

T.U.X. PEOPLE'S MUSIC

CHORAL SUBMISSION GUIDELINES

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Compiled by Morgan Denney, Choral & String Editor
and Josh Trentadue, Production Editor



We are honored to have you consider T.U.X. People's Music for the publication of your Choral works! Our staff is dedicated to providing excellent quality at an accessible price point so that any school can enjoy exceptionally engaging music. Adherence to the submission guidelines outlined in this document will serve to expedite our review process in a timely fashion.

We require that your submission include the following:

- A complete PDF score
 - Notation files of any kind are not accepted
 - Part sets are not accepted
- A live recording or MIDI render in a suitable audio file format
 - .mid files are not accepted
- Please do not submit notation files with your submission

All material included in your submission (**both music and text**) must be your intellectual property, in the public domain, or submitted with sufficient documentation of permission to use copyrighted material. It is your responsibility to secure permission to use musical content and/or text under copyright, or to certify that the musical content and text used is either your intellectual property or in the public domain. These stipulations also apply if you wish to submit an arrangement.

If your submission is selected for publication, you will receive further communication from our staff about the next steps in this process. Please note that any materials submitted for this review process will **not** be filed away in our records if accepted for publication - you will need to resubmit some of these materials in order to ensure we have the most up-to-date version of your work.

Thank you, and we look forward to reviewing your work!

Happy Composing,

Morgan Denney

Choral & String Editor

Josh Trentadue

Production Editor



DIFFICULTY LEVEL/GRADING GUIDE

The following grading rubric describes technical difficulty levels in choral music as set forth in *Teaching Music Through Performance in Choir - Volume 1* (Abraham et al.). We encourage you to consider the difficulty levels described in these guidelines before submitting and, in particular, whether the work is at an appropriate level for its intended performance setting or target audience. For instance, a choral piece written to be performed during a church service should not exceed Medium difficulty - Easy or Medium Easy may be most ideal, as church choirs often have limited rehearsal time and personnel.

While we are happy to review Choral works of any difficulty level, and we recognize that there may be a wide variety of factors surrounding definitions of technical challenge, we are particularly interested in works which are Easy to Medium in difficulty.

EASY

Level 1

- Short, simple vocal lines with limited, yet comfortable, vocal ranges & manageable tessitura
- Conjunct vocal lines prevail
- Major or minor tonality with little or no chromaticism
- No modulation to other keys or tonalities
- Straightforward rhythms within simple or compound meter

MEDIUM EASY

Level 2

- Phrases & passages of moderately challenging length
 - Slightly disjunctive vocal lines
 - Brief, yet negotiable forays into extreme range
 - Basic dynamic range
 - Major or minor tonality with brief, obvious chromaticism
 - Brief modulations are obvious and move to closely related keys
 - Modal passages
 - Dissonances are approached and resolved by step
 - Short passages of challenging rhythm within simple or compound metric structure
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MEDIUM

Level 3

- Short passages requiring advanced vocal technique
- Some passages of challenging tessitura
- Long phrases requiring good breath control
- Vocal melismas of moderate length
- Wide dynamic range
- Extended crescendos and diminuendos
- Wide range of languages encountered
- Major or minor tonality
- Concrete or implied modulations to different tonalities
- Dissonance approached by leap
- Added note harmonies
- Imitative and non-imitative counterpoint
- Difficult rhythms may occur, but are usually repetitive
- Simply constructed mixed meter

MEDIUM ADVANCED

Level 4

- Long phrases requiring excellent breath control
- Extreme Ranges
- Vocal lines requiring subtlety of shape, dynamics, and expressivity
- Long vocal melismas
- Alternative vocal techniques (i.e., non-Western techniques)
- Refined diction required as stylistic vehicle
- Extended modal passages
- Passages in non-diatonic harmony and/or with frequent chromaticism
- Challenging rhythmic passages may be extended and non-repetitive
- Full compositions in mixed meter

ADVANCED

Level 5

- Vocal maturity required
 - Extreme ranges required
 - Nontonal passages or passages of extreme dissonance
 - Unprepared/unresolved dissonant harmonies
 - Very complex rhythmic/metric structure
 - Repertoire at this level will provide numerous challenges for the experienced choral ensemble
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RANGE GUIDE

Because every singer's voice is unique, it is difficult to provide concrete rules when it comes to vocal ranges. However, general guidelines can be used to craft choral parts that are idiomatic to different voice types. The four standard parts in a mixed high school, college, or adult choir are Soprano, Alto, Tenor, and Bass. Their ranges, as defined in *Contemporary Choral Arranging* (Ostrander, Wilson), are as follows:

The diagram illustrates the vocal ranges for four voice types: Soprano, Alto, Tenor, and Bass. Each range is shown on a five-line staff with a diagonal line indicating the range. To the right of each staff, three qualities are listed:

- Soprano:** bright, lyrical, dark
- Alto:** rich, dark
- Tenor:** bright, lyrical, weak
- Bass:** forceful, full, though, often unfocused

Certain parts of these ranges tend to have different vocal qualities. While any given singer is likely to have every note within their respective range at their disposal, writing extensively at either extreme end will make your piece more challenging and may have undesirable effects on the resulting vocal timbre. The tessitura (or predominant range of a given piece, or passage of music) should not consistently sit at the extreme ends of these ranges for Easy to Medium level pieces. Ranges should also come into consideration when assigning dynamics - high ranges are difficult to sing quietly and often best reserved for climactic moments, while low ranges are unlikely to produce a great deal of volume.

The diagram illustrates the vocal ranges for eight voice types: Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, and Bass 2. Each range is shown on a five-line staff with a diagonal line indicating the range. Open noteheads represent the normal range, and closed noteheads represent extensions.

Some singers may have higher or lower personal ranges than those given above. This accompanying chart from *Choral Arranging* (Ades) uses open noteheads to show the normal ranges for most non-professional groups & closed noteheads to show extensions of these ranges available to "exceptional and professional choruses."

The best way to learn more about the nuances of range & strengths of each choral voice part is experience. Attending and/or participating in choral rehearsals, whether by observation or as a member of the ensemble, is a great way to learn more about composing for choir!

Works Cited

- Abraham, Frank, et al. *Teaching Music through Performance in Choir - Volume 1*. GIA Publications, 2005.
- Ades, Hawley. *Choral Arranging*. Shawnee Press, 1983.
- Ostrander, Arthur, and Wilson, Dana. *Contemporary Choral Arranging*. Pearson, 1986.