

# Three foolproof methods to publish (and sell) your sheet music

Guide to the attention of (future)  
classic and pop-rock composers-songwriters



Become a composer-songwriter  
Use technology to achieve your goal  
Find your future listeners

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# The paths to become a composer-songwriter

## Training: multiple possibilities

There exist various means to become a composer-songwriter in the musical field. Besides traditional training courses such as those given in music conservatories, many opportunities are offered today to everyone claiming to master the musical language of learning said language including music theory, so that the person can express individual emotions, ideas, vision of music and share them with others.

Online courses abound and user guides of several of computer music programs also provide comprehensive methods which, with the desire to invest some time, help to acquire music composition knowledge and also to develop personal abilities to write music in the most personal way.

There are many different theoretical approaches to music composition. Each one of them tries to represent music with specific rules of logic that one may then apply to create or arrange his/her own music. The composer-songwriter will consider them as substitutes for being able to simply think personal ideas into music as pure creative inspiration and just write it down so it can be played. Unless he/she is already able to do that, music theories will be very helpful. They may even contribute to help him/her become able to think ideas directly into music.

One could think about music as if it was a multi dimensional object. To fully know music, one will need to explore and master each one of its dimensions and to understand and be able to create each particular aspect of music.

A music theory explains and exposes one or more music dimension. By learning its basic logic and by application of its principles, the composer-songwriter will acquire practical knowledge to manipulate and create music. By combining the knowledge from many different theories, he/she will more and more feel the real nature of music and it will stimulate and increase his/her musical inspiration. But this will happen only if he/she firmly keep in mind that those theories are only there to present one approach of music, not music itself.

The theories are there to give results, not to be learned by rote as themselves to pass an examination. One could indeed spend several years learning the various music theories as an intellectual activity, be successful in passing examinations and never compose any music at all. So, while the composer-songwriter learns various composition techniques, he/she will also compose music from personal ideas, even if they still seem clumsy at the beginning.

The most fundamental music theory starts from the physical sciences, from acoustics and mathematics. It tries to describe and delimit the sound waves and their properties, as they are used in music to communicate impressions, emotions and ideas. Most Western music is based upon the selection of a set of sound frequencies constructed with simple mathematical formulas. They form the notes, tonalities and scales used in most classical and modern music styles. They also form the basic structure on which chords can be built.

Right above this acoustic theory of music, there is the music notation theory, as explained in most music courses. It creates and explains how to represent music on paper, so as to be able to communicate it, to manipulate it, store it and publish it in a visible form. It explains how to represent the duration and pitches of notes, the relationship between various instruments playing together as well as the various conventions used to write a music score. It furnishes a music representation that is then used to build higher level theories.

Based upon the above theories, there is the harmony theory. It is the science of building and assembling chords from single notes, so as to make a "harmonious" global result. A chord appears whenever more than one instrument plays together (or when several notes are played together on an instrument that may generate many simultaneous notes, such as a piano).

Harmony has various approaches. Classical harmony give many rules and exercises to compose for a choir of 4 voices, with very strict rules. Jazz harmony will put more attention on the richness of chords and how to sequence them and organize them into chord progressions that you can use while playing or while searching chords to fit a melody.

Counterpoint is the science of how melodies can be created and combined. Of course, when several melodies combine, you automatically have chords. And when one creates and sequences chords, melodies are automatically formed by the chords. But if harmony takes the viewpoint of chords, counterpoint will take the viewpoint of melodies. The two theories are complementary.

Instrumentation and orchestration explain the characteristics of the various instruments found in an orchestra, their pitch specification, the specificities of each one and also how to combine them harmoniously and for various composition purposes.

Then, there are several composition approaches, each one specific to an author or to a style, with many points in common and various interesting specificities. One could probably develop as many theories as there are composers. Learning and practicing some of them give a lot of ideas to compose music.

As in any other activity, the Internet becomes more and more the standard way to publish and communicate music theories and their development. So the search engine can be used to type the following keywords and find the various music theories:

- acoustics and music
- music notation theory
- music harmony course
- music counterpoint
- Instrumentation orchestration
- music composition theory

or any other combination of these words. The result will take the shape of a resources' list to learn and practice the different theories. But the main point stays to put them into practice, in one word : to compose music!

