

“Music is for the people. For all of us, the dumb, the deaf, the dogs and jays, the quick, handclappers, dancing moon watchers, brainy puzzlers, abstracted whistlers, fingersnapping time keepers, crazy, weak, hurt, weed keepers, the strays. The land of music is everyone’s nation - her tune, his beat, your drum - one song, one vote.”

Eric Stokes, composer, teacher, and former American Composers Forum board president

Community Toolkit

Welcome! On the following pages you'll learn how your organization can commission a new musical work, and how you can get the greatest benefit from the experience of working with a composer. This tool kit represents what we've learned in creating and leading community-based commissioning programs since 1973.

If you have any questions related to the contents of this toolkit, please contact us at:

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“So long as the human spirit thrives on this planet, music in some living form will accompany and sustain it and give it expressive meaning.”

Aaron Copland, London Times, November 27, 1980.

Designing Your Project

Why Do It?

Traditionally, commissioning music has meant some kind of long-distance relationship between the composer and the commissioning organization. The music organization contracts a composer to write a piece, sometimes for a special occasion or on a particular theme. The composer writes the piece and delivers the score. Perhaps s/he might be present at rehearsals or the premiere.

But the model on which *Continental Harmony* is based assumes that the community would like the work of the composer to extend beyond the enjoyment the audience may experience in the concert hall. We believe that the process of music creation and performance can serve as a catalyst for a deeper community engagement with issues of importance. These issues will, of course, differ from town to town.

Every community can benefit from the strengthened social bonds and vision which come from a musical celebration of the unique features of landscape, history, and culture which characterize a place. And individuals find great satisfaction in finding outlets for their creative potential through working with a composer and/or performing a new work of music.

But a community may be facing more urgent issues, issues that would benefit from the coalition building which accompanies a well-thought out and successfully accomplished composer residency and community celebration.

- Perhaps the people need to cooperate on matters of economic revival.
- Maybe the populace needs to focus on problems of environmental degradation, resource use, or planning for a sustainable future.
- Perhaps there is tension between or among ethnic communities or generations which needs to be dealt with.
- Maybe there is a disconnect between longtime residents and newcomers over the community's future.

A community celebration which includes important stakeholders will contribute to establishing connections and a spirit of cooperation which will persist beyond the performance itself. Having the unique creative vision of a composer at the community's disposal through a process of residency and the creation and performance of a new work of music, one which speaks to a particular locale, is a powerful tool for civic engagement.

But . . .

Planning and carrying out such a project is extremely demanding of time and money. The benefits are great, but so are the costs.

Planning your project

Envisioning the project: If you've read this far, we assume that you're considering a project whose goal is broad community involvement. While it is always possible for one or two individuals in an established arts organization to develop a project and carry it out without wider input, this toolkit is not directed at such artist-driven projects. Rather it is intended for initiatives designed to engage the wider community to a substantial degree.

- Before any specific planning takes place, groundwork will need to be laid with relevant community constituents to assure their interest in such a project.
- Consider collaboration with existing community organizations whose missions are consistent with the goals you wish to achieve. Successful collaborations increase the interest in and ownership of a project, because each organization has its own resources and constituencies.
- A planning team broadly representative of the issue or theme to be addressed needs to be put together.
- If the lead organization is a performing group, our experience suggests that the chances of successful community-wide involvement are greatly increased if other partners are involved.
- If the lead organization is **not** a performing group, it is extremely important that the music director/conductor of an existing group you wish to include is brought on board. Or if a new group of performers is to be created, your team needs to include someone who can organize such an effort and communicate with various community musicians.
- A theme and occasion which will be meaningful to the community's people needs to be identified.
- A date and venue not in conflict with other community events needs to be identified. Or if the project is to be a part of an established community observance (such as the July 4th celebration or annual festival), the organizers of that observance must be involved from the beginning so that a project outside usual community practice can fit in.
- The actual shape of the project will usually evolve through a committee process. Specific cultural sensitivities or modes of operation in your community for such work should, of course, be observed. Several months need to be allowed for this initial visioning and planning if the committee is diverse and composed of volunteers from throughout the community.
- Finally, dedicated leadership from a relatively small group of individuals is necessary to keep the process moving, to maintain coalitions, and to see that delegated tasks are completed.

Preparing a Budget: How Much Money Do You Need?

In some communities, all the costs except the composer's fee and travel might be donations of time, equipment, or products. In others, a substantial cash outlay may be necessary to carry out the project.

- Paying the Composer
 - The composer will receive a fee for his/her residency and composition. For *Continental Harmony* in the year 2000, these fees ranged from \$7,500 to \$12,500 for the commission and up to 4 weeks of residency. The size of a composer's fee varies greatly according to: the

length of the piece, the length of the residency desired, the number of separate instrumental and vocal parts to be included, and the reputation of the composer. At the high end, a very-well established composer might get \$1000-per-minute of finished music. On the other hand, a short piece by an emerging composer might be acquired for substantially less than \$5,000. For guidance on appropriate fees, contact [Meet The Composer, Inc.](#)

