

Guidelines for Practice in Music Hire for Youth Orchestras

Issued jointly by:



These guidelines are designed as a contribution towards an efficient service by publishers to the youth orchestral movement, an understanding of music hire practice by youth orchestra administrators and members, and good communication between all concerned with hiring musical material.

Guidelines to be noted by Publishers

- 1.** Publishers should be aware of the unique and specific requirements of Youth Orchestras (defined, for the purposes of these Guidelines, as all UK based school, music service and university/conservatoire run amateur orchestras, national youth orchestras and independent youth orchestras).
- 2.** Material should be of a suitable standard for rehearsal and performance according to ABO/MPA Production Standards (see last page). It should be kept in as good repair as possible, especially in relation to over-marking of parts.
- 3.** Publishers should make available on request details of hiring tariffs as the basis for negotiating reasonable rates for the particular circumstances of a hiring, according to the various discounts and music hire standard practice elements operated by individual publishers.

Note: with regard to foreign catalogues that they may represent, UK publishers cannot guarantee acceptance of these Guidelines by their overseas principals. UK publishers will, however, undertake to issue copies of these Guidelines to their principals and to encourage them to follow these practices.

Guidelines to be noted by Youth Orchestras

- 1.** Orchestras should make players aware of the costs and expenses borne by the publisher in producing material, and by the orchestra administrators in hiring it, to encourage a more responsible attitude to music provided.
 - a) Copies must not be folded for keeping in instrument cases.
 - b) ALL markings made by the hirer must be in erasable pencil only, NOT in coloured pencil, pen or highlighter. Cuts must be clearly but unobtrusively noted. These strictures apply to both scores and parts.
 - c) ALL markings made by the hirer should be removed before return to the publisher, who may charge for the failure to do so. Charges may be made for defaced/lost copies.
- 2.** Orchestras should keep publishers advised of material that does not meet the recommended standards, in order to assist publishers in the correction, repair or replacement as necessary.
- 3.** Material must be returned promptly according to the terms specified by the publisher. Late return of hire materials usually incurs substantial penalty fees, and may inconvenience other orchestras.

Guidelines to be noted by Youth Orchestras (continued)

4. Written (including email) orders using publishers' own order forms or online ordering systems should be submitted as early as possible and no later than 6 weeks before the material is needed. Please contact the publisher before submitting your order if you need the materials at shorter notice (a late notice fee may be charged). Longer notice is advisable for works not published in the UK, and for especially large sets of material. This order should contain:

- a) Exact details of hire period, including notes of holidays etc, which temporarily interrupt rehearsal schedules. Subsequent negotiations may involve creative solutions to these situations.
- b) Exact and full details of performance dates and venues, including those during overseas tours. Orchestras should report honestly additional performances, retrospectively if necessary.
- c) Full details of string numbers, numbers of windsets, numbers of full scores and any additional materials required (eg study scores, vocal scores, chorus parts).
- d) Name and address of organisation responsible for the payment of hire fees.
- e) Delivery address (street address, not a PO Box number), phone number and email address.
- f) You may be required to pay hire fees in advance by many publishers; therefore you may also be required to supply credit/debit card or similar payment information.

5. Publishers may provide requested excerpts of single orchestral parts in PDF form, watermarked to denote their usage to be for audition only, and there may be a charge to cover administration and/or scanning costs. Publishers will not provide full sets of parts to Youth Orchestras for the purpose of selecting or photocopying excerpts.

6. No recordings/broadcasts or other recorded media use (including dissemination in any form via the internet) by any party using hire material may be made without prior consent/advice from the publisher.

7. No hire material can be transferred from one orchestra to another without the publisher's prior agreement.

8. It is an infringement of copyright to reproduce music by photocopying or any other means without the permission of the copyright owner. The **MPA Code of Fair Practice** does however grant special dispensation to orchestras, allowing one of each string part of a work to be photocopied for the purpose of preserving bowings and other markings and also permitting limited photocopying in order to facilitate page turns.

9. Even when performed "in concert" (ie with no element of dramatic presentation¹) **Grand Right² works (eg complete operas, musicals, dance theatre works or extracts thereof) are not necessarily covered by a PRS for Music licence.** Similarly, dramatic presentations of concert works are also not covered under any PRS for Music licence. In such cases, **a performing fee is payable directly to the publisher**, in addition to hire charges. For further clarification, please contact the publisher concerned.

¹Any theatrical production, concert or event that portrays one or more narratives is regarded as a dramatic presentation. This can be done through using one or more of the following:

- Dramatic Action • Costume • Scenic accessories • Scripted narrative, monologue and dialogue or other dramatic effects

Examples include performances of musicals, compilation shows, plays, operas and dance theatre*. A concert with scripted narrative, monologue or dialogue could also be construed as a dramatic presentation in some instances by virtue of the story being narrated.

*Dance theatre: a choreographic work having a story, plot or abstract idea, devised or used for the purpose of interpretation by dancing and/or miming, but does not substantially comprise country or folk dancing, tap dancing or precision dance sequences.

²The right in a work originally written for a dramatic presentation, or the right in a work being used within a dramatic presentation.

ABO/MPA Production Standards

Presentation of Parts: pages to be securely bound (unless otherwise required by composer). Where bound, binding should allow parts to lie flat on music stands. Comb, wire and spiral binding, whilst acceptable for scores, should ideally be avoided for parts. For stability and clarity, paper should be matt and of minimum weight 90 g/m². There should be no show-through of music from the reverse side. Covers, where used, should be the same size as the music pages; plastic covers should be avoided.

Paper and Image Size: The recommended page dimensions are 250mm x 353mm (ISO B4). However, attention should be given to the height of the page as it appears on the stand; therefore a maximum height of 330mm is recommended. Parts larger than ISO B4 are inconvenient and unwieldy, and their use should be avoided. Publishers should avoid presenting a cramped image on the page and should particularly avoid reducing image size when new parts are reproduced from older publications. [cf. British Standards Institution, publication BS 45754 section 5.2].

“The size of a page should normally be not more than 350mm x 270mm and not less than 297mm x 210mm (A4). Although A4 paper size, specified in BS 4000, can be used satisfactorily for music that has been specially prepared for it, music that has been prepared for a larger size of paper should not be reduced to A4 if the reduced copy would fail to comply with the recommendation of this standard.”

Identification of Parts: parts should be clearly identified on the front cover with the composer's name, title of work and the instrument (indicating doublings where necessary and for percussion parts listing the instruments required). For works titled in other alphabets (eg. Cyrillic) the title should also be given in English to aid identification.

PLEASE NOTE: UK publishers acting as agents for publishing houses based overseas have no say or control over the format of the materials.

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