Talent, from the perspective of the Anglo-Saxon culture, has always been acquired through learning and, at the same time, has been expressed in a practical way, especially in North America, while Englishmen are very serious about tradition (except of course in contemporary music) and history. In both countries, it is evident that more people today have the opportunity of being initiated with the musical arts and produce music pieces. At different times of the existence and by combining faster theory learning and practice.

What is valid in the framework of music theory acquisition is also true for instrumental practice: places became numerous where teachers can be found and forms of practice are varied. Although the traditional route which engage young students stays very popular and more easily opens doors to great music publishers (particularly due to the possibility of active networking while studying), it is not anymore the only way to learn and to be discovered and enjoyed by a certain number of people as a composer-songwriter, even when it comes to classical music.





## Music rights: legal aspects

Once the composer-songwriter is skilled and began to write music, the question arises of how to publish the resulting sheet music in order to be known while being protected against plagiarism and being paid for public execution of his/her work.

Following the example of a literary production, musical work is protected by copyright because otherwise it may be the object of plagiarism without the author being able to claim anything.

Internationally, since 1886, the Berne Convention protects composers-songwriters. Since 1996, this Convention is managed and updated in the framework of the World Intellectual Property Organization (a United Nations subsection). The work of that organization, which is basically to track and punish plagiarism, has become more difficult at a time when works are mostly paperless and can be copied virtually with unlimited access. And the upload venues are more likely than ever.

Due to that situation, the composer-songwriter music who wants to be protected must quickly sign a contract with an organization that has the authority to handle music rights.

Let us mention these organizations for United States, Canada, United-Kingdom and Australia.

### United States

' Our rules for music licensing are complex and daunting even for those familiar with the terrain. To begin with, our licensing structures must address two different species of copyrightthe sound recording and the musical workresiding in a single product. Each of these separate copyrights, in turn, itself represents several different exclusive rights that may be separately licensed, including the rights of reproduction, distribution, public performance, as well as the right to synchronize works with visual content.'

(extract of 'Copyright of the Music Marketplace', U.S. Copyright Office , February 2015)

The music marketplace appears at first sight like a square and its points are : the composer, the performance rights organisations (or 'PROs'), the music publishers and the businesses/associations which perform music. It should not be so complicated. Here is the general process.

1. The composer-songwriter finds a music publisher who will print and/or record his/her music or self-publish his/her work. We will develop that point soon.

2. The composer-songwriter chooses to join a PRO. Main ones are :

- The American Society of Composers, Authors and Publishers or ASCAP (<http://www.ascap.com>), which organizes an annual meeting, helps in matter of career development and deals with insurances. Members pay a fee. It is located in New-York.

- Broadcast Music, Inc or BMI (<http://www.bmi.com>) The same principles, website in english and Spanish plus a special section for classical composers-songwriters. BMI is free for composers-songwriters (publishers pay a fee). It is an international organisation (Nashville, New-York, Los Angeles, Atlanta, Miami and also London)

- The Society of European Stage Authors and Composers or SESAC (<http://www.sesac.com>) is the smallest of these three and is 'invite-only'. It is located in Nashville.

We will also notice the National Music Publishers Association or NMPA, an advocate for the music publishing industry, useful for composers-songwriters who want to be their own publishers (<http://www.nmpa.org/home/index.asp>)

3. The PRO monitors the businesses/associations which perform the composer-songwriter music.

Now the issues are :

1. The fact that it is not every composer-songwriter who can directly pretend to be published by a (well) known music publisher. However the composer-songwriter

2. Some complicated laws that PROs, music publishers and businesses/associations must follow to interact. So, even if performance rights must be paid by everyone (even during educational events), it is not always the case and at the contrary, it happens that businesses/associations which pay the rights are not allowed to broadcast music which is not in the public domain. Even specialists have issues to resolve these legal points.

PROs collect royalties on behalf of the composer-songwriter for his/her published works. They also license works to businesses but these usually have to go to PROs to obtain them. And they do now always go. So, maybe the first comment about that is that a composer-songwriter will only join a PRO if his/her work will be generating royalties (through radio or concerts for example) because he/she will have to pay a member fee to receive them.