- A travel allowance to subsidize the composer's trips to the community should be included
 - If the composer's copying costs are **not** to be included in the fee (this is a matter of negotiation with your composer once s/he is chosen), some amount for copying should be included. The larger the piece, the more the composer will have to pay a copyist; this may range from a few hundred to several thousand dollars.
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- Administrative Costs
 - Staff time
 - Office, telephone, postage, supplies, etc.
 - Carrying out the Residency
 - Housing, transportation, and food for the composer.
 - Informing the community of residency activities: advertising, invitations, refreshments, rental of space, etc.
 - Putting on the Performance (these costs are no different than for any performance, of course)
 - Sound and lighting equipment and technical assistance
 - Venue preparation and/or usage
 - Recording (see [The Premiere](#) for more information)
 - Musicians
 - Conductor
 - Advertising
 - Performance license fee
 - Copying parts
 - Special equipment or instruments
 - Ushers, stage hands

Raising the Money

- National sources:
 - Your community might be eligible for a 3-year [Meet-The-Composer](#) Rural Residency.
 - Your project might fit into the continuation of American Composers Forum's [Continental Harmony](#) program.
 - [Americans for the Arts'](#) *Animating Democracy Initiative* funds arts projects which engage the community in serious civic dialogue.
 - Competition for money from large national foundations is stiff, but several are interested in combining the arts with community development. We suggest you review the guidelines for Rockefeller, Pew, Wallace Funds, Kellogg, Knight, and others who have an interest both in community and the arts.
 - The [National Endowment for the Arts](#) is also a possibility, although again competitive.
- State and Regional sources:
 - Your state arts board; each state's program priorities differ somewhat. In addition, states differ greatly in the amount of money their legislatures dedicate to the arts.

- Regional or local arts boards; again the funding levels and priorities of these vary from state to state.
- Philanthropic/corporate foundations whose program priorities focus on a particular state or region. For example, the McKnight Foundation funds arts projects in Minnesota; Hewlett is interested in northern California, Bremer funds projects in towns which have Bremer banks, etc.
- Local sources:
 - Your community may have a community foundation which gives grants for arts projects.
 - Important businesses in your community may be willing to sponsor your project in return for recognition and a chance for their employees to participate.
 - Chambers of Commerce, Economic Development Authorities, Tourism boards, etc.
 - Your city government, or its departments (parks, housing, etc.)
 - Your school district
 - And the tried and true, private donations.

Any of these sources of funds will require that you submit a proposal. In clear and compelling prose, a successful grant proposal will explain the vision of your project and how you plan to carry it out. You should also include materials which indicate your organizational ability to complete the project successfully: qualifications of project staff or volunteers, budgets, etc. And you should include sample materials from similar projects you have completed (programs, evaluations of previous projects, press coverage of your organization, etc.)

Making your application into an attractive and professional presentation is important. Competition for scarce funds is always increasing. How your proposal looks is a direct reflection on your organization.

Now you need to begin the process of finding a composer.

“Music was not invented by the composer, but found.”

Nadia Boulanger, in Reflections of Boulanger, by Don Campbell, 1982.

Finding a Composer

Overview

Identifying a composer generally involves the following steps:

- developing and publicizing a “call” to composers that outlines your project
- acknowledging receipt and keeping track of the composer applications
- identifying and recruiting the selection committee
- distributing the application materials to the committee
- meeting with the committee to review the applications
- identifying a few applicants as finalists and interviewing them
- choosing the composer you wish to work with
- negotiating the terms of a contract with your chosen composer

At all stages of the process, you will need to feel comfortable that you’re proceeding in a way that is fair to the applicants and to the members of the selection committee. To be fair to the applicants, you should:

- carefully review all the materials they submit to you
- give equal consideration to all applicants
- apply the same standards to all applicants
- make your decisions in a timely fashion
- return submitted materials in a timely fashion

To be fair to your committee, you should:

- respect their contribution of time and talent
- make sure that all committee members receive the same information, at the same time
- make sure that each committee member’s views are incorporated into the process

What to Request of Composers

When you publicize your project to composers, you’ll need to be clear about the following:

Who will perform the music?

What is the occasion of the commission? What is the proposed theme of the work?

Why is your community commissioning the work?

When and where will the premiere take place?

Where should application materials be sent?

What is the deadline for applications?

What should be included in the composer application?

You will also have to decide if you will charge composers an application fee, and what impact this might have on the number or quality of applications.

It is a good idea to request the following from applicants:

- a proposal letter, explaining how the composer would approach the commission, initial ideas for residency activities, experience with community-based projects, and how her/his qualifications match community need regarding this project
- a résumé or bio
- letters of recommendation or references with contact information
- scores and tapes/CDs
- miscellaneous supporting material
- a self-addressed, stamped envelope (SASE) for return of materials

It will be your job to make sure that all these materials are given to the committee member who will review them, and that they are returned, intact, to the composer upon completion of the process, if the materials included a return envelope (SASE).

How to Publicize Your Call

- Send the information about your project to various organizations who serve composers. They will publicize (print or electronic media) your call to their members or be able to provide suggestions of composers who write the kind of music you are interested in.

