

CONCERT BAND 2023 SUBMISSION GUIDELINES

January 2023

Compiled by Cody Myre, Chief Editor



OVERVIEW

The purpose of this packet is to provide a clear and concise point of reference for composers to review our requirements for all Concert Band and Flex Band submissions. Note that the guidelines given here are requirements for submission and publication, and adherence to them will serve to expedite the editing and publication process and to provide the best experience possible for you, the composer, and all of our amazing performing ensembles.

SUBMISSION GUIDELINES

- In order to be considered for publication, Concert Band submissions must contain the following materials:
 - A complete .pdf score
 - A recording or MIDI render
- Please do not submit part sets or notation files with your submission
- All material must be the intellectual property of the composer or submitted with sufficient documentation of permission to use copyrighted material.
- **FOR CLASSICS AND ARRANGEMENTS**
 - If the work is an arrangement of a preexisting piece of music which is under copyright, the composer (herein acting as the arranger) must submit proof that they have been granted permission to arrange and distribute the work by the copyright holder
 - It is the responsibility of the composer to secure permission to arrange a musical work, or to certify that the original version of the work is in the public domain or the composer's own intellectual property

THANK YOU

We are honored that you are considering us to publish your next work for band! Our staff is dedicated to providing excellent quality at an accessible price point so that any school can enjoy exceptional music that keeps students and audiences engaged, and we couldn't do that without composers just like you. We look forward to working with you!

Happy Composing,

Cody Myre

Chief Editor



PUBLICATION GUIDELINES

If selected, the composer must submit the following and abide by the guidelines set forth:

- Concert Band works may be submitted in any major music notation file format (.musx, .sib, .dorico, or .xml are preferred)
- The works must adhere as closely as possible to, and not exceed, the instrumentation guidelines given for the grade level that most closely suits the work
- All pieces must be accompanied by a complete .pdf score, an audio recording or electronic rendering, and an information sheet.
 - The information sheet must include the following:
 - Title
 - Duration
 - Year of Composition
 - All movement names, if applicable
 - Original commissioning/dedication info
 - Any additional composition or text credits
 - A full list of parts
 - This must include a full list of percussion required for each percussion part
 - If necessary, any permission statements needed for copyrighted material
 - While not required, a program note or other background information is often helpful in illuminating the composer's intent and the narrative of the work

Strict adherence to each of these guidelines will ensure that your piece/arrangement is delivered in a timely manner exactly as you intend. We strive to provide an excellent experience for composers and ensembles alike, and it is vital that all materials are available at the time of contract acceptance for editing expediency. Any pieces that do not adhere to these guidelines will not be considered for publication until these requirements are met.



BEGINNER

Grade 0.5

for ensembles in the first year of instruction

DURATION	2 Minutes or less
KEY SIGNATURES	2 flats, although C Minor may be utilized in limited circumstances
TIME SIGNATURES	From most to least common: 4/4, 2/4, 3/4
TEMPO	Andante (74) to Moderato (120) No tempo changes
RHYTHM	No sixteenths throughout the ensemble Mostly whole, half, quarter, and sparse eighths Dotted half notes may be used in 3/4 Eighths must be used in pairs, with no syncopation
DYNAMICS	P and F
AVOID	Key changes Exposed Solos Multiple horn / double reed parts
CONSIDERATIONS	Bands that play this level of music must be engaged, but not overwhelmed. All basses (Bass clarinet, baritone sax, trombone, tuba) are in unison or doubled at the octave Use only the first 6 notes of the B-flat major scale Ensure that everyone has a musically active, but also appropriate, part. Keep movement stepwise where possible. Articulation is welcome, but use sparingly where appropriate. Slurs and staccatos are most common.

Suggested Instrumentation

Flute

Oboe (opt. Flute 2)

Clarinet in B-flat

Bassoon

Alto Sax

Tenor Sax

Baritone Sax

Trumpet in B-flat

Horn in F

Trombone

Euphonium (T.C. and B.C. offered)

Tuba

Timpani

Percussion

EASY

Grade 1 to Grade 1.5

for beginner to intermediate middle school ensembles

DURATION	3 Minutes or less
KEY SIGNATURES	Up to 3 flats, although limited usage of extra accidentals (D-flat, F-sharp) is appropriate
TIME SIGNATURES	4/4, 2/4, 3/4
TEMPO	Andante (74) to Allegro Moderato (132) No tempo changes
RHYTHM	No sixteenths in the winds Simple eighth note syncopations are acceptable
DYNAMICS	P to F
AVOID	Frequent key changes Double reed solos Multiple horn / double reed parts
CONSIDERATIONS	Oboe, bassoon, and horn are optional Divisi in any part should be avoided All basses (Bass clarinet, baritone sax, trombone, tuba) are in unison or doubled at the octave

Suggested Instrumentation

Flute

Oboe (opt. Flute 2)

Clarinet in B-flat 1

Clarinet in B-flat 2

Bass Clarinet

Bassoon

Alto Sax

Tenor Sax

Baritone Sax

Trumpet in B-flat 1

Trumpet in B-flat 2

Horn in F

Trombone

Euphonium (T.C. and B.C. offered)

