

# CONCERT BAND SUBMISSION GUIDELINES

## OVERVIEW

At Stronger Music we believe in the power of music education and its ability to change lives. With that as our guiding force, we take great pride and care in publishing musical resources that serve today's modern music educator and their students. We champion new voices in the educational publishing landscape and are passionate about giving composers the opportunity to have their music played by ensembles around the world. With that in mind, it's important to us that the musical products we publish serve educators and satisfy the need to be both creatively fulfilling and educationally engaging.

While we're passionate about innovative resources that serve the ever-changing educational landscape, we believe there are some things that stand the test of time. *We are strongly interested in music that is both musically fulfilling and grounded in pedagogical educational techniques*, in other words: music that teaches. These guidelines are outlined on the following page and solidified through our musical style guides that are available at [www.StrongerMusic.com/publish-with-us](http://www.StrongerMusic.com/publish-with-us).

Additionally, please be encouraged that just because your submission was not selected for publication does not mean it did not meet these criteria. Our selection criteria is based on a host of factors to maintain a well-rounded educational catalog. If your works