These are:

- [American Composers Forum](#)
 - [American Music Center](#)
 - [American Society of Composers, Authors and Publishers \(ASCAP\)](#)
 - [Broadcast Music Inc. \(BMI\)](#)
 - [Center for the Promotion of Contemporary Composers](#)
 - [College Music Society](#)
 - [National Association of Composers USA \(NACUSA\)](#)
 - [Society of Composers, Inc.](#)
- Contact your state or regional arts board for lists of composers in your state or for composer organizations in your state.
 - Post information about your project on your Web site
 - Contact the community organizations which participated in [Continental Harmony](#) for suggestions and recommendations

The Selection Committee

Ideally, your committee should include the musical/artistic director(s) of the organization that will perform the finished piece. Other participants might also include: people from the community; from local government; from allied arts or community organizations; people who make music as amateurs or professionals, as performers, conductors, or composers. When selecting the members of your committee, keep in mind that the participants will develop a stake in the outcome of the project. Who are the people in your community that you would like to cultivate in this way? Who has the

experience to contribute in making such a choice? Who can you depend on to take the job seriously, to work well with the other committee members? Remember always that you'll want a diverse constituency represented, as well as a broad range of expertise.

The committee need not be large. Three people can efficiently and effectively review applications, interview composers, and choose a winner. But if there are many constituencies that need to be represented in the composer selection process, your committee will have to be larger.

When asking people to serve on the committee, you owe it to them to be clear about your expectations: what is the nature of your project? what is the committee's specific task? what is the time commitment involved? who else will serve?

Depending on what is appropriate in your community, you may wish to recruit committee members with an in-person visit, a phone call, a letter of invitation, or some combination of these.

How It Works

If you have a large number of applications, you may distribute them to different committee members, for them to make a "first pass" at reviewing them. (If you proceed in this way, make sure that all reviewers are applying a common set of standards. Agree in advance: are you giving each application a number grade? from 1 to 10? 1 to 100? a letter grade?) Each committee member will be an initial reviewer who will then share their evaluations when the full committee meets to consider all the applications.

Most important of all are your grading criteria. In our experience, here are the things to bear in mind as you review the applications and interview finalists.

- what is my response to the composer's music? like/neutral/dislike?
- is the music of high quality?
- based on the composer's prose writing and recommendations, would I want to work with this person?
- can this composer produce a legible score and parts on time?
- can this composer create a work of quality within the time allowed?
- can this composer write to fit our performers' technical level and make them sound good?
- how much do we want the completed work to challenge our performers and audiences, and how much do we want it to fit their expectations? given where we are on this continuum, how well can this composer fit our needs?
- given the context of the performance of the commissioned work, what kind of music will be most successful? how well can this composer be sensitive to that performance context?
- what kind of experience does this person have in working with communities like ours? with ensembles like ours?
- how well can this composer work with community groups in making the residency portion of the program a success?
- how well will this composer be able to communicate effectively and consistently with all our project participants--administrative, artistic, community?
- how well will this composer be able to work with musicians of different skill levels?
- how well will this composer be able to work with people of different ages and backgrounds?
- will this composer be willing/able to take the time to get to know us, what is unique about our community, what is special and worth celebrating about our project?

- will this composer be proactive or reactive? which will work best with our project leaders?
- will this composer have enough time in her/his calendar to fulfill our expectations, and to be available to us during the course of the residency?
- is this composer flexible enough to be able to revise works in response to the needs/abilities of our conductor and performers?

Here's what all these questions boil down to: is this composer someone we'll feel good about working with, and will she/he create a piece of music that we'll be proud to have our name on?

If there has been an initial review of all the application materials, your committee can meet as a group to discuss their impressions of each applicant. Alternatively, the committee can meet as a whole to listen to tapes and review application materials. In either case, the weeding-out needs to take place. If you're using a number scoring system, you may be able to determine a specific numerical level that distinguishes your group of finalists (applications with, say, a score of above 8.0 out of 10). You may find that the applications fall into clearly defined groups: those that don't seem like a good fit for your community, those that are truly outstanding, and those that fall in the middle somewhere between these two poles.

To make the process move along smoothly, you'll need to eliminate the bulk of the applicants, and focus your attention on the ones identified as finalists. This group should be between three and six individuals. All finalists should be interviewed by the entire selection committee, either in person or via phone. It may also be practical to have the applicants respond to written questions. If you choose this alternative, be clear with applicants regarding the date by which you expect them to reply.

After you have finished the composer interviews, the committee will need to complete its task by making its final selection. It's always a good idea to have a first and second choice, in case the first choice is unable to fulfill the terms of your commission.

Once the composer has accepted your commission, you will need to notify all applicants of your decision. This can be done via letter or telephone. You may wish to include reactions to the composer's application from the selection committee.

Now What?

As soon as possible, you will need to begin working with the composer you have chosen to develop a specific plan for your project:

- What is the fee to be paid to the composer? What is included in the fee (one or more of the following): the composition, residency activities, a camera-ready score and set of parts, travel costs? (See *Designing Your Project* for more about composer fees.)
- What are the performing forces?
- What is the expected duration of the completed work?
- What is the anticipated date of the premiere and what will be the venue?
- What activities will be included in the residency, and when will the composer be in residence?
- When will the finished score be delivered? (This point is crucial: be sure to allow sufficient rehearsal time for your performers to feel comfortable with the music. Preparing a new work will take longer than preparing a work that the performers already know.)

