

JAZZ BAND SUBMISSION GUIDELINES

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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 Jazz 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, Jazz Band submissions must contain the following materials:
 - A complete .pdf score
 - The score must include chord symbols on all improvised solos and pitched rhythm section parts
 - A recording or render in .wav or .mp3 format (live recordings are preferred, if available)
 - If submitting a render, all solos, charts, chords, and improvised parts (including drum set) must be heard in the render.
 - 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 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 Jazz 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:

- Jazz 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 Jazz Band Instrumentation Guidelines
- 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
 - Original commissioning/dedication info
 - Any additional composition or text credits
 - A full list of parts
 - 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

In general, all of our Jazz Band titles adhere to the following guidelines to maximize the accessibility and 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.

Listed also 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 saxes, this list acts as a reference point upon which you can make changes if necessary.

SAXES	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
BRASS	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
RHYTHM	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 percussion instruments or mallet percussion such as Vibraphone



GENERAL SOLO GUIDELINES

Though variable across various grade levels, there are a few general considerations to make when writing solo sections. All solos must include chord changes for the soloist and 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 also be transcribed for the given part. In addition, all of the common solo instruments will be offered chord changes in both the score and parts. Should a different member of the band choose to take a solo, a separate chord sheet in C treble, C bass, B-flat, and E-flat (with suggested solo) is offered with each full score and parts set so that anybody can take a solo at any point. If the composer offers suggested scales, these are offered in addition to the suggested solo, but are not required for publication. Solos at this level should be shorter and should focus on development of core improvisational skills over long-form soloistic development and, as such, their harmonies should be more straightforward.

Medium Advanced to Advanced (Grade 4+)

Solo sections at this level are not required to include suggested solos. 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 may focus on higher-level skills such as pacing and development. They may also include more complex harmonic structures. Solo sheets in the aforementioned keys are also offered for all charts at this level with solo sections that are 64 bars or less in length.

EASY

Grade 1 to Grade 1.5

for beginner to intermediate middle school ensembles

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 & FEEL	84 to 148, Blues, Funk, Latin, and Medium Swing No tempo changes
RHYTHM	No sixteenths in the winds Simple eighth note syncopations are acceptable
DYNAMICS	P to F
AVOID	Frequent key changes, extended range, meter changes
SUGGESTED SOLOS	Alto 1, Tenor 1, Trumpet 2, Trombone 1
CONSIDERATIONS	Charts at this level should be playable with a limited ensemble. Second saxes, 4 th trumpet, 4 th 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

KEY SIGNATURES	Up to 4 flats, utilizing any note of the chromatic scale
TIME SIGNATURES	Add 6/8 and cut time
TEMPO & FEEL	78 to 156 No tempo changes
RHYTHM	Introduce dotted rhythms Light sixteenth usage acceptable in all parts Triplets are acceptable with some caution
DYNAMICS	P to FF
AVOID	Frequent key changes, extended range
SUGGESTED SOLOS	Alto 1, Tenor 1, Trumpet 2, Trombone 1
CONSIDERATIONS	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

KEY SIGNATURES	1 Sharp to 5 Flats
TIME SIGNATURES	All common simple and compound meters may be used Occasional meter changes are acceptable
TEMPO & FEEL	60 to 180, Introduce Fast Swing and Ballad
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
SUGGESTED SOLOS	Alto 1, Tenor 1, Trumpet 2, Trombone 1. any rhythm section except Guitar
CONSIDERATIONS	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 (4-mallet writing not permissible)

MEDIUM ADVANCED

Grade 4 to Grade 4.5

for intermediate to advanced high school ensembles

KEY SIGNATURES	1 Sharp to 6 Flats
TIME SIGNATURES	Mixed meters are acceptable Meter changes are appropriate in moderation
TEMPO & FEEL	52 to 200, Introduce Up-tempo Swing
RHYTHM	Avoid very complex sixteenth syncopation More complex tuplet subdivisions may be used sparingly
DYNAMICS	Any
AVOID	Frequent mixed meter changes
SUGGESTED SOLOS	Alto 1, Tenor 1, Trumpet 2, Trombone 1. any rhythm section player
CONSIDERATIONS	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 for the additional percussion, but should not be too complicated and should generally be kept to outlining the changes.

ADVANCED

Grade 5 and Above

for ensembles with advanced capabilities

KEY SIGNATURES	Any
TIME SIGNATURES	Any
TEMPO & FEEL	Any
RHYTHM	Any
DYNAMICS	Any
SUGGESTED SOLOS	Alto 1, Tenor 1, Trumpet 2, Trombone 1. any rhythm section player
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.

