong
Morin Khuur
Morrisette
Mouth Bow
Mouth Music
Mouth Organ
Mrdanga
Murali
Murcang
Muselar
Musical Box
Musette
Nagasvaram
Naqqara
Nakers
Nal (Drum)
Nanga
Nao
Nattuva Talam
Natural Horn
Natural Trumpet
Nay
Ngoma
Ngomi
Njarka
Nkoni
Northumbrian Small Pipes
Nose Flute
Novachord
Nyatiti
Nyckelharpa
Oboe

Oboe D'amore
Oboe Dacaccia
Ocarina
Okonkole
Omnichord
Ondes Martenot
Ondioline
One-Man Band
Ophicleide
Optigan
Organ
Orpharion
Pakhavaj
Palmas
Panpipes
Pandeiro
Pandereta
Pano
Pardessus DeViole
Pedabro
Pedal Steel Guitar
Percussion Please note that specific Percussion roles should be used where possible (e.g. Drums, Tambourine, Maracas).
Pi Chawa
Pi Nai
Piano
Piano Accordion
Piccolo
Piccolo Bass Guitar
Piccolo Trumpet
Piffaro
P'iri
Pipe



Pipe And Tabor
Pipe Major
Pipe Sergeant
Pipes
Player Piano
Pocket Trumpet
Polyphon
Positive (Organ)
Programmer Uses software and/or hardware to create electronic sounds and sequences by programming synthesizers or digital sequencers to create audible electronic elements for a track.
Psaltery
Pujador
Pulankulal
Qanun
Qasaba
Qirba
Quills
Quintfagott
Quinto
Quinton
Rabab
Rababa
Rabel
Racket
Rag Dung
Rain Stick
Ranat Ek
Ranat Thum
Rapper
Rattle
Rauschpfeife
Rebec
Recorder

Reco-Reco
Reeds Please note that specific Reeds roles should be used where possible (e.g. Clarinet, Saxophone, Oboe).
Regals
Repicador
Repique
Requinto
Reyong
Rgya-Gling
Riqq
Rnga
Rol-Mo
Rondadores
Ruann
RudraVina
Rubboard
Sabaro
Sackbut
Sahnai
Salterio
Sampled Performer If you are claiming as a Sampled Performer, please see the separate guidance available on our website .
Sanfona
Santur
Sanxian
Sanza
Sao
Sarangi
Sarod
Saron
Saroz
Sarrusophone
Satara
Saw



Saxello
Saxophone
Saz
Scottish Small Pipes
Scraper
Sekere
Serpent
Setar
Shaker
Shakuhachi
Shamisen
Shawm
Shenai
Sheng
Shinobue
Shofar
Shuttle Pipes
Sihu
Sil-Snyan
Sindhi Sarangi
Sitar
Slentem
Slide Trumpet
Snare Drum
Sopilka
Soprano (Voice)
Sopranino Clarinet
Sopranino Recorder
Sopranino Saxophone
Soprano Crumhorn
Soprano Sax (C)
Soprano Saxophone
Sordinar
Sorna

Sousaphone
Souvliari
Speech
Spinnet
Spoons
Square Pianoforte
Steel Drum
Steel Guitar
Strings
Please note that specific Strings roles should be used where possible (e.g. viola, cello, harp).
Stylophone
Suling
Suona
Surbahar
Surdu
Surmandal
Surnai (Kashmir)
Svirala
Swanee Whistle
Synthesizer
Tabal
Tabla
Tabor
Tack Piano
Taegum
Taiko
Tal
Talking Drum
Tam Tam
Tama
Tambora
Tamborim
Tambourine
Tambur (Drum)

Tambur (Gong)
Tambur (Lute)
Tambura
Tambura (South East Europe)
Tanbur
Tanbura
Tapan
Tar
Tar (Frame Drum)
Tar (Flute)
Tar Shenai
Tarogato
Tavil
Tea Chest Bass
Tefi
Temple Block
Tenor Please note that specific Tenor roles should be used where possible (e.g. Tenor (Voice), Tenor Saxophone).
Tenor (Voice)
Tenor Banjo
Tenor Guitar
Tenor Horn
Tenor Recorder
Tenor Sarrusophone
Tenor Saxophone
Tenor Sordun
Tenor Viol
Tepsija
Theatre Organ
Theorbo
Theremin
Throat Singing
Tibetan Bowls