Once you and your composer have worked out this plan, you should enter into a contractual agreement. In addition to the matters listed above, contracts with composers need to take into account some specific issues, such as copyright, performance licensing, and recording agreements. A sample contract appears at the end of this Toolkit.

Further information on commissioning contracts is available from:

- [American Composers Forum](#)
- [American Society of Composers, Authors and Publishers \(ASCAP\)](#)
- [Broadcast Music Inc. \(BMI\)](#)
- [Meet The Composer, Inc.](#)

You may also contact local performing groups for ideas about the language a commissioning agreement might contain.

“Perhaps all music, even the newest, is not so much something discovered as something that re-emerges from where it lay buried in the memory inaudible as a melody cut in a disc of flesh. A composer lets me hear a song that has always been shut up silent within me.”

Jean Genet, Prisoner of Love, Part 1, 1986

“Music...began with man, primitive man, trying to duplicate Nature’s sounds — winds, birds, animals, water, the crescendo of fire — after which great systems of learning were set up, only to discover that music is limitless.”

Duke Ellington, Music is My Mistress, 1973.

The Residency

Commissioning projects that include a residency period have a much greater positive impact than projects in which the music is simply delivered to the performers. The time the composer spends in the community getting to know the people and the place, working with schools and civic groups, creates a process that results in community ownership of your project.

Based on our experience, we strongly recommend that a residency period be included with any commission. A residency may vary in length: Meet-The-Composer’s *Rural Residency* program extends for three years. American Composers Forum’s *Continental Harmony* project includes four weeks of residency spread over a year. Naturally, the length of the residency will affect the composer’s fee, so residency plans should take into account community resources. But even a relatively short residency period will provide great benefits to both community and composer.

During your composer's initial visit, s/he will be taking the first steps to learn about your community, what makes your people and location special, and what your community wishes to celebrate through the commission. From this first visit to the end of the residency period, it is your responsibility to make sure that your composer’s needs are being met while they are in residence. Your responsibility in this part of the project is both organizational and financial.

To get the greatest value from the composer’s time in your community, we recommend that the residency be spread out over the duration of the entire project, from the time you select the composer through the premiere of the commissioned work. A typical schedule for a short residency like *Continental Harmony* might include several days to get acquainted, a few days or a week of residency activities near the midpoint, and a week or so leading up to and including the premiere.

Logistics

The first aspect of a residency that needs to be determined is **where the composer will stay**. When seeking a location, bear in mind: will this be a convenient and comfortable place for the composer? for the host? If it’s in someone’s home, how will it work to have a houseguest? If it’s in a hotel or other commercial location, what will it feel like for the composer who will be there for several days? How will the cost of these accommodations be borne, as a donation on the part of the home-owner? an in-kind donation by a hotel? your organization paying the bill?

Once housing is arranged, you’ll need to consider **how the composer will obtain meals**. If the composer will be staying in someone’s home, is the host expected to prepare all the composer’s meals? or is the composer expected to cook for him/herself? If the composer will be staying in a

hotel, will the hotel also provide meals? or will meals need to be arranged at other locations around your community? Would it be easier to provide the composer with a per diem, so that they can purchase meals at their own convenience? or would you rather have the composer submit receipts for reimbursement?

Finally, you'll need to consider **how the composer will get from place to place** in your community. If you're in a small town, with all locations in a concentrated area, walking from place to place should work. If you're in a city, the composer may need to be driven or use public transit to travel between locations. Depending on the composer you choose, they may have driven their own car to your community. If so, you'll need to consider where the composer's car will be parked overnight, and at residency sites. And no matter what means of transportation the composer uses, you'll need to provide the composer with a clearly marked map of your community, unless you arrange for community members to drive the composer from place to place.

Perhaps the most sensible way to plan these logistics is to put yourself in the composer's shoes. What would it be like for me to spend a week in a community? How will I be able to fulfill my obligations to the host organization and enjoy my time in the community? While there's no right or wrong way to handle these logistics, they will need to be agreed upon by you and the composer prior to the first visit. Explore with the composer what will feel comfortable for both parties.

In addition to structured residency activities (see **Programming**, below), it is essential that the composer have some time to **get acquainted with your community and its people** in an informal way. This might include:

- getting together with senior citizens or other groups of community residents
- meeting with local writers or artists
- "hanging out" at places where local residents do--the post office, the lake, the community center, the general store
- attending community events
- doing research at the local library, historical society, or community newspaper

The depth of your composer's connection with your community will be reflected in the quality of the residency activities and the commissioned work. By allowing time for and encouraging the kinds of interactions listed above, you will help foster a more meaningful and rich relationship between your composer and the people of your community.

Programming

The composer's residency in your community will serve a two-fold purpose: to educate the composer about your community, and to educate people in your community about the composer. As you plan activities for the composer, please keep this interrelationship at the forefront. A successful residency will result in the creation of a piece of music that the community will feel connected to, and will open the doors to the creation of future partnerships with artists, both from within the community and from beyond its borders.