When a composer-songwriter register sheet music with a PRO, he/she is giving them permission to collect. Then the publisher, whether that it is the composer-sonwriter of a publishing company, exploits the work so that it will generate incomes (by contacting radios or businesses for example). The licensing fees and royalties generated from that public relation and advertising work is communicated to the PRO, which takes a commission and then passes the rest on to the publisher.

Of course, a composer-songwriter does not need to join a PRO to get royalties, it becomes useful when there is a lot of performance places to collect them. In that case, the composer-songwriter can get access to a supporting network to control copyright information, including at the international level (overseas).



PROs only administers performance royalties. For any other royalties, for example those that the composer expect through the sale of the work in mechanicals ways (CDs or streaming), the composer-songwriter will need to register with an appropriate society like Harry Fox Agency or HFA (<http://www.harryfox.com>). And also in that case the situation is so complicated that a specific type of agency can be useful to the emerging artist.

## Canada

The main performance rights organizations are :

The SOCAN or Society of Canadian Authors, Composers and Publishers of Music (<http://www.socan.ca>). It manages the copyright and as Ascap in the United States, it collects performance rights for composers. It organizes meetings and training sessions for its various members and publishes a quarterly magazine for them. It is associated to the Office of Copyright (Section of the Office of Intellectual Property of Canada).

CMRRA or Canadian Musical Reproduction Rights Agency (<http://www.cmrra.ca>) is an important agency representing a vast number of publishers and copyright owners in the country. At first sight it looks more interesting for composers-songwriters who are their own publishers.

We will notice that MROC or Musicians Rights Organizations of the Canada (<http://musiciansrights.ca>) is dedicated to protect performers rights. So it could be useful for composers-songwriters who perform themselves their music to read their information.

## United-Kingdom

PRS for music (<http://www.prsformusic.com>) is the main performance rights organizations, both for composers-songwriters and publishers. It is not necessary to have a signed contract with a publishing house to be a member.



- Members pay a fee. PRS for music is located in London and it is associated to a fund (the PRS foundation/ Members Fund).
- The British Academy of Composers and Songwriters or BASCA (<http://www.basca.org.uk>) is a service provider for legal services, tax helpline, sample contracts, professional development seminars and publications. It is open to every member of PRS for music.
- The Music Publishers Association or MPA (<http://www.mpaonline.org.uk>) is useful for composers-songwriters who want to be their own publishers.
- PPL UK (<http://www.ppluk.com>) is another performance rights organization who also takes the interests of performers into account, so it can be useful for musicians who perform their own music pieces themselves.
- The British Copyright Council or BCC (<http://www.britishcopyright.org>) is an 'umbrella' organisation bringing together organisations which represent those who create, or hold rights in literary, dramatic and artistic works and those who perform such works.

## Australia

- Music Rights Australia (<http://www.musicrights.com.au>) is the Australian lobbying and performance right organisation working to protect composers-songwriters and music publishers. It invites the public to fight against piracy.
- Apra Amcos (<http://www.apraamcos.com.au>) is the Australasian Mechanical Copyright Owners' Society and it is directly linked to Music Rights Australia.

## Music publishing in practice : the 3 methods

Let us assume that the composer-songwriter has decided that he would contact a performance rights organization... or not to help him/her to perceive legal revenues linked to his/her work. But first it's time to conquer the audience. Basically, three situations can occur :

- The author establishes contacts with a (well) known music publisher and the publisher, in a first time, helps to create a high-quality sheet music book. In a second time, the publisher will distribute these books through a network of music libraries (and sometimes music instrument stores)
- The author prints and distributes his/her own music book (online or in-store) and eventually, in a second time, may consider creating a publishing house to contact music librairies in a systematic way
- The author publishes online scores (on sharing websites and social media)

A priori, one might assume that, financially speaking, the first solution would be the most profitable one while option 3 would be the less profitable. It all depends on the final goal of the composer.

