

# T.U.X. PEOPLE'S MUSIC

## FLEX BAND SUBMISSION GUIDELINES

December 2025

Compiled by Josh Trentadue, Production Editor



We are honored to have you consider T.U.X. People's Music for the publication of your Flex Band 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
  - Scores may either be transposed and include all suggested instrumentation assignments (you may review our Flex Band catalog for several examples of this approach), or they may be reduced scores in concert pitch with the exact number of desired parts
  - Notation files of any kind are not accepted
  - Part sets are not accepted
- You may submit a live recording or MIDI render in a suitable audio format if desired, but this is not required for this catalog
- **We will not consider standalone Flex Band pieces for this catalog;** your submission must also be accompanied by a Concert Band or String Orchestra version of your piece

All musical content included in your submission must be your intellectual property, or submitted with sufficient documentation of proof of permission to use copyrighted material. If submitting an arrangement:

- If the arrangement consists of preexisting musical content which is under copyright, you must submit proof that you have been granted permission to arrange & distribute the work by the copyright holder
- It is your responsibility 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

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,

Josh Trentadue  
Production Editor

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## SUGGESTED INSTRUMENTATION GUIDELINES

The purpose of flexible, or adaptable, ensemble music is to provide accessible options for musical performance with only a small number of parts. Flex Band music is crucially important for music programs who have neither the funding nor the resources to program large ensemble concert band and orchestral music. A successful Flex Band piece is able to be performed by as little as one person covering each required part, often as few as 3 to 6 players.

In general, all of our Flex Band music will be adapted to the following guidelines to maximize the accessibility and consistency of our catalog. This chart denotes our suggested instrumentation assignments, regardless of grade level. All submissions should adhere very closely to these guidelines in order to provide a consistent product with minimal time between submission, selection, and publication.

	PART 1	PART 2	PART 3	PART 4	PART 5	PART 6
<b>3 PART</b>	Flute/Oboe Clarinet in Bb Trumpet in Bb	Flute/Oboe Clarinet in Bb Trumpet in Bb Alto Sax Horn in F	Bass Clarinet Tenor Sax Baritone Sax Bassoon Trombone Euphonium Tuba			
<b>4 PART</b>	Flute/Oboe Clarinet in Bb Soprano Sax Trumpet in Bb	Flute/Oboe Clarinet in Bb Trumpet in Bb Alto Sax Horn in F	Clarinet in Bb Trumpet in Bb Alto Sax Tenor Sax Horn in F Bassoon Trombone Euphonium	Bass Clarinet Tenor Sax Baritone Sax Bassoon Trombone Euphonium Tuba		
<b>5 PART</b>	Flute/Oboe Clarinet in Bb Soprano Sax Trumpet in Bb	Flute/Oboe Clarinet in Bb Trumpet in Bb Alto Sax Horn in F	Clarinet in Bb Trumpet in Bb Alto Sax Horn in F	Tenor Sax Horn in F Bassoon Trombone Euphonium	Bass Clarinet Baritone Sax Bassoon Trombone Euphonium Tuba	
<b>6 PART</b>	Piccolo/Flute Oboe Clarinet in Eb Clarinet in Bb Soprano Sax	Flute/Oboe Clarinet in Bb Soprano Sax Trumpet in Bb	Clarinet in Bb Trumpet in Bb Alto Sax English Horn Horn in F	Clarinet in Bb Trumpet in Bb Tenor Sax Horn in F Bassoon Trombone Euphonium	Bass Clarinet Tenor Sax Bassoon Trombone Euphonium	Bass Clarinet Contrabass Clarinet Baritone Sax Bassoon Trombone Bass Trombone Euphonium Tuba

*\*Euphonium: we will provide both T.C. and B.C. parts in our full sets*

**PERCUSSION:** Any percussion can be included. In general, you must specify whether or not a percussion instrument is optional or required (in some cases, you may have some percussion instruments be required and others be optional, depending on the context of the piece).

**ADDITIONAL PARTS:** These are strictly optional. Your piece may include parts for Piano, Celesta, Keyboard Synthesizer, Guitars, etc. Get creative!

**STRINGS:** We do not generally offer string parts in our Flex Band catalog, as our Grading Guidelines adhere to our Concert Band catalog, which follows a fully different rubric when compared to our String Orchestra catalog. We do not advise that you include string parts in your submission.