Among the activities that may be planned are:

- educational workshops at schools, colleges, places of worship, and community centers
- master classes with people interested in learning composition
- lecture/demonstrations for civic and professional groups
- open rehearsals with performing ensembles
- professional development sessions with composers, conductors, and performers

At the location of each residency activity, you'll need to be sure there is an **on-site coordinator**, preferably an employee of or a volunteer from the location. As the on-site expert, this person will be responsible for making sure that all the logistical arrangements for the composer's visit have been taken care of. Your help in facilitating this will be essential to the success of the activity. (For a complete list of logistical needs, please see the *Residency Check-List* below.)

Once all the residency activities have been determined, you'll need to provide the composer with an **itinerary** that lists the date, time, and location of each activity. It would also be a good idea to provide each of the residency sites with a copy of this itinerary, just to be sure that everybody involved knows who will be where, when.

At the conclusion of each residency activity, you'll need to devote some time to **evaluating the program**. Your candid and thoughtful responses about the program will help you to learn from your experiences so as to create even more meaningful, useful and effective programs in the future.

“Any great work of art...revives and re-adapts time and space, and the measure of its success is the extent to which it makes you an inhabitant of that world—the extent to which it invites you in and lets you breathe its strange, special air.”

Leonard Bernstein, “What Makes Opera Grand,” in Vogue Magazine, December, 1958.

The Premiere

The composer has created a stunning piece of music. The performers have been rehearsing for months. The whole community is abuzz with anticipation for the first performance of the new work. Because you may already have plenty of experience in presenting concerts, this will focus on what makes presenting a premiere special.

In Advance

While planning for the premiere is going to look pretty much like planning for any concert, it will be unique because it will entail the public presentation of a new work of art for the very first time. As you work through the process, bear in mind: what is it going to be like for a member of the audience to hear something brand new? what will it be like for the composer? for the performers? Each of these constituencies is essential to the process of making new music come alive.

To make the experience the best it can be for everyone, make an effort to put yourself in their shoes.

For an **audience** member, think about:

the performance site itself

how well will I be able to hear the music?

how well will I be able to hear announcements from the stage?

how will it feel to sit for two hours in these seats?

the music

how will I learn enough about the new work to make hearing it for the first time a truly engaging experience?

I know about the premiere, but what about the rest of the concert?

For a **performer**:

will I have sufficient rehearsal time to feel ready to perform?

where do I need to be when?

what do I need to wear?

For the **composer**:

where do I need to be when?

how will I participate in the performance?

how will I be acknowledged at the end of the work?

While the composer and the performers are already invested in the work, it will take an audience (people to hear the tree falling in the forest!) to make the music real. As such, a major part of your job will be to **get people to the concert**. In addition to the usual ways--newspaper, radio and TV announcements, calendar listings, posters, etc.--think about some creative ways to engage people in your community. Your composer may be one of the best ways to reach out to folks. In the weeks leading up to the premiere, can your composer speak to civic and professional organizations in your town? be present at civic events prior to the premiere? do workshops with students and teachers? Whenever the composer is presented to a group in your community, make sure that the date, time, and location of the premiere are mentioned. Can you make up small cards that can be handed out at these events? Remember also that people will attend the concert if they have a stake in the outcome. What are some creative ways you can build ownership in the concert?

In addition to reserving the use of a space for the performance, you'll need to make sure that you have **sufficient staff**--paid or volunteer--to be sure that everything runs smoothly on the day of the concert. Will you need ushers? ticket sales people and ticket-takers? people to help backstage? a clean-up crew? It will be worthwhile to assess your staffing needs several months prior to the premiere. This may dovetail with the question in the previous paragraph: there's no better way to build participation in the concert than to have people working at the event!

Every performing group has different needs with regard to **the stage set-up** for their concerts. Orchestras need chairs, music stands, and, occasionally, stand lights. Choirs need risers on which the singers stand. Conductors need a podium, music stand, and stand lights. You'll need to obtain a concise list of these items from your performing group, well in advance of the concert. In many cases, the performing group may own all these items. But will they be responsible for setting them up on stage, or are they expecting you to do so?

The special issues of presenting an **outdoor concert** may be an issue for you. Is the performing group used to playing/singing outdoors? How well will the music sound in the performance space? Will amplification be needed? What about lighting? Does the site have access to electrical power? If the weather turns bad, has an alternate location been secured? At what time will the decision be made to move indoors? Who makes the call?

To document your work you will want to **record the performance**. Depending on what services are available in your community, this recording may be anything from the most sophisticated microphone set-up with a Digital Audio Tape recorder, to a simple audio cassette or video tape recording. As part of the logistical considerations for the concert, you'll need to determine from the person doing the recording what their needs are: access to power outlets, location to hang microphones, a table on which to place recording equipment. Next, you'll need to be sure that the placement of this equipment will not be intrusive for the performers, the conductor, or the audience.

An alternative to recording the performance is to schedule a **recording session**. This will usually result in a better recording, especially if the performance took place outdoors. A recording session, however, entails additional time and money. You need to think about potential uses of such a recording: Will it be broadcast? Will it be published on a compact disc or will an excerpt be mounted on a Web site? Will it be used for fund-raising or other organizational needs? If future uses require a high quality recording, a recording session is well worth the expense.

In any case, the composer should be provided with a copy of any recording for his/her study purposes.

