

# MARCHING BAND SUBMISSION GUIDELINES

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Compiled and Edited 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 marching band submissions. Note that the guidelines given here are requirements for submission and publication, and strict 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, Marching Band and Indoor Show submissions must contain the following materials:
  - A complete .pdf score
  - A recording or render in .wav or .mp3 format
  - If the show contains arrangements of prewritten music, a .pdf list of repertoire used within the show. If the show contains copyrighted material, the copyright holder should be listed as well
- Any battery arrangement submitted for publication must be the composer's own arrangement and not the property of a separate percussion arranger
  - The arranging staff at TUX is more than happy to arrange percussion for, or in conjunction with, the composer of the show if no battery arrangement is present
  - This includes front ensemble, though the composer should be clear with intent and offer guidance and arrangement suggestions where necessary, particularly for mallet percussion
- All material must be the property of the composer or used with sufficient documented permission

## THANK YOU

We are honored that you are considering us to publish your next marching band or indoor show! 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 and your shows and can't wait to hear from you!

Happy composing,

Cody Myre

Chief Editor

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# PUBLICATION GUIDELINES

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

- Marching band shows may be submitted in any major music notation file format (.musx, .sib, .dorico, or .xml are preferred)
- The shows must adhere as closely as possible to the TUX marching band instrumentation guidelines given on the following page
- All shows must be accompanied by a complete .pdf score, an audio recording, all necessary voice over and other prerecorded electronic assets, and an information sheet.
  - Separate wind and percussion score PDFs are acceptable and are even encouraged when the instrumentation is extensive
  - Separate wind and percussion notation files are not acceptable. If separate wind and percussion scores are submitted, a notation file must still be delivered that contains all instruments in order to eliminate possible timing discrepancies
  - The information sheet must include the following:
    - Title
    - Duration
    - Year
    - All movement names
      - List repertoire for each movement that contains arrangements of prewritten material
    - Original commissioning/dedication info
    - Any additional composition credits, including percussion arrangers, if applicable
    - A full instrumentation list
      - This includes a full percussion list – all mallets, auxiliary percussion, drumline, as well as all sticks/mallets required
      - This also includes solo parts (How many soloists, and for what instruments)\*
    - If the show contains voice over or other electronic accompaniment:
      - A full text transcription of any spoken word
      - A list of sounds/patches used by any synthesizers
      - If necessary, any necessary copyright statements for copyrighted VO material
  - Please be aware that, in many states, prerecorded narration and music are not allowed by the state's extracurricular governing organization, and many schools may opt to omit these

Strict adherence to each of these guidelines will ensure that your show 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 shows that do not adhere to these guidelines will not be considered for publication until these requirements are met.

\* We offer solo parts in C, B-flat, E-flat, and F for ensemble convenience, but solos are still given for the original instruments

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# INSTRUMENTATION GUIDELINES

In general, we strive to make our shows accessible to ensembles of all sizes, though we find it best to err on the side of "too much" to ensure that all students will be engaged with the show. The following chart denotes our ideal instrumentation for each grade level, and all submissions should adhere very closely to these in order to provide a consistent product with minimal time between submission and publication.

	Grade 1 Easy	Grade 2 Medium Easy	Grade 3 Medium	Grade 4 Medium Advanced	Grade 5 Advanced
Woodwinds	Flute Clarinet in B-flat Alto Sax Tenor Sax Baritone Sax	Flute Clarinet in B-flat 1 Clarinet in B-flat 2 Alto Sax Tenor Sax Baritone Sax	Flute 1 Flute 2 Clarinet in B-Flat 1 Clarinet in B-Flat 2 Alto Sax 1 Alto Sax 2 Tenor Sax Baritone Sax	Flute 1 Flute 2 Clarinet in B-Flat 1 Clarinet in B-Flat 2 Clarinet in B-Flat 3 Bass Clarinet Alto Sax 1 Alto Sax 2 Tenor Sax Baritone Sax	Flute 1 Flute 2 Clarinet in B-Flat 1 Clarinet in B-Flat 2 Clarinet in B-Flat 3 Bass Clarinet Alto Sax 1 Alto Sax 2 Tenor Sax Baritone Sax  Additional double reeds may be included if desired for a more soloistic role
Brass	Horn in F Horn in B-Flat* Trumpet in B-flat 1 Trumpet in B-flat 2 Low Brass 1 Low Brass 2 Tuba	Horn in F Horn in B-Flat* Trumpet in B-flat 1 Trumpet in B-flat 2 Low Brass 1 Low Brass 2 Tuba	Horn in F 1 Horn in F 2 Horn in B-Flat 1* Horn in B-Flat 2* Trumpet in B-flat 1 Trumpet in B-flat 2 Low Brass 1 Low Brass 2 Tuba	Horn in F 1 Horn in F 2 Trumpet in B-flat 1 Trumpet in B-flat 2 Trumpet in B-flat 3 Low Brass 1 Low Brass 2 Tuba	Horn in F 1 Horn in F 2 Trumpet in B-flat 1 Trumpet in B-flat 2 Trumpet in B-flat 3 Low Brass 1 Low Brass 2 Low Brass 3 Tuba
Front Ensemble	Up to 5 mallets / auxiliary percussion 1 Synthesizer or Piano	Up to 6 mallets / auxiliary percussion 1 Synthesizer or Piano	Timpani Up to 6 mallets / auxiliary percussion 1 Synthesizer or Piano	Timpani Up to 8 mallets / auxiliary percussion 2 Synthesizers or Pianos	Timpani Up to 10 mallets / auxiliary percussion 2 Synthesizers or Pianos Additional Double reeds or strings if desired
Battery	Snareline Tenorline Bassline (3 or 4 Drums)	Snareline Tenorline Bassline (4 Drums)	Snareline Tenorline Bassline (4 or 5 Drums) Cymbal Line (Opt.)	Snareline Tenorline Bassline (5 Drums) Cymbal Line (Opt.)	Snareline Tenorline Bassline (6 Drums) Cymbal Line (Opt.)

