

FLEX BAND SUBMISSION GUIDELINES

January 2023

Compiled by Josh Trentadue, Production Editor

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 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, Flex Band submissions must contain the following materials:
 - A complete .pdf score
 - Scores should follow the Ticheli or Bocook models
 - Scores may either be transposed and include all suggested instrumentation assignments, or they may be reduced scores in concert pitch with the exact number of desired parts
 - A recording or render in .wav or .mp3 format (live recordings are preferred, if available)
 - All works at or below the Medium difficulty level must include a piano reduction
- Please do not submit part sets or notation files with your submission
- **FOR CLASSICS AND ARRANGEMENTS**
 - All material must be the intellectual property of the composer, in the public domain or submitted with sufficient documentation of permission to use copyrighted material.
 - 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 work for Flex 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 and can't wait to hear from you!

Happy Composing,

Josh Trentadue
Production Editor

Cody Myre
Chief Editor



PUBLICATION GUIDELINES

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

- Flex 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 the TUX Flex Band instrumentation guidelines given on the following page
- 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 and Year of Arrangement
 - All movement names, if applicable
 - Original commissioning/dedication info
 - Any additional composition or text credits
 - A full list of parts, including suggested instrument assignments
 - If the work contains any additional instruments (Piano, harp, percussion, etc.) please indicate whether these are optional or required for performance
 - 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.

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. This genre of 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 piece for flex ensemble is able to be performed by as little as one person covering each required part, often as few as 3, 4, 5, or 6 players.

In general, all of our flex music will be adapted to the following guidelines to maximize the accessibility and consistency of our flex band catalog. This chart denotes our suggested instrumentation assignments for each type of flex ensemble, 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	
4 PART	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			
5 PART	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
6 PART	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

For Euphonium, we will provide both B.C. and T.C. parts in our full sets

ADDITIONAL PARTS: These are optional. Your flex piece may include parts for Piano, Celesta, Keyboard Synthesizer, Harp, Acoustic Guitar, Bass Guitar, etc. Get creative!

STRINGS: The following chart denotes the string assignments for our flex band selections. These are optional for performance, but we require that they be included in your score. All selections at or below the Medium difficulty level must include bowings on parts.

	4 PART	5 PART	6 PART
STRING ASSIGNMENTS	Violin I Violin II (Viola T.C.) Viola Cello, Contrabass	Violin I Violin II (Viola T.C.) Viola Cello Contrabass	Violin I Violin II Violin III (Viola T.C.) Viola Cello Contrabass

PERCUSSION: Any percussion can be included in your flex piece. In general, you must specify whether or not specific instruments within your percussion section are required or optional for a successful performance of your work. In some cases you can have some percussion parts be required and others be optional.

ADDITIONAL GUIDELINES

If a staff is assigned to two different instruments, you may split musical 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 the practical and possible range capabilities of the Oboe). You may follow this approach for string assignments, as well, as you will be able to achieve a fuller orchestral sound if these can be covered by multiple players each.

Divisi are **NOT ALLOWED** on any one staff under any circumstances, save for necessary instances of octave splitting as described above. Your flex piece must be accessible - it should be possible for only one player to cover each part under even the most extreme performance cases.

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
CONSIDERATIONS	Bands that play this level of music must be engaged, but not overwhelmed. 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

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, exposed solos
CONSIDERATIONS	Bands that play this level of music must be engaged, but not overwhelmed. 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, though tenuto and accents may be introduced at this level

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
CONSIDERATIONS	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

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
CONSIDERATIONS	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

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 If necessary, important parts may be cross cued

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.