If the number of sheet music created is not important yet because his/her is not mature at the moment, the third solution might be the best one to begin to be known and invited by concert organizers. Therefore, the songwriter can search for :

- Video-sharing sites for public musical performance records (Youtube or Wat.tv for example) and sheet music websites (like Petrucci Music Library - <http://www.imslp.org>). These ones are ideal if the composer-songwriter does not claim for copyrights, but it will not suit to everyone
- Hosting blogs platforms (WordPress, Blogger, etc.) on which it is possible to publish excerpts of audio files and sheet music if the composer-songwriter wants to sell them, providing contact information, talking about his/her work, ...



- Social networks (LinkedIn, Twitter, Facebook, Google Plus are really enough), avoiding the pitfalls of paid advertising unless the composer-songwriter has substantial budgets.
- The personal website, which can be created cheaply or even freely in some cases (Weebly then appears as a good choice).

After that, listeners only have to download (freely or not) that good new music that they maybe will come to listen in concert later, when the composer-songwriters will create an event (with websites like Eventbrite or by contacting an events organizer - which is generally not free).

If the talents of the composer-songwriter and a minimum of security to ensure future production (either a big job) justify a higher revenue generation, he/she can adopt the solution 2 and request the generation of an ISBN or International Standard Book Number to publish a complete folio. The information for each country can be obtained through this website: <https://www.isbn-international.org/> (at the end of the process, one can even get a bar code associated with the ISBN).



On the practical side, the composer-songwriter will contact a local printer or an online editor (then <http://www.lulu.com> is quite deemed to both create and sell books). Ultimately, in this case, the composer-songwriter, if he/she gets some recognition, might consider starting his own publishing house.

Solution 1 is the one that will select those whose path led them to attend seasoned composers, music publishers and event organizers for quite a while. These people often claiming to an international dissemination through a reputed structure, it is natural that they contact professional editors. But it does not exclude that all types of composers-songwriters will pretend to be published by an existing editor.

Here are some (long) lists of music publishers :

- in the United States (hundreds) : <http://www.mpa.org/directory-of-music-publishers/>
- in Canada (34): <http://www.cimamusic.ca/membership/cima-member-directory/#action=Category&value=1&cid=828&did=1&listingType=A>
- in the United-Kingdom (260) : <http://www.mpaonline.org.uk/directory>
- in Australia (around 60) : <http://www.ampal.com.au/members/>

## Technology as publishing resource for the composer

### Music software, effective assistance to musical creation

We just discovered the three main ways to publish and sell sheet music. In all cases, the use of computer assisted music becomes more and more an asset to increase productivity and chances of selling. If the composer-songwriter contacts a performance rights organization, the organization will prefer to register a handwritten version of the sheet music.

The first structuring phase of the musical work too may be done by hand, in parallel with an instrumental practice, as its target is to throw first bridges between specific emotions and universal musical forms. Thus, when considering writing a literary text, the author will throw ideas abruptly on the paper, maybe in the shape of a diagram and will connect these ideas in a very way on the paper, sometimes several times, impatient to make appear a first frame. It's the same with music, the paper allows more free associations and a quick return to the instrument if necessary.

However, it is a fact that music software are created for the musicians to their advantage. These programs treat computer data so that users can perform tasks more effectively, here in music. They must be effective, fast, unique, stylish and want to be. They want to help musicians to get the result that they want.

Composers-songwriters have excellent reasons to use both music paper and software to create their sheet music, each way has its advantages and disadvantages. Some studies (Mackay and Letondal) explain that composers-songwriters are not satisfied yet with the connections between their work on paper and the results generated by the best music software after encoding, but it is certain that software developers are really creative and want to meet their requirements.

Furthermore, composers-songwriters need music software to present their music more easily. A few artists can claim to be published by an established music publisher, many others are going to self-publish and the software will deserve their target. Thanks to the computer, they will be seen by both potential publishers and listeners.

More and more music songwriters use software to develop their musical creativity, for example in the context chords research, exploration of new sounds, transcription or melody creation...



## To express the self musically through the computer

The process of musical composition suppose to have "something to express," but that is precisely why one decides to become a composer-songwriter. A table, a car or a computer has nothing to express, but as a human being, the composer-songwriter has a lot to communicate.

