

# T.U.X. PEOPLE'S MUSIC

## JAZZ BAND & JAZZ COMBO 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 Jazz Band & Jazz Combo 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
  - Chord symbols must be included on all parts with solos & pitched rhythm section parts
  - 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
  - MIDI renders must include all improvised & comping material
  - .mid files are not accepted

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

## JAZZ BAND

In general, all of our Jazz Band titles adhere to the following guidelines to maximize the accessibility & consistency of our catalog. This instrumentation is consistent across all difficulty levels, and all submissions should adhere very closely to these guidelines in order to provide a consistent product with minimal time between submission, selection, and publication. Also listed are the most common doublings for each instrument. While there is no specific standard for which instrument should double which in any given scenario, particularly in the saxophones, this list acts as a reference point upon which you may use as a guide for your submission.

<b>SAXES</b>	Alto Sax 1 Alto Sax 2 Tenor Sax 1 Tenor Sax 2 Baritone Sax	Alto 1: Flute and Clarinet Alto 2: Clarinet Tenor 1: Flute is most common, Clarinet is significantly rarer Tenor 2: Clarinet is most common, Flute is somewhat rare Baritone: Flute and Bass Clarinet
<b>BRASS</b>	Trumpet 1 Trumpet 2 Trumpet 3 Trumpet 4 opt. Trumpet 5  Trombone 1 Trombone 2 Trombone 3 Trombone 4	All Trumpets can double on Horn or Flugelhorn  Trombone 4 may be offered as Bass Trombone or Tuba (Tuba may also be offered as a separate part)
<b>RHYTHM</b>	Guitar Piano Bass Guitar Drum Set opt. Additional Percussion	Guitar: Acoustic Guitar Piano: Electronic Synthesizer Bass Guitar: String Bass Additional Percussion may refer to auxiliary and/or mallet instruments

## JAZZ COMBO

Jazz Combo works may be submitted with a set instrumentation, or as a lead sheet, depending on the difficulty level of the chart. Unlike Jazz Band, doublings are not generally used.

### *Easy to Medium (Grade 1 - 3.5)*

Jazz Combos with set instrumentations typically include one saxophone part, one trumpet part, one trombone part, and the rhythm section (at minimum, guitar, piano, bass, and drums). Alternately, greater flexibility may be given to part assignments – for example, Part 1 of a 4-part combo could be performed by Alto Sax or Trumpet (in this case, both an E-flat and B-flat transposed Part 1 would be provided in the full set).

### *Medium Advanced to Advanced (Grade 4+)*

While lead sheets are more common at this difficulty level, Jazz Combos may also be written with set instrumentations. Lead sheets are typically written on a single staff, featuring the main melodic content of the chart with chord changes and a clear performance roadmap (where the head, the bridge, solos, etc. are indicated throughout the chart, and so on). Successful lead sheets can be performed by just the rhythm section alone (with or without guitar) – 1 or 2 instruments may typically join in as well, at the discretion of the bandleader.



## GENERAL SOLO GUIDELINES

Though variable across grade levels, there are a few general considerations to make when writing solos. All solos must include chord changes for the soloist & the rhythm section. The most common soloists in the band, in score order, are Alto 1, Tenor 1, Trumpet 2, Trombone 1, Piano, Bass, and Drums.

### *Easy to Medium (Grade 1 to 3.5)*

When a solo is indicated, a written suggested solo must be transcribed for the given part. Chord changes will be offered for these solos in both the score & parts, should the player wish to improvise. Should a different member of the band choose to take a solo, a separate sheet in C treble, C bass, B-flat, and E-flat is offered with each full set so that anybody can take a solo at any point. If the composer/arranger offers suggested scales, these are also offered. Solos at this level should be shorter & should focus on the development of core improvisational skills - as such, the chord changes & harmonies of these solos should be more straightforward.

### *Medium Advanced to Advanced (Grade 4+)*

Suggested solos are not required at these grade levels - however, it is fairly common to include a transcribed solo from a selected recording on the part for which the solo is indicated. Solos at this level may be longer or even extended and should focus on higher-level performance skills, especially pacing & development of musical ideas (they may also include more complex harmonic structures as desired).

## GRADING/DIFFICULTY LEVEL GUIDELINES

### EASY

Grade 1 to Grade 1.5

*for beginner to intermediate middle school ensembles*

<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 &amp; FEEL</b>	84 to 148, Blues, Funk, Latin, and Medium Swing No tempo changes
<b>RHYTHM</b>	No sixteenths in the winds Simple eighth note syncopations are acceptable
<b>DYNAMICS</b>	P to F
<b>AVOID</b>	Frequent key changes, extended range, meter changes
<b>SUGGESTED SOLOS</b>	Alto 1, Tenor 1, Trumpet 2, Trombone 1
<b>CONSIDERATIONS</b>	Charts at this level should be playable with a limited ensemble. Second saxes, 4 <sup>th</sup> trumpet, 4 <sup>th</sup> trombone, and guitar need not be notated as optional, but should not be required for a successful performance  Focus more on full-ensemble or sectional writing between families of instruments (e.g. all saxophones have the melody, trombones accompanying with chords)  Solo sections should be short, no more than 16 bars in length  Guitar parts may be written as a single line in unison with a wind part, or as rhythmic notation with chord changes. Do not spell out voicings  Piano and bass guitar parts must be written out in full with chord changes  Drum set should only utilize drum sticks  Additional percussion is not permissible at this level

## MEDIUM EASY

Grade 2 to Grade 2.5

*for intermediate to advanced middle school ensembles*

<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 &amp; FEEL</b>	78 to 160 No tempo changes
<b>RHYTHM</b>	Introduce dotted rhythms Light sixteenth usage acceptable in all parts Triplets are acceptable with some caution
<b>DYNAMICS</b>	P to FF
<b>AVOID</b>	Frequent key changes, extended range
<b>SUGGESTED SOLOS</b>	Alto 1, Tenor 1, Trumpet 2, Trombone 1
<b>CONSIDERATIONS</b>	Focus more on full-ensemble or sectional writing between families of instruments (e.g. all saxophones have the melody, trombones accompanying with chords) Guitar parts may be written as a single line in unison with a wind part, or as rhythmic notation with chord changes. Do not spell out voicings Solo sections may be up to 32 bars in length Piano and bass guitar parts must be written out in full with chord changes Drum set should only utilize drum sticks Additional percussion is not permissible at this level

## MEDIUM

Grade 3 to Grade 3.5

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

<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 &amp; FEEL</b>	60 to 180, Introduce Fast Swing and Ballad
<b>RHYTHM</b>	Light sixteenth syncopation in winds Triplets are appropriate All duple and triple note values are allowed
<b>DYNAMICS</b>	PP to FF
<b>AVOID</b>	Frequent key changes
<b>SUGGESTED SOLOS</b>	Alto 1, Tenor 1, Trumpet 2, Trombone 1. any rhythm section except Guitar
<b>CONSIDERATIONS</b>	Guitar parts may be written as a single line in unison with a wind part, or as rhythmic notation with chord changes. Do not spell out voicings Solo sections may be up to 48 bars in length Piano and bass guitar parts must be written out in full with chord changes where necessary Drum set may utilize drum sticks or brushes Minimal additional percussion may be included (four-mallet writing not permissible)

## MEDIUM ADVANCED

Grade 4 to Grade 4.5

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

<b>KEY SIGNATURES</b>	1 Sharp to 6 Flats
<b>TIME SIGNATURES</b>	Mixed meters are acceptable Meter changes are appropriate in moderation
<b>TEMPO &amp; FEEL</b>	52 to 200, Introduce Up-tempo Swing
<b>RHYTHM</b>	Avoid very complex sixteenth syncopation More complex tuplet subdivisions may be used sparingly
<b>DYNAMICS</b>	Any
<b>AVOID</b>	Frequent mixed meter changes
<b>SUGGESTED SOLOS</b>	Alto 1, Tenor 1, Trumpet 2, Trombone 1. any rhythm section player
<b>CONSIDERATIONS</b>	Guitar parts may be written as a single line in unison with a wind part, or as rhythmic notation with chord changes. Do not spell out voicings Solo sections may be greater than 48 bars in length and must be written with slash notation and chord changes Piano and bass guitar parts must be written out in full with chord changes where necessary Drum set may utilize any implement Any additional percussion may be included - four-mallet writing may be utilized, but should not be too complicated and should generally be kept to outlining chord changes

## ADVANCED

Grade 5+

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

<b>KEY SIGNATURES</b>	Any
<b>TIME SIGNATURES</b>	Any
<b>TEMPO &amp; FEEL</b>	Any
<b>RHYTHM</b>	Any
<b>DYNAMICS</b>	Any
<b>SUGGESTED SOLOS</b>	Alto 1, Tenor 1, Trumpet 2, Trombone 1. any rhythm section player
<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.