



How Do I Get Published?

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Considering the Point of View

- Students - Engage, Educate, Inspire
- Teacher - Musical, Technical, Curricular
- Listener - Engage, Entertain
- Publisher - Service, Sales

The Business of Music

Permission to arrange

- Contact the permissions department of the publisher: permissions@alfred.com
- Be specific about the use
- Print, audio and video royalties
- Public Domain before 1923 is usually OK

Copyright resources

- www.nmpa.org, harryfox.com, ascap.com, bmi.com
- *Copyright: the Complete Guide for Music Educators* by Jay Althouse, Alfred Publishing
- *By the Book*, Rob Monath, Hinshaw Music

Submission procedures

- Submit to one publisher at a time and wait for acceptance or rejection. Match your type of work to the publisher.
- Submit a hard copy with the best recording you can send. You can send MIDI.
- Send to the acquisition editor. Check each publishers website for specific policies.

What makes a good submission?

- Books - idea vs. completed work
- Performance music - all details are complete
- Plain vanilla vs. spicy - Many are received and yours has to stand out!

Contracts

- Contracts are usually issued after the piece is through the production process
- You are signing your rights over to the publisher

Royalties

- Normal royalties are 10% of retail
- Pop royalties are 5% of retail
- Royalties checks usually come after 1 year of sales

Technical Considerations or How Many Crayons Do I Get?

- Key Signatures, Ranges, Instrumentation, Time Signatures, Rhythms, Special Considerations, Color

Page One Issues

- Dedication is complete with all names and places spelled correctly
- Title is complete
- Subtitle and/or supertitle is complete with tune titles in medleys if applicable
- Composer/Arranger name with ASCAP or BMI if applicable
- Duration is filled in (In Finale go to utilities-check notation-check duration)

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String Specific Issues

- Composers who are string players - Check bowings to make sure they work out
- Composers who are wind players may leave bowings out but make sure your slurring patterns are string-friendly (long slurs with string crossings are problematic)

Wind Specific Issues

- Make sure all A2 and div. markings are accurate

General Notation Issues

- Boxed rehearsal numbers (at new phrase points, about every 8-16 bars)
- Dynamics are consistent and make sense. Eliminate redundant dynamics.
- Articulations are vertically and horizontally consistent
- The first measure must have a tempo indication and MM marking, with the exception of a pick up bar which does not get a measure number
- All tempo changes need a tempo and MM marking
- All courtesy accidentals are marked (in speedy entry use P to put an accidental in parentheses)
- Double bars at key changes, tempo changes and/or DC and DS
- Mark all key signatures, Coda/DS or DC
- All hairpins need to go somewhere. Unless it is a short swell, or short taper please add a marking
- Use the template expressions where possible (if you create your own, copy a similar one and edit)
- Key signatures are clear

Percussion Issues

- List Timpani tunings under instrument name, from low to high
- Put in E to F and D to C type changes for Timpani if necessary
- Timpani – two pitches for young players- older players need time to change pitch
- List all instruments in order of appearance (with the exception of snare drum and bass drum which are always listed first on the Perc. 1 line) on page 1 under the Perc. Name in parentheses.
- List instruments that can be played by one player with a slash between instrument names
- List instruments that should be played by separate players with a comma
- Label each percussion instrument above the staff line where it begins playing

Percussion Hints

Belwin - **Very Beginning String Orchestra** – Optional-(up to 2 players)

- Hand Percussion 1 or 2 players (should be easy as string players will probably play them)

Belwin - **Beginning String Orchestra** – Optional-(up to 3 players)

- Hand Percussion 1 or 2 players (should be easy as string players will probably play them)
- Drumset (should be easy as a MS or HS student will probably play this on 1 rehearsal)

Belwin - **Intermediate String Orchestra** – Optional-(up to 3 players)

- Hand Percussion 1 or 2 players (most of the time string players will probably play this)
- Drumset (a MS percussionist will probably play this on 2 or 3 rehearsals)

Belwin - **Intermediate String/full Orchestra** – (up to 5 players)

Mallet – 1 player (will probably play this on 7 rehearsals)

Timpani – 1 player –Limit to 2-4 pitches (will probably play this on 7 rehearsals)

Percussion - 3 players (will probably play this on 7 rehearsals)

Belwin - **Concert Strings Orchestra** –Optional- (up to 3 players)

- Hand Percussion 1 or 2 players (HS percussionists will probably play this on 2 rehearsals)
- Drumset (HS percussionist will play this on 2-3 rehearsals)

Belwin - **Concert Full Orchestra** – (up to 6 players)

- Mallet – 1 player – Make sure the pitches work (will probably play this on 6 rehearsals)
- Timpani - 1 player (will probably play this on 6 rehearsals)
- Percussion 1 - 2 players (will probably play this on 6 rehearsals)
- Percussion 2 – 2 players (will probably play this on 6 rehearsals)

*Please don't forget to write in tunings and changes in the timpani parts. (D-G-C-E) Change D to F#

Checklist for reviewing your work

- Spelling of your name, the title, dedications or commission information
- Note for note is the piece correct (compare with the two scores you get from me)
- Spacing of notes and how they appear in the measure
- Location of rehearsal numbers (approx. every 8 measures or phrase points) and instrument names
- The overall look of each page and the location of page turns
- Keeping measures of very difficult passages all on one line
- Dynamics and redundant dynamics that might be eliminated
- A2 and div markings, and Coda/DS or DC markings
- Articulation markings and spelling of tempo and style changes
- Accidentals and courtesy accidentals
- Use of courtesy accidentals following a key change or previous accidentals
- Item number of the bottom left corner of each page to be sure it is correct
- Key signatures and double bars
- Duration to be sure it is correct
- Double bars at the end of a page (or in parts at the end of a measure) preceding a double bar needed for a key change or meter change
- Percussion parts and issues peculiar to those instruments including minimum number of players required and which players double other instruments
- Bowing markings
- Tuning indications for the timpani at the beginning and throughout the piece as needed where pitch changes occur
- Location of page turns on 3 and 4 page parts