A fundamental difference between the computer and the human is that the computer has nothing to say. If he speaks, it is only an appearance programmed by humans. This is only a tool. It does not think, does not live and does not express anything that is personal since it has no inherent personality. Mechanically it performs reactions or driven reasoning (induced by human thinking).

So if the computer can dial in appearance, it is enough to recall who programmed it: the human being. And if one day, a great work could be made by an autonomous software, it should not be mistaken and we should applause the author of the software, rather than the computer!

That said, the main issue of the composer-songwriter is : *"But what do I want to express musically ...?"* He/she can take an emotion and express it musically. Whether sadness, joy, 'feeling connected' or 'playing with the children', every situation in life can inspire the composer-songwriter and can be expressed musically.

Of course, the musical language is different from spoken language. It has a wide degree of subjectivity. The feeling of love was expressed by millions of the most varied melodies throughout all ages). Sadness as enthusiasm can be expressed in many ways. One must decide what he/she wants to express, select notes, play, correct,...



It does not mean that no method can be taught. Quite the contrary. But a method is only useful if the composer-songwriter sees it as a method and not as the method. We must not consider the method as a necessary step, but as a possible guide, starting to develop his own method.

The study of counterpoint, harmony, fugue, the reading of essays on composition are sources of knowledge and expertise. By combining practice and study, the composer-songwriter will inevitably progress.

Thus, to compose a melody, he/she will use a specific range, a set of notes forming a first selection. He/she will align them, will listen to them or will play them on a musical keyboard. Then he/she will listen to the various possible combinations and every time that a resulting melody will please him/her, he/she will keep it while removing the others. The beginner who, perhaps, will not feel any inspiration at the beginning, will just put notes randomly from a few selected notes equally arbitrarily. Then he/she will test all combinations in a very systematic way.

An exhausting music method or software guide will help the beginner in this process. But the professional as well as the beginner will make the work, not the method or the software.

### **A company and a music software: Arpege Music and "Pizzicato Professional"**

We would like to bring your attention to music composition and notation software developed by Arpege Music. Arpege is active in the field of music technology for 20 years and currently has more than 13,000 customers. These customers are both professional and amateur composers.

Pizzicato is available in 13 versions found in prestigious publishing houses such as Editions Henry Lemoine (Paris). Music publishers are 'the' publishing specialists in terms of quality and quantity, but they know that a sheet music written with the computer can help a composer-songwriter to be known.

The main product of Arpege Music : "Pizzicato Professional". It includes many tools for intuitive music composition and is able to meet the expectations of the skilled composer-songwriter as well as those of the amateur one. For example by Mr. Philip Thomas, Lead music engraver Oxford University Press, New York Office, 1999-2005, currently working engraver for the finest classical music publishers in U.S. and Europe.

Mister Thomas says : *I have used the Pizzicato program for a number of years now for its extensive composition environment which I find to be incredibly fast and intuitive to work in. My flute quartet The Wissahickon at Dusk, which premiered on Maine Public Radio in the U.S., was created using Pizzicato. I enthusiastically and whole-heartedly recommend this brilliant program.*

Pizzicato Professional is presented here:  
<http://www.arpegemusic.com/pizzicato-professionnel.htm> and the composer who wants to know more can test free version of demonstration, consult the user guide and of course contact Arpege at [info@arpegemusic.com](mailto:info@arpegemusic.com)





# Music consumption: attracting listeners

Emerging artists generally must promote their music at low cost however they want it to be known by a wide audience. For reasons linked to direct selling but not only.

The listener, in fact, is central in the music publishing process. More and more demanding more and more demanding, as he/she can now compare easily numerous pieces of music. Of course the composer-songwriter knowing himself/herself will search for specific types of listeners only on dedicated platforms, somewhere, it is reassuring !



## Music processes (mental, emotional and physiological)

The reason why most people take part in a musical activity, whether the composition, performance or listening is that music is able to arouse in them deep emotions, meaningful (research by Sloboda).

