



Alfred Music Submission Guidelines

For Piano

General Submission Guidelines

- We welcome contributions from anyone and never discriminate on the basis of race, color, national origin, age, or sex.
- Submissions are to be original material or arrangements in the public domain. Arrangements of copyrighted material will not be reviewed.
- While we produce some music for higher levels, most of our publications are intended for educational use, typically Pre-K–12, focusing on early-elementary to late-intermediate levels. Appropriate pedagogy should be considered.
- Alfred Music is to be the only publisher in current review of the manuscript.
- Please allow eight weeks for a response.

Tips for Writing Educational Piano Music for Supplemental Collections

- Music should generally sound more challenging than it is to play and include clear patterns that fit nicely in the hands. Equal attention must be given to how the music sounds, feels, and looks on the page.
- Supplemental piano repertoire should be slightly more substantial than method book pieces and consist of imaginative works ideal for student performances such as recitals, festivals, and competitions.
- Careful consideration should be given to the musical form at each level—typically ABA, AABA, AABB, and other simple forms—to facilitate learning and memorization. Intros and codas may also be used to expand basic forms.
- Educational pieces are usually short in duration, especially at the early levels. Early elementary pieces typically range from 18–32 measures, while the elementary level and up can range from 24–70 measures. More expansive forms like rhapsodies can sometimes extend beyond this range at higher levels.
- Adhering to Alfred's piano leveling guidelines is crucial to creating consistency across the entire catalog. See the leveling outline below for detailed information for each level.
- If in doubt, consult similar Alfred collections at each level.

For more information, enjoy these articles from the Alfred Music Blog:

[Compose Yourself: Thoughts on Getting Started as a Composer](#)

[A Letter from the Editor: Getting Ready to Submit a Piece for Publication](#)

Guide for Supplemental Piano Leveling

EARLY ELEMENTARY

- The hands stay in one five-finger position—usually C position, G position, or middle C position.
- There are few or no accidentals.
- Simple rhythms are used—quarter notes, half notes, dotted half notes, whole notes.
- Eighth notes are not used.
- Simple meters are used— $\frac{4}{4}$ and $\frac{3}{4}$.
- Reading range spans Low G to Treble D.
- Key signatures are not used.

ELEMENTARY

- The hands may move slightly out of fixed hand positions or have changes using different five-finger patterns (e.g., moving from C position to G position).
- There may be basic accidentals—sharps, flats, naturals (no double-sharps or double-flats).
- Eighth notes may be used.
- Simple meters are used— $\frac{4}{4}$, $\frac{3}{4}$, and $\frac{2}{4}$.
- The reading range is the same as early elementary.
- Some key signatures may be used—usually only G major.
- Very basic pedaling—“Press damper pedal and hold to end” or very long pedaling (drawn in) with few or no pedal changes. Many students at this level cannot reach the pedals easily or at all.

LATE ELEMENTARY

- The hands change hand positions frequently.
- The hands cover a greater range than five-finger positions through the use of scales. (Finger 2 can cross over finger 1.)
- Simple meters are used.
- Rhythms may include dotted quarter notes and eighth notes.
- The reading range is extended to the entire grand staff.
- Simple pedaling—long pedal marks or pedaling that lifts during rests; simplest examples of syncopated pedaling.

EARLY INTERMEDIATE

- Early intermediate pieces are easier than standard classical repertoire, such as the Kuhlau Sonatinas.
- Compound meter may be used— $\frac{6}{8}$.
- There are few or no 16th notes.
- Ledger lines above and below the grand staff are possible.
- More key signatures are introduced—F and D major.
- Syncopated pedaling is used more frequently, although pedal changes occur regularly/predictably.

INTERMEDIATE

- Intermediate pieces are approximately the same difficulty as the Kuhlau Sonatinas.
- 16th notes may be common, as well as dotted rhythms (dotted 8th–16th rhythms).
- Key signatures may contain more sharps and flats—major sharp keys through B, B \flat major.
- Chord inversions and arpeggios are used.
- More than one voice in each hand is possible.
- Ornaments may be used.
- Pedaling becomes more complex; more instances of coordinating the pedal with hand independence.

LATE INTERMEDIATE

- Late intermediate pieces are as difficult as the middle section of “Für Elise.”
- Diminished and augmented chords may be used.
- 32nd notes may be used.
- Dotted 16th notes may be used.
- Key signatures may contain more flats—major flat keys through G \flat major.
- Pedaling becomes more complex as rhythms and hand coordination become more complex.