This chart outlines the standard that we strive for in order to present a consistent catalog of shows that directors can count on year after year. As we grow, it is our duty to ensure that our base of performing ensembles can count on our shows to fit their ensemble with minimal adjustment.

\*If no B-flat horn part is provided, one will be adapted from the existing horn in F part by our editing team

# GRADE STANDARDS

The following will detail specific considerations when composing for each grade level, but are not meant to be taken as steadfast rules. Rather, they act as a reference and a starting point for composers who wish to conform their shows to a specific level before submission, as well as a basis for our in-house grading process.

## *Grade 1 - Easy*

- Small and/or young school bands often numbering as low as 10. Bands that play these shows must be engaged, but should not be overwhelmed
- When composing at this level, the individual contribution of each performer is considerably higher, so shows should include plenty of time for each individual to rest, particularly in more active sections
- These shows often rely heavily on synthesizer, bass guitar, or other instruments that can act as a solo foundation, and parts for one or all of these instruments should be included
- Oftentimes not every part is covered, so shows at the Easy difficulty should feature more blocked writing that focuses less on performer independence and more on making quality sound within the ensemble
- Duration: 4:30 - 6:00
- Key: Up to 3 flats
- Tempo: 80 - 156

## *Grade 2 - Medium Easy*

- Small to medium school bands in established programs or with strong fundamentals
- The individual contribution of each performer is still rather high, so endurance is a factor with these ensembles. Allow plenty of recovery time, particularly in more active sections
- These shows rely less on solo foundations, but a part for one of the aforementioned instruments should still be provided to assist in rounding out the ensemble sound
- More parts are often covered at the Medium Easy level, so the composer can more confidently write more independent passages, including section features, though complex counterpoint is still to be avoided
- Duration: 4:30 - 6:30
- Key: 1 sharp to 4 flats
- Tempo: 72 - 160

## *Grade 3 - Medium*

- Medium-level shows open up quite a bit of opportunity for the composer. At this level, extended section features (particularly front ensemble and battery) become more common, and individual contribution is lowered to a point where endurance becomes less of a factor. The composer should still consider longevity, however, and offer plenty of time for visuals and recovery during section features
  - Duration: 5:00 - 7:00
  - Key: 1 sharp to 5 flats
  - Tempo: 66 - 168
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### *Grade 4 - Medium Advanced*

- Large bands looking to challenge their ensembles
- Bands at this level are often part of large or well-established programs and usually feature additional voice over, electronics, or other extra-musical elements. This should be considered when writing, particularly for the front ensemble who is in charge of either cueing or narrating these parts
- Generally, most or all of the provided parts are covered in these shows, and everything from block chords, color tones, and complex counterpoint may be used for effect
- Duration: 5:00 - 7:30
- Key: 2 sharps to 6 flats
- Tempo: 60 - 172

### *Grade 5 - Advanced*

- Highly difficult shows generally composed for specific ensembles
  - In general, we have found that programs willing to purchase a show at this difficulty are often commissioning new titles, so the marketability of stock shows at the advanced level is significantly lower than other options. As such, we generally recommend composing at another difficulty unless specifically commissioned by an ensemble
  - Duration: 5:30 - 8:00
  - Key: Any
  - Tempo: 56 - 180
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