Furthermore, the musical thought offers a more direct access to more direct mental processes as those given by the linguistic discourse because the handling and recall of perception are processes more inherent to music than to language. Playing music requires to discriminate and assimilate a melody, a rhythm, a tempo, an instrumentation, etc. through a series of complex processes (research by Hantz).

A chord and a rhythm have no precise and well defined meanings. Unlike words, they are not symbols representing a physical object or a precise idea. Therefore, they do not transmit a meaning in themselves, but sound impressions that may be felt by the listener. According to his/her life and music experiences, the listener may assign meanings and emotions to a music. The message is here transmitted on the emotional and esthetical level and no more as a symbol representing something very precise.

The musical language hits another sphere of influence than pure signification. A pure signification, as in saying "*Yesterday in the morning I walked in the garden*", is not a communication that could be translated into music so that the listener could clearly understand this message while listening to it. There is no dictionary where one will find "*garden* = C#+F#".

Significations will however be transmitted in the frame of the composer's creative imagination, but they will stay in a certain manner always dependant upon the real life experience of the listener. Love, speed, enthusiasm, big spaces, sorrow, sea, woods,... may all be expressed in music in a thousand different ways. The composer is able to arouse those ideas and impressions in the listener by various means and sound effects.

Each musical construction, as small as it can be, may then be felt, experienced and understood on a conceptual, emotional or esthetical level by the listener.

Conceptual as for instance an ascending scale of notes which will transmit the concept of going up and a descending scale which will transmit the idea of going down, or something that falls. Irregular and scattered notes could transmit the idea of disorder and confusion,...

Emotional as a sequence of slow minor chords, transmitting an atmosphere of grief and graveness. Or an entertaining rhythm which arouses enthusiasm.

Esthetical because a musical structure may simply be beautiful in itself, above any meaning or emotion. It can be admired and fill one with well-being.

Even if the perception of a sound effect is relative to each person, you will notice that numerous musical constructions are experienced in a similar way by numerous persons. By musical construction, I mean : a few notes, a chord, a rhythm, an instrument sound, a sound effect or any combination that can be recognized as such.

The full set of musical constructions and their corresponding effects experienced by a person makes up a *personal music data base*. Each person has one, according to one's own life and music experience in listening to music. As one listens to music, he/she experiences the effects of it.

For instance, if the violin is associated to plenitude, one will experience that while listening to violin music. The data base works in one direction : the musical structure produces the associated effect.

By listening to lots of music, the new musical structures produce new effects that the listener files intuitively in his/her increasing data base. The context of listening, the state of mind and the feeling at that moment, the personal taste are all associated with the effect.

To compose is to use one's own data base in the other direction : the composer wants to create an effect in the listener, so he/she has to search in his/her own data base what musical structure would be able to create the effect.

By combining the musical structures of a personal data base, by supplementing them with personal creativity, the composer will create a piece of music that is specific and that will express what he/she feels and wants to communicate as a concept, an emotion or an esthetic.

On this basis, everyone can then build some sort of a dictionary with the most largely recognized sound effects and even the novice composer will be able to feed his/her personal music data base.



## Music as a product: listener's behavior

For now, a little number of analysis have been made in the context of research on consumption in order to explore the reasons why people consume music. At a scientific level, objective analysis of the music as a product has been relatively ignored.

However, everyone knows that music is frequently discovered via channels such as the Internet, radio and television before being purchased. And that consumers can buy the latest album from that specific artist or band without even having listened to the content, their behaviour is based on their knowledge of the artist or the band in question, even in classical music.

However, in this case, said consumers have expectations based on these previous experiences and other music recommendations given by other auditors, through search engines or platforms for listening to music.

What are the characteristics of consumers and music features that interact and lead consumer to purchase ? What can explain the musical preferences and the corresponding buying behavior ? Researchers (for example Hirschman) wrote that listening to music as entertainment, allows more easily support the unpleasant situations of daily life. A second factor, the "role play", could be associated with music videos and allow individuals to project themselves into the role of a particular character. Third, the purchase of products would help the listener to develop imagination and to "increase reality."



Finally, it should be recalled, the listener is often looking for something new, even in specific (older) music niches (and artists know it, that is why there are several young artists today who write songs 'sounding as new wave', for example). If the musician, either a composer or performer, is aware that all listeners desire for novelty and research, he/she will become more confident in his/her ability to reach new listeners who may become new customers.

The means that the composer will chose to meet his/her listeners will depend of course on the type of music that he/she writes. Is it film music, advertising music, original songs, classic, modern music ?

Let us take the case of film music and more largely the advertising or accompaniment music. The practical applications are numerous. There are many different levels of success : from the local radio to Hollywood. The success will depend on musical competence but also on the way in which music will be spread. Let us take two extreme examples.

The first case would be a person who by practice and inspiration would reach the level of music quality asked for success movies. But this person is not able to make his/her music known. And the adventure stops there. Result: its potential success will never be effective.

The second case would be a person not too much endowed, but who finally manages to compose. His/her music is at a lower level. But the person is very dynamic and expansive and makes his/her music known by all possible means.

With numerous contacts, he/she obtains various contracts, in small productions or amateur movies, in documentary, in publicity... The success becomes such that the person can finally earn his/her life with music. He/she achieved the goal!

Thus musical talent is not all. It is necessary to make it known.

Music is a very aesthetic mean of communication. It can communicate an emotion, an atmosphere, a concept more effectively than 1000 words. Everybody knows that. Music is used to reinforce any communication whatever it is : contents and topic of a movie or an advertisement, personalization of a product, public image of a company...

Who are the possible customers? Potentially any company or association offering a service to the public. Each one of them could receive a music personalized for its product, a music for its internet site, personalized telephone waiting music, a background music for its store...

The advertising agencies need musics for their publicities, the amateur film clubs and scenario writers need musics for their movies, their documentaries...

It is not enough to offer a service, it is necessary to make it known. It is not because companies do not think themselves of getting a personal music that they would not be interested. By proposing the advantages of such a personal music, they could earn more customers or gratify the existing customers.

The new composer will spend a few hours to read and seek what is already done in the musical production field and what is not done yet (then he/she will be able to innovate!).

In terms of actions, it is necessary to see big. Contacting two prospective customers is one thing. Contacting 1000 persons is better! What is the most successful approach? But also the marketing work must be done gradually.

First the composer must contact some prospective customers, see how they react to his/her music, correct the musical or commercial approach if necessary and then apply a marketing plan on a large scale. It is useless to waste 1000 prospective customers by proposing a music which is not ready yet or poorly presented.



# Conclusion

We examined in details what are the means for the songwriter to realize his/her dream of writing music with honest compensation: training, protection, use of technology, networking.

Now, let us remember that musical practice is contained in three words: creation, play and listen. Playing and listening allow the interpreters to increase the number of musical pieces included in their repertoire and both amateur and professional composers will try to play and listen too so that they will increase the number of references that they will use to produce new musical creations.

