

# ORCHESTRA SUBMISSION GUIDELINES

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## OVERVIEW

The purpose of this packet is to provide a clear and concise point of reference for composers to review our requirements for all Orchestra 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, Orchestra submissions must contain the following materials:
  - A complete .pdf score
  - A recording or render in .wav or .mp3 format (live recordings are preferred, if available)
  - All unaccompanied works at or below Medium difficulty level must include a piano reduction
- Please do not submit part sets or notation files with your submission
- 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.
- **FOR CLASSICS AND ARRANGEMENTS**
  - 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 Orchestra! 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,

Cody Myre

Chief Editor



# PUBLICATION GUIDELINES

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

- Orchestra works may be submitted in any major music notation file format (.musx, .sib, .dorico, or .xml are preferred)
- All pieces must be accompanied by a complete .pdf score, an audio recording (live is preferred if available) or electronic rendering, and an information sheet.
  - The information sheet must include the following:
    - Title
    - Duration
    - Year
    - All movement names, if applicable
    - Original commissioning/dedication info
    - Any additional composition or text credits
    - A full instrumentation list
    - 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 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.

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# BEGINNER

## Grade 0.5

*for ensembles in the first year of instruction*

<b>DURATION</b>	2 Minutes or less
<b>KEY SIGNATURES</b>	2 Sharps (D Major)
<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>	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
<b>DYNAMICS</b>	P and F
<b>BOWING</b>	Simple détaché Slow pizzicato Rests between arco and pizzicato Minimal string crossings Limited slurring: two-note slurs or none
<b>RANGES</b>	Violin, Viola, Cello: D and A strings only, 1st position, no extensions Bass: D and G strings, open A string, 1st position

## General Guidelines

Violin II and Viola should be the same, and Violin II may be used as an optional Viola T.C. part

Use only the first 6 notes of the D major scale

Try to make sure that everyone has a musically active, but also appropriate, part

## Things to Avoid

Key changes

Exposed solos

Divisi

# 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>	1 to 2 Sharps (Major and relative minor keys) 0 Sharps (Major and relative minor); Grade 1.5
<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>	No sixteenths, but simple 8th syncopations acceptable
<b>DYNAMICS</b>	P to F
<b>BOWING</b>	Staccato, legato Rests between arco and pizzicato Limited slurring: two-note slurs Easy bow lifts
<b>RANGES</b>	Violin, Viola, Cello: All strings, 1st position, minimal use of low 1 and low 2 Bass: All strings, 1st and 3rd positions (F natural on E string)

## General Guidelines

Violin II and Viola are independent

An Additional staff may be added to the score for "Violin III / Viola T.C." which must double the Viola part in unison or at the octave

## Things to Avoid

Awkward string crossings

Key changes

Exposed solos

Divisi

# 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>	2 Flats to 2 Sharps (Major and relative minor keys) 3 Sharps (Major and relative minor); Grade 2.5
<b>TIME SIGNATURES</b>	Add 6/8 and Cut Time
<b>TEMPO</b>	Adagio (60) to Allegro (144) Add ritardando and accelerando
<b>RHYTHM</b>	Introduce dotted rhythms. Light 16th usage. Triplets accepted, but caution is advised
<b>DYNAMICS</b>	P to FF
<b>BOWING</b>	Staccato, legato, marcato Up to four-note slurs Slurred string crossings Easy hooked bowings
<b>RANGES</b>	Violin, Viola, Cello: All strings, 1st through 3rd positions with all extensions Bass: All strings, 1st through 4th positions

## General Guidelines

Optional divisi may be used for extended range

Easy double stops may be incorporated

An Additional staff may be added to the score for "Violin III / Viola T.C." which must double the Viola part in unison or at the octave

## Things to Avoid

Extensive shifting

Extensive double stops



# MEDIUM

Grade 3 to Grade 3.5

*for advanced middle school to high school ensembles*

<b>DURATION</b>	7 Minutes or less Some multi-movement works considered
<b>KEY SIGNATURES</b>	3 Flats to 3 Sharps (Major and relative minor keys) 4 Flats to 4 Sharps (Major and relative minor); Grade 3.5
<b>TIME SIGNATURES</b>	All common simple and compound meters Occasional meter changes are acceptable
<b>TEMPO</b>	Adagio (56) to Presto (160)
<b>RHYTHM</b>	Light sixteenth syncopation Triplets allowed All duple and triple note values allowed
<b>DYNAMICS</b>	PP to FF
<b>BOWING</b>	Slurred staccato Spiccato Up to six-note slurs Multiple down bows
<b>RANGES</b>	Violin, Viola, Cello, Bass: 1 <sup>st</sup> through 5 <sup>th</sup> positions Viola may incorporate treble clef

## General Guidelines

An Additional staff may be added to the score for "Violin III / Viola T.C." which must double the Viola part in unison or at the octave

## Things to Avoid

Awkward string crossings

Extensive usage of mixed meter



## MEDIUM ADVANCED

Grade 4 to Grade 4.5

*for intermediate to advanced high school ensembles*

<b>DURATION</b>	9 Minutes or less Multi-movement works accepted
<b>KEY SIGNATURES</b>	5 Flats to 5 Sharps (Major and relative minor keys)
<b>TIME SIGNATURES</b>	Mixed meters acceptable Meter changes in moderation
<b>TEMPO</b>	Largo (52) to Vivace (180)
<b>RHYTHM</b>	Avoid very complex 16th syncopation Somewhat more complex tuplet subdivisions (5:4, 9:8, etc.) may be used sparingly
<b>DYNAMICS</b>	Any
<b>BOWING</b>	Advanced technique: sul tasto, sul ponticello, loure, martele, etc.
<b>RANGES</b>	Violin 1: 1st through 7th positions Violin 2: 1st through 5th positions Viola: 1st through 5th positions, treble clef Cello, Bass: 1st through 5th positions, tenor clef

### Things to Avoid

Awkward string crossings

Very frequent mixed meter changes

## ADVANCED

Grade 5 and Above

*for ensembles with advanced capabilities*

<b>DURATION</b>	15 Minutes or less Multi-movement works accepted
<b>KEY SIGNATURES</b>	Any key
<b>TIME SIGNATURES</b>	Any meter, with meter changes where desired
<b>TEMPO</b>	Larghissimo (44) to Prestissimo (220)
<b>RHYTHM</b>	Any rhythm is acceptable
<b>DYNAMICS</b>	Any
<b>BOWING</b>	Any advanced technique
<b>RANGES</b>	Within the normal bounds of the instrument

### General Guidelines

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.