**ADDITIONAL GUIDELINES:** If a staff is assigned to multiple instruments, you may split passages into octaves as needed in order to accommodate a specific instrument's idiomatic capabilities (e.g. on a Flute/Oboe staff, a very high passage for Flute may be best transposed down the octave for Oboe). Any other type of divisi on any staff assigned to a specific part, as well as within a single staff, is **not allowed** under any circumstances.

## BEGINNER

Grade 0.5

*for ensembles in the first year of instruction*

<b>DURATION</b>	2 Minutes or less
<b>KEY SIGNATURES</b>	2 flats, although C Minor may be utilized in limited circumstances
<b>TIME SIGNATURES</b>	From most to least common: 4/4, 2/4, 3/4
<b>TEMPO</b>	Andante (74) to Moderato (120) No tempo changes
<b>RHYTHM</b>	Mostly whole, half, and quarter notes Dotted half notes may be used in 3/4 Sparse use of eighth notes - must be used in pairs, with no syncopation <b>Do not use sixteenth notes</b>
<b>DYNAMICS</b>	P and F
<b>AVOID</b>	Key changes, exposed solo passages
<b>CONSIDERATIONS</b>	Bands must be engaged, but not overwhelmed, at this level 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)

## EASY

Grade 1 to Grade 1.5

*for beginner to intermediate middle school ensembles*

<b>DURATION</b>	3 Minutes or less
<b>KEY SIGNATURES</b>	Up to 3 flats, although limited usage of extra accidentals (D-flat, F-sharp) is appropriate
<b>TIME SIGNATURES</b>	4/4, 2/4, 3/4
<b>TEMPO</b>	Andante (74) to Allegro Moderato (132) No tempo changes
<b>RHYTHM</b>	Simple eighth note syncopations are acceptable No sixteenths in the winds or brass parts
<b>DYNAMICS</b>	P to F
<b>AVOID</b>	Frequent key changes, exposed solo passages
<b>CONSIDERATIONS</b>	Tenuto and accents may be introduced at this level, but still continue to sparingly use articulations where appropriate

## MEDIUM EASY

Grade 2 to Grade 2.5

*for intermediate to advanced middle school ensembles*

<b>DURATION</b>	5 Minutes or less
<b>KEY SIGNATURES</b>	Up to 4 flats, utilizing any note of the chromatic scale
<b>TIME SIGNATURES</b>	Add 6/8 and Cut Time
<b>TEMPO</b>	Andante (60) to Moderato (144) Add Ritardando and Accelerando
<b>RHYTHM</b>	Introduce dotted rhythms Light sixteenth usage in winds
<b>DYNAMICS</b>	P to FF
<b>AVOID</b>	Extended range
<b>CONSIDERATIONS</b>	Cross cues should be used between parts at vital moments

## MEDIUM

Grade 3 to Grade 3.5

*for advanced middle school to high school ensembles and community & collegiate ensembles*

<b>DURATION</b>	7 Minutes or less Some multi-movement works considered
<b>KEY SIGNATURES</b>	1 Sharp to 5 Flats
<b>TIME SIGNATURES</b>	All common simple and compound meters may be used Occasional meter changes are acceptable
<b>TEMPO</b>	Adagio (60) to Presto (160)
<b>RHYTHM</b>	Light sixteenth syncopation in winds Triplets are appropriate and may be introduced All duple and triple note values are allowed
<b>DYNAMICS</b>	PP to FF
<b>AVOID</b>	Frequent key changes
<b>CONSIDERATIONS</b>	If necessary, include cross cues between parts at vital moments

## MEDIUM ADVANCED

Grade 4 to Grade 4.5

*for intermediate to advanced high school ensembles and community & collegiate ensembles*

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

## ADVANCED

Grade 5 and Above

*for advanced high school to collegiate ensembles & professional organizations*

<b>DURATION</b>	15+ Minutes or less Multi-movement works accepted
<b>KEY SIGNATURES</b>	Any
<b>TIME SIGNATURES</b>	Any
<b>TEMPO</b>	Larghissimo (44) to Prestissimo (220)
<b>RHYTHM</b>	Any
<b>DYNAMICS</b>	Any
<b>CONSIDERATIONS</b>	The technical difficulty at this grade level will vary depending on the scale, scope, and complexity of the work - for example, an Advanced work intended for professional groups may be more technically complex than an Advanced work intended for advanced high school ensembles. Wherever necessary, be conscious of these distinctions when approaching writing music at this level.