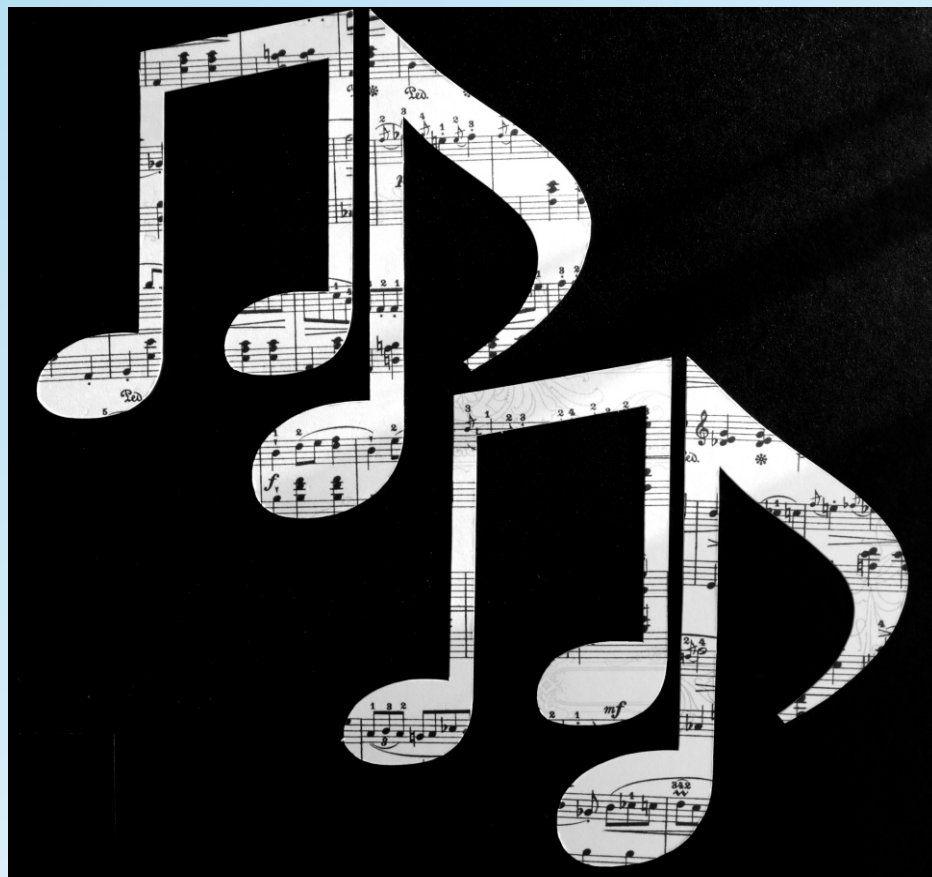
The computer music, we talked, did not create this reality that the musicians who work more each day to understand the music inevitably progressing. Nevertheless, it can help to strengthen both the perpetual memory of the performing musicians the ability of songwriters to create new works.

Finally, the composer will often be required to produce himself/herself the composed music in a physical and/or digital form. We wanted to talk about getting an ISBN, which is an open door to independence for composers who want to publish their sheet music themselves.

The resources mentioned in this white paper for the procedures and resources are listed on the next page.

If this was not the case yet, every person who feels called to create music is now better informed about the procedures and can start immediately to fulfill their aspirations.

Musically,  
Arpege Music Team  
[info@arpegemusic.com](mailto:info@arpegemusic.com)



# References and Contacts

## Performance rights organisations (PROs)

### United States

- The American Society of Composers, Authors and Publishers or ASCAP (<http://www.ascap.com>)
- Broadcast Music, Inc or BMI (<http://www.bmi.com>)
- The Society of European Stage Authors and Composers or SESAC (<http://www.sesac.com>) In Nashville.
- The National Music Publishers Association or NMPA (<http://www.nmpa.org/home/index.asp>)

(+ Mechanical royalties : Harry Fox Agency or HFA <http://www.harryfox.com>)

### Canada

- The SOCAN or Society of Canadian Authors, Composers and Publishers of Music (<http://www.socan.ca>)
- CMRRA or Canadian Musical Reproduction Rights Agency (<http://www.cmrra.ca>)
- MROC or Musicians Rights Organizations of the Canada (<http://musiciansrights.ca>)

### United-Kingdom

- PRS for music (<http://www.prsformusic.com>) It is associated to a fund (the PRS Members Fund).
- The British Academy of Composers and Songwriters or BASCA (<http://www.basca.org.uk>)
- The Music Publishers Association or MPA (<http://www.mpaonline.org.uk>)
- PPL UK (<http://www.ppluk.com>)
- The British Copyright Council or BCC (<http://www.britishcopyright.org>)

### Australia

- Music Rights Australia (<http://www.musicrights.com.au>)
- Apra Amcos (<http://www.apraamcos.com.au>)

## Music publishers

- United States (hundreds) : <http://www.mpa.org/directory-of-music-publishers/>
- Canada (34): <http://www.cimamusic.ca/membership/cima-member-directory/#action=Category&value=1&cid=828&did=1&listingType=A>
- United-Kingdom (260) : <http://www.mpaonline.org.uk/directory>
- Australia (around 60) : <http://www.ampal.com.au/members/>

## Music software

Pizzicato, Harmony and Counterpoint (developed by Arpege Music) <http://www.arpeggemusic.com>

## Getting an ISBN

ISBN International: <https://www.isbn-international.org/>





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