Timbal
Timbales
Timpani
Tin Whistle
Tiompan
Tiple
Tom-Tom
Tombak
Tongtong
Toy Piano
Traps
Treble (Voice)
Treble Flute
Treble Recorder
Treble Shawm
Treble Tambura
Treble Viol
Tres
Triangle
Triple Harp
Trombone
Trompeta
Trompetica China
Trumpet
Trumpet (Eflat)
Tuba
Tubular Bells
Tulum
Tumba (Goblet Drum)
Tumbadora
Twelve String Guitar
Txalaparta
Tzouras
Ud



Udu
Uilleann Pipes
Ukulele
Untuned Percussion
Valiha
ValveTrombone
Variophon
Vena
Vibra-Slap
Vibraphone
VicitraVina
Vihuela
Vina
Viol
Viola
Viola Bastarda
Viola DaGamba
Viola D`Amore
Viola (Guitar)
Violarina
Violin
Violino Piccolo
Violoncello Piccolo
Violone
Virginals
Vocals
Vocoder
Washboard
Weisenborn
Whip
Whistle
Whistling
Wind
Please note that specific Wind roles should be used where possible (e.g. Flute, Bassoon,



Recorder).
Wind Chimes
Wobble Board
Woodblock
Wooden Flute
Wurlitzer Organ
Xiao
Xylophone
Xylorimba
Yaktaro
Yangqin
Yatga
Yenjing
Yodelling
Yunluo
Zampogna
Zampona
Zamr
Zumare
Zarb
Zeze
Zhonghu
Zil
Zirbaghalia
Zither
Zurla
Zurna



Non-Payable Roles

As explained above, non-payable roles are those that do not add an audible contribution to the final sound recording and are, therefore, not a **performance**. Individuals will not be able to make performer claims with PPL in respect of such roles as they are not eligible for payment.

See below for examples of non-payable roles.

Roles (Notes (where applicable))
Arranger Adapts or 'arranges' an existing musical work (e.g., backing vocals, brass, choral, keyboard, strings) for a specific context, deciding how the melody, harmonies and rhythm are to be distributed across different instruments, voices or an ensemble. This is a non-payable role because it does not involve a live performance, within the meaning of the Copyright, Designs and Patents Act 1988.
Composer
Composer, Author, Arranger
Engineer Works with musicians in the studio, managing recording sessions, selecting and positioning microphones and other equipment and ensuring sound is captured at the desired quality. A non-payable role because it does not involve a live performance, within the meaning of the Copyright, Designs and Patents Act 1988. Includes Engineer (vocal), Remaster Engineer, and Remix Engineer.
Executive Producer
Executive Remaster Producer
Lyricist
Mixer Controls the balance of sounds that have been recorded and mixes them together. A non-payable role because it does not involve a live performance, within the meaning of the Copyright, Designs and Patents Act 1988. However, where a mixer adds additional sounds to a recording, such as electronic or digital drum sounds or other electronic sounds and sequences, that role should be recorded separately (e.g. as a Drum Programmer or Programmer).
Producer This role is considered non-payable, save for where the contribution of a producer meets the requirements of an Eligible Studio Producer (as further explained at page 2 of this Guide and on our website). Includes Producer (Rhythm Track), Producer (Vocal), and Remaster Producer.
Remixer Edits or rearranges parts of a recording to create a new version. Of itself, a non-payable role because it does not involve a live performance, within the meaning of the Copyright, Designs and Patents Act 1988. However, where a remixer adds additional sounds to a recording, such as electronic or digital drum sounds or other electronic sounds and sequences, that role should be recorded separately (e.g. as a Drum Programmer or Programmer).
Sound Director