At the Concert

Many organizations invite the audience to attend a **pre-concert talk**. This can provide the composer, the conductor, or people from the sponsoring organization with the opportunity to describe the process which led to the premiere, and to answer audience members' questions. The pre-concert talk can happen at the concert site itself, or in some other space nearby. Before you choose to do something like this, you'll need to determine if this will work for your premiere, and if it is something that will add to listeners' appreciation of the music.

As excited as you may be about presenting your commissioned work on a concert, it's important to be sensitive to how much music an audience can take in. Generally, two hours is the outside limit for the **length of a concert**. This needs to include an intermission for people to stretch their legs and visit with their neighbors. Ideally, the first half of the concert should be slightly longer than the second half.

Where should the premiere fall within the concert? To a great extent, this will depend on the nature of the composition itself and the other pieces on the program. But by and large, **the best points for a premiere** are at the beginning and ending of each half. Remember, however, that the music director of the performing group needs to have the final say about this.

To make things run as smoothly as possible during the concert, some care and attention will need to be paid to how the performers (and the composer, if she/he will address the audience or be formally recognized after the performance of the composition) will **get on stage and off**, and how the performers will be placed on stage. It may be worthwhile to have a brief staging run through as part of the last rehearsal prior to the performance. The last thing you want is for the performance to be delayed or lengthened because these logistics haven't been rehearsed. Every minute used to move people or equipment around on stage is a minute during which the audience is just sitting there, waiting for the music to start.

Recognizing the Participants

In many ways, the premiere should be the culmination of your work with the composer. As such, you may want to have a **reception** tied in with the concert to honor the composer, the performers, and other people who have contributed to the composer's residency and commission. This may include government officials, representatives from allied arts organizations, and financial supporters of your organization. A successful reception need not be extravagant. The basic ingredients are: an opportunity for some public recognition for the composer and other individuals, and a few simple food and drink selections.

A reception after the concert is when musicians will feel most comfortable. But talk with your composer, performers, and other honorees to get a better idea of what will work for them.

“In the beginning was the beat, and the beat was the rhythm of God, and the rhythm of God became the harmony of humanity, and where there is harmony there is peace.”

Clarence Grover, “Spirituality: An African View,” in Essence Magazine, December, 1987

Residency Activity Check-list

Each visit of the composer with a group in your community will require different arrangements. This check-list is meant to provide information for the composer and the on-site coordinator in planning and carrying out the activity. We recommend that both parts be filled in with copies given to the composer and residency site contact with a copy kept in the host group's files.

Information for the composer:

Residency Site:

Address (street, building, where to meet):

Contact person:

Telephone numbers:

Date, Time:

Directions to the site:

What kind and length of presentation is requested?

For which group(s)? Who will be the participants? If a school group, what age, what kind of class, how many? If a civic group, who are the members?

In what kind of room will the presentation take place?

Information for the site of the residency activity:

Composer's Name:

Composer's home address and phone number:

Composer's local address and phone number:

Date s/he is arriving in the community:

Equipment needed:

_____ supplies (manuscript paper, pencils, art materials?)

_____ keyboard or piano

_____ other musical instruments (list):

_____ materials to make instruments (list):

_____ blackboard

_____ overhead projector

_____ audio equipment (CD, cassette, other)

_____ computer

_____ compositional software

_____ TV and VCR

_____ other projection equipment (slides, computer projector, other)

SAMPLE LETTER OF AGREEMENT

Opening paragraph: defines the parties to the agreement and the purpose of the project. End with:
This agreement supersedes any previously dated agreement between these parties.

I. Parties

This Agreement is made this _____ day of _____, (year), between and
among (name of first party)(Sponsor), and (name of second party) (Composer).

II. Project Administration

A. During and at the completion of the Residency Period, Sponsor agrees to:

1. provide its professional services as administrator of the this program,
2. facilitate and coordinate the exchange of information among all participants in this program,
3. meet periodically in person and by telephone with Composer to plan, evaluate, and consider improvements to the program,
4. plan and carry out publicity for this program,
5. cultivate regular and consistent contact with local and regional constituencies,
6. maintain a documentary record (e.g., photos, recordings, videos, programs, posters, news releases) of the program,
7. oversee and carry out the premiere performance of the Composition.

B. During and at the completion of the Residency Period, Composer agrees to:

1. cooperate with Sponsor to actively promote and advertise this program,
2. as of the effective date of this agreement, grant to Sponsor the right to use Composer's name, likeness, audio and audiovisual appearances, and biography in connection with any promotion, advertising, and documentation related to this program, and in any audio or audiovisual program on Composer's Residency Period and/or this program, made by or under the authority of the Sponsor, in which the composer may appear,
3. furnish Sponsor with a photograph suitable for scanning, and a complete biography within 30 days of Composer's signing of this Agreement,
4. provide Sponsor with timely reports (every two months? Quarterly?) on the status of the Composition and residency activities (see section V. below), beginning (date), and continuing for the duration of the Residency Period,
5. submit a final written report and evaluation to Sponsor upon completion of the Residency Period.

III. Financial Obligations

A. Sponsor makes the following Grant to Composer:

1. The sum total of (dollar amount), together with any travel reimbursement under III.A.3. below, represents the entire payment obligation of Sponsor for the commission and residency. Sponsor will pay Composer the total sum in installments of:

- 1/3rd upon execution of this Agreement
 - 1/3rd upon delivery of the completed score of the Composition (per IV.B. below) to the Sponsor in a form satisfactory to Sponsor
 - 1/3rd after the premiere of the Composition and upon receipt of Composer's final report and evaluation, as set forth in II. B. 5. above.
2. Sponsor will reimburse Composer up to (dollar amount) for preparation of full score and parts.
 3. Sponsor will reimburse Composer for travel to the host community, up to a total of (dollar amount) upon receipt of documented expenses.

B. By signing this Agreement, Composer agrees:

1. to be responsible for all taxes pertaining to these payments,
2. that s/he is receiving benefits from Sponsor by this Grant, that s/he is bound by the terms of this Agreement, and that all rights under Section II.B.2. above are hereby granted.

C. If for any reason the Composer does not fulfill all the terms of this Agreement (see VIII. E and F. below), the Composer's sole liability to Sponsor shall be the refund of the fees paid, and upon such refund, neither party shall be under any further obligation to the other party.

IV. Composition

- A. In cooperation with the musical/artistic director of Sponsor, Composer agrees to compose a musical work (Composition) as specified in Attachment A. Composition shall be approximately ___ to ___ minutes in duration. Composer agrees that the Composition will be written for the instrumentation/scoring as set forth in Attachment A.
- B. Composer will deliver one clearly legible, performance-ready copy of the completed score of the Composition, and one clearly legible, performance-ready copy of each instrumental part, if applicable, extracted from this score to Sponsor on or before (date--at least 90 days prior to premiere). (See Attachment A for specifications regarding score and parts.) The preceding copy of the score and parts of the Composition shall remain the possession of the Sponsor for its sole and exclusive use, and shall not be given, loaned, sold, or rented to any other party without the express written consent of the Composer. Composer shall keep and retain ownership of the original manuscript copy of the score.
- C. At its own expense, Sponsor will make photocopies or other reproductions of score and parts as reasonably needed for performance use. Composer hereby grants permission for such photocopying or other reproductions via Attachment B, which shall be signed by Composer upon execution of this Agreement.
- D. Sponsor and Composer agree that the credit on the title page of all published and unpublished versions of the full score, in all publicity materials and programs, liner notes to recordings, radio, television and Internet broadcasts, presentations of the Composition in premiere performance and all subsequent performances, shall indicate that said Composition has been commissioned by Sponsor.

This credit shall read:

"Commissioned by (sponsor) and premiered by (information about premiere: performers, conductors, location, occasion) with support from (funders and other supporters of program)."

- E. Composer agrees to assist in preparing the above described Composition for performance, to be on hand for consultation during rehearsals, and to give presentations about the Composition as part of the residency (see V. A. below).
- F. Composer represents and warrants that, except for any text owned by third parties and used by Composer after obtaining permission from such owner, the Composition is Composer's original work which does not infringe upon any existing copyright or any rights of any third party, and that Composer's execution of this Agreement and the rights conveyed herein shall not interfere with, contradict, or contravene any agreement that Composer has entered into with any third party.
- G. Should the completed Composition include text, the text is to be mutually agreed upon by the Composer and Sponsor. If the text is under copyright by any third party, it is the responsibility of the Composer to secure any permissions necessary for its use, and to pay for the cost of obtaining such permission. Such permissions shall be of sufficient scope to cover all grants of rights in the Composition made by Composer in this Agreement.
- H. With the exception of the specific provisions set forth in this Agreement, all parties agree that the copyright of the Composition together with all rights not specifically granted to the Sponsor herein are and remain the property of the Composer, and further that the Composition is subject to a performing rights license with American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music, Inc. (BMI), or other performing rights organization. All parties pledge to take appropriate steps to protect of the Composer's copyright in connection with their uses of the Composition.

V. Residency

- A. Composer and Sponsor agree to carry out a residency plan in the host community of up to (duration in weeks, months), not necessarily continuous. The residency will be designed in such a way as to ensure that the Composer will become a recognizable member of the host community. The Residency Period begins upon the signing of this Agreement and concludes upon the premiere of the Composition. A copy of the residency plan is Attachment C.
- B. All costs for the residency, including meals, accommodations, and local transportation, shall be borne by the Sponsor. Composer travel to and from the host community will be subsidized by Sponsor, pursuant to III. A. 3. above.

VI. Performances

- A. The premiere of the Composition will take place on (date), at (location). Composer agrees to be in attendance. Additional performance dates of the Composition as part of this program are as follows:

- B. Sponsor agrees to make an audio and/or video recording of the Composition, and to provide Composer a copy of and right to use said recording. Said recording shall be made with the highest quality technical means locally available to the Sponsor. Sponsor shall make reasonable efforts to obtain all necessary rights and permissions from contributors to such recordings to permit all uses agreed to by Sponsor and Composer. Sponsor shall inform Composer of any permissions it does not obtain.
- C. All costs associated with these performances shall be borne by Sponsor. Such costs may include but are not limited to: copying scores and parts, local publicity, venue rental, performers' fees, programs, performance license fees, administrative overhead, and recording. Sponsor may recover these costs through revenues that include but are not limited to: ticket sales, advertising, sale of goods and services, and contributions.