Tuba

Timpani

Percussion

MEDIUM EASY

Grade 2 to Grade 2.5

for intermediate to advanced middle school ensembles

DURATION	5 Minutes or less
KEY SIGNATURES	Up to 4 flats, utilizing any note of the chromatic scale
TIME SIGNATURES	Add 6/8 and Cut Time
TEMPO	Andante (60) to Moderato (144) Add Ritardando and Accelerando
RHYTHM	Introduce dotted rhythms Light sixteenth usage in winds Triplets are accepted, but caution is advised
DYNAMICS	P to FF
AVOID	Extended range Difficult double reed solos
CONSIDERATIONS	Cross cues should be used between parts at vital moments, particularly for important sections in the oboe, bassoon, and horn Basses may begin to play more independently, but note that oftentimes weaker players are placed on bass parts

Suggested Instrumentation

Flute 1

Flute 2

Oboe

Clarinet in B-flat 1

Clarinet in B-flat 2

Bass Clarinet

Bassoon

Alto Sax

Tenor Sax

Baritone Sax

Trumpet in B-flat 1

Trumpet in B-flat 2

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium (T.C. and B.C. offered)

Tuba

Timpani

Percussion

MEDIUM

Grade 3 to Grade 3.5

for advanced middle school to high school ensembles

DURATION	7 Minutes or less Some multi-movement works considered
KEY SIGNATURES	1 Sharp to 5 Flats
TIME SIGNATURES	All common simple and compound meters may be used Occasional meter changes are acceptable
TEMPO	Adagio (60) to Presto (160)
RHYTHM	Light sixteenth syncopation in winds Triplets are appropriate All duple and triple note values are allowed
DYNAMICS	PP to FF
AVOID	Frequent key changes Extensive usage of mixed meter
CONSIDERATIONS	If necessary, include cross cues between parts at vital moments *Common doublings, such as Piccolo and Bass Trombone, may be introduced sparingly. These parts must be extensively cross-cued

Suggested Instrumentation

Piccolo*	Trumpet in B-flat 1
Flute 1	Trumpet in B-flat 2
Flute 2	Trumpet in B-flat 3
Oboe	Horn in F 1
Clarinet in B-flat 1	Horn in F 2
Clarinet in B-flat 2	[Horn in F 3]
Clarinet in B-flat 3	[Horn in F 4]
Bass Clarinet	Trombone 1
Bassoon	Trombone 2
Alto Sax 1	Bass Trombone*
Alto Sax 2	Euphonium (T.C. and B.C. offered)
Tenor Sax	Tuba
Baritone Sax	
	[Piano]
	Timpani
	Percussion

Note that extra consideration must be given to limit the difficulty levels of the 3rd and 4th horn parts, as well as a piano part if one is included.

MEDIUM ADVANCED

Grade 4 to Grade 4.5

for intermediate to advanced high school ensembles

DURATION	9 Minutes or less Multi-movement works accepted
KEY SIGNATURES	1 Sharp to 6 Flats
TIME SIGNATURES	Mixed meters are acceptable Meter changes may be used in moderation
TEMPO	Largo (52) to Vivace (180)
RHYTHM	Avoid very complex sixteenth syncopation Somewhat more complex tuplet subdivisions (5:4, 9:8, etc.) may be used sparingly
DYNAMICS	Any
AVOID	Overly-frequent mixed meter changes
CONSIDERATIONS	Mixed meter may be used in abundance, but the composer should be cautious about very frequent mixed meter changes Doublings may be utilized, but important parts should still be cross-cued

Suggested Instrumentation

Piccolo	Trumpet in B-flat 1
Flute 1	Trumpet in B-flat 2
Flute 2	Trumpet in B-flat 3
Oboe	Horn in F 1
Clarinet in B-flat 1	Horn in F 2
Clarinet in B-flat 2	Horn in F 3
Clarinet in B-flat 3	Horn in F 4
Bass Clarinet	Trombone 1
Bassoon 1	Trombone 2
Bassoon 2	Bass Trombone
Alto Sax 1 OR Soprano Sax	Euphonium (T.C. and B.C. offered)
Alto Sax 2	Tuba
Tenor Sax	
Baritone Sax	Contrabass
	Piano OR Celeste**
	Harp
	Timpani
	Percussion

**Celeste is optional and must be playable by piano 8va

ADVANCED

Grade 5 and Above

for ensembles with advanced capabilities

DURATION	15+ Minutes or less Multi-movement works accepted
KEY SIGNATURES	Any
TIME SIGNATURES	Any
TEMPO	Larghissimo (44) to Prestissimo (220)
RHYTHM	Any
DYNAMICS	Any
CONSIDERATIONS	The difficulty at the advanced level may vary wildly from work to work. Where necessary, be conscious of the distinction between a grade 5 work for advanced high school and a work intended for a collegiate or professional ensemble.

Suggested Instrumentation

Piccolo	Trumpet in B-flat 1
Flute 1	Trumpet in B-flat 2
Flute 2	Trumpet in B-flat 3
Oboe 1	Horn in F 1
Oboe 2 OR English Horn	Horn in F 2
Clarinet in B-flat 1	Horn in F 3
Clarinet in B-flat 2	Horn in F 4
Clarinet in B-flat 3	Trombone 1
Alto Clarinet	Trombone 2
Bass Clarinet	Bass Trombone
Bassoon 1	Euphonium (T.C. and B.C. offered)
Bassoon 2	Tuba
Contrabassoon	
Alto Sax 1 OR Soprano Sax	Contrabass
Alto Sax 2	Piano OR Celeste
Tenor Sax	Harp
Baritone Sax	
	Timpani
	Percussion