

T.U.X. PEOPLE'S MUSIC

MARCHING BAND & INDOOR SHOW SUBMISSION GUIDELINES



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Compiled by Josh Trentadue, Production Editor

We are honored to have you consider T.U.X. People's Music for the publication of your Marching Band & Indoor Shows! 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
 - Battery and/or front ensemble percussion is not required - if you do not already have a dedicated percussion arranger for your show, our staff is dedicated to working with you to complete these elements in house (we strongly encourage you to provide clear guidance & suggestions you deem necessary, especially for mallet percussion)

- A MIDI render in a suitable audio file format
 - .mid files are not accepted
 - All extra-musical elements (voice-overs, synthesizers, pre-recorded tracks, etc.) must be included in your render, regardless as to whether or not it is optional

- A full PDF list of repertoire used within the show, if it contains arrangements of pre-existing music

All material included in your submission 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 your submission contains battery and/or front ensemble percussion created by a separate percussion arranger.

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

INSTRUMENTATION GUIDELINES

In general, we strive to make our shows accessible to ensembles of all sizes, though we find it best to err on the side of "too much" in order to ensure that all students will be engaged with the show. The following chart denotes our ideal instrumentation for each grade level - your submission should adhere as close to these as possible in order to provide a consistent product with minimal time between submission & publication.

	Grade 1 Easy	Grade 2 Medium Easy	Grade 3 Medium	Grade 4 - 5+ Medium Advanced, Advanced
Woodwinds	Flute Clarinet in B-flat Alto Sax Tenor Sax Baritone Sax	Flute 2 Clarinets in B-flat Alto Sax Tenor Sax Baritone Sax	2 Flutes 2 Clarinets in B-Flat 2 Alto Saxes Tenor Sax Baritone Sax	2 Flutes 3 Clarinets in B-Flat Bass Clarinet 2 Alto Saxes Tenor Sax Baritone Sax
Brass	Horn in F Horn in B-Flat* 2 Trumpets in B-Flat 2 Low Brass Parts** Tuba	Horn in F Horn in B-Flat* 2 Trumpets in B-Flat 2 Low Brass Parts** Tuba	2 Horns in F 2 Horns in B-Flat* 2 Trumpets in B-Flat 2 Low Brass Parts** Tuba	2 Horns in F 2 Horns in B-flat* 3 Trumpets in B-flat 2 - 3 Low Brass Parts** Tuba
Front Ensemble	Up to 5 Mallets / Auxiliary Percussion 1 Keyboard Synthesizer opt. Bass Guitar	Up to 6 Mallets / Auxiliary Percussion 1 Keyboard Synthesizer opt. Bass Guitar	Timpani Up to 6 Mallets / auxiliary percussion 1 Keyboard Synthesizer Bass Guitar	Timpani Up to 8 - 10 mallets / Auxiliary Percussion 2 Keyboard Synthesizers Bass Guitar Electric Guitar
Battery	Snareline Tenorline Bassline (3 - 4 Drums)	Snareline Tenorline Bassline (3 - 4 Drums)	Snareline Tenorline Bassline (3 - 5 Drums) Cymbal Line (Opt.)	Snareline Tenorline Bassline (3 - 6 Drums) Cymbal Line (Opt.)

*If no Horn in B-Flat part is provided, we will create one in the parts set based on the existing Horn in F part

**B.C. and T.C. transpositions will be provided for all Low Brass parts

Your show may also include parts for 1 - 2 Solos - we will provide transpositions in C (treble & bass clef), B-Flat, E-Flat, and F in the parts set.

DIFFICULTY LEVEL/GRADING GUIDELINES

The following will detail specific considerations when composing for each grade level, but are not meant to be taken as steadfast rules. Rather, they act as a reference and a starting point for composers who wish to conform their shows to a specific level before submission, as well as a basis for our in-house grading process.

EASY

Grade 1 to Grade 1.5

Small and/or young school bands often numbering as low as 10 players in total. Bands that play these shows must be engaged, but should not be overwhelmed. These shows often rely heavily on synthesizer, bass guitar, or other instruments that can act as a solo foundation, and parts for one or all of these instruments should be included.

When composing at this level, the individual contribution of each performer is considerably higher, so shows should include plenty of time for each individual to rest, particularly in more active sections. Oftentimes, not every part is covered, so shows at this difficulty should feature more blocked writing that focuses less on performer independence and more on making good quality sound within the ensemble.

- Duration: 4:30 - 6:00
- Key: Up to 3 flats
- Tempo: 80 - 156

MEDIUM EASY

Grade 2 to Grade 2.5

Small to medium school bands in established programs or with strong fundamentals - these shows rely less on solo foundations, but a part for one of the aforementioned instruments should still be provided to assist in rounding out the ensemble sound. The individual contribution of each performer is still rather high, so endurance is a factor with these ensembles. Allow plenty of recovery time, particularly in more active sections. More parts are often covered at this level, so you can more confidently write more independent passages (including section features). That being said, complex counterpoint is still to be avoided at this level.

- Duration: 4:30 - 6:30
- Key: 1 sharp to 4 flats
- Tempo: 72 - 160

MEDIUM

Grade 3 to Grade 3.5

Shows written at this level more commonly include extended section features (particularly front ensemble and battery), and individual contribution is lowered to a point where endurance becomes less of a factor. We strongly encourage you to consider longevity, however, and offer plenty of time for visuals and recovery during any section features you choose to include.

- Duration: 5:00 - 7:00
 - Key: 1 sharp to 5 flats
 - Tempo: 66 - 168
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MEDIUM ADVANCED

Grade 4 to Grade 4.5

Large bands looking to challenge their ensembles. Bands at this level are often part of large or well-established programs and usually feature additional voice over, electronics, or other extra-musical elements. This should be considered when writing shows at this level, particularly for the front ensemble who is in charge of either cueing or narrating these parts. Generally, most or all of the provided parts are covered in these shows, and everything from block chords, color tones, and complex counterpoint may be used for effect.

- Duration: 5:00 - 7:30
- Key: 2 sharps to 6 flats
- Tempo: 60 - 172

ADVANCED

Grade 5 and Above

Highly difficult shows generally composed for specific ensembles. In general, we have found that programs willing to purchase a show at this difficulty are often commissioning new titles, so the marketability of stock shows at this level is significantly lower than other options. As such, we generally recommend composing at another difficulty level unless specifically commissioned by an ensemble.

- Duration: 5:30 - 8:00
 - Key: Any
 - Tempo: 56 - 180
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