VII. Performance, Recording, and Broadcast Rights

- A. Composer grants to Sponsor the exclusive right to perform the Composition publicly without limitation or liability for additional payments of any kind for a period ending (duration) from the date of the premiere performance. Composer further grants to Sponsor a continuing, non-exclusive right to perform the Composition publicly without limitation or liability for additional payments of any kind for an additional (duration) after the first anniversary of the premiere. This paragraph does not confer any performance, broadcast, publishing, recording, or other rights in the Composition not specifically named, nor shall it be construed in contradiction with any previous agreements Composer may hold with a performing rights society or publisher. Composer's performing rights society retains the right to license performances, as applicable. Composer and/or publisher retain rights to licensing income derived from performing rights societies and to rental fees for use of performance materials.
- B. Sponsor will make requisite payments to Composer's performing rights society (ASCAP or BMI or other) to license its performances of the Composition, including the premiere.
- C. In the event Sponsor elects to record the Composition for release on a commercial recording, a separate agreement between Sponsor and Composer is required. For such a recording, mechanical rights will be payable to the Composer at the standard compulsory license rate in effect at the time the recording is issued.
- D. Provided that the Composer's right to receive the appropriate broadcast royalties as set forth by ASCAP/BMI/other is protected, Sponsor shall have the right to permit radio, television, and Internet broadcasts of performances, as specified in VI.A. above, of the Composition.

VIII. Limitations, Enforcement, and Jurisdiction

- A. This Agreement, including all attachments, constitutes the entire agreement among the above named parties. No waiver, change, or modification in this Agreement is valid or binding unless agreed to in writing and signed by all parties.
- B. Each party warrants that it has the right to enter into this Agreement and to grant all the rights it has granted through it.

- C. The Composer is not an employee of Sponsor and the Composition is not a “work for hire.”
- D. Each party agrees to indemnify and hold harmless the other party from all claims, damages, costs, liabilities, losses and expenses, including counsel fees, that it may suffer as a result of such party’s breach of warranty.
- E. No party will be liable for failure to perform as required by this Agreement in the event that such failure is caused by or due to illness or physical disability, acts or regulations of public authorities, labor difficulties, civil tumult, strike, epidemic, interruption or delay of transportation service, or any other cause beyond the party’s control.
- F. If either Composer or Sponsor is unable to fulfill the terms of this Agreement, and if, after reasonable effort, a resolution between the parties can not be reached, then either party shall have the right to terminate this Agreement. In such a case, each party will hold the other harmless for the termination of the Agreement, and neither party will be liable to the other for any unfulfilled obligations as described herein.
- G. If this Agreement is terminated, Sponsor will reimburse Composer for travel expenses incurred prior to the termination, as per III. A. 3. above and Composer will refund fees paid, as per III. C. above.
- H. This Agreement is governed by and shall be construed under the laws of the State of (your state). Any disputes relative to this Agreement shall be settled according to the laws of the State of (your state).

IX. Signatures:

(Sponsoring Organization) by _____ Federal Tax ID #: _____
 _____ Date: _____
 (name), (title)

_____ Date: _____
 (name), Composer

Composer’s Social Security Number: _____

Composer’s mailing address: _____ Composer’s telephone number: _____

 _____ Composer’s e-mail address: _____

ATTACHMENT A

SCORE/PARTS SPECIFICATIONS

- A. The Composition will be written for the following instrumentation/scoring:

- B. All scores and parts must be clearly legible. Computer-printed scores are preferred.
- C. Submitted full scores and instrumental parts must be provided “camera ready:” suitable for reproduction in portrait format, 3/4” margin on all sides. *To assure the receipt of useable performance materials, a sample of the score and parts must be reviewed and approved by the Site’s musical/artistic director(s) prior to final submission of the Composition.*
- D. All scores and parts must be performance ready, and must include tempo markings and dynamic markings.
- E. Vocal music scores must have text that is correctly aligned with associated pitches. If the composition is for a *cappella* choir, a piano reduction of the vocal parts must be included in the full score. A separate text page, with translation if applicable, must be included.
- F. The credit as listed in Section IV. D. above must appear on the title page.
- G. Copyright notification must appear on the bottom of the first page of the score.

Composer’s initials _____

Sponsor, by _____

ATTACHMENT B

PERMISSION TO DUPLICATE

I hereby grant permission to (Sponsor) to make photocopies or other reproductions of the score of my original musical work.

(Sponsor) is permitted to make as many said copies as are deemed necessary for its use in rehearsal and performance, but not for sale or publication. This permission is granted by me as sole owner of the copyright of this musical work.

(name) (Composer)

(Date)

ATTACHMENT C

RESIDENCY PLAN

Composer and Sponsor agree on the following plan for residency activities, to be held at dates, times, and locations to be mutually agreed upon by Composer and Sponsor.

Composer will participate in (number) periods of residency in and near the Sponsor's community. These events will commence on or after (date), and will conclude with the premiere of the Composition, (date).

Residency events may include but are not limited to the following: workshops, lectures, presentations, question and answer sessions, seminars, and rehearsals.

Composer will be present for at least (number) but not more than (number) rehearsals preceding the premiere performance of the Composition, including the dress rehearsal. Composer will be available as needed to consult with the artistic director, either in person or via telephone.

Composer's initials _____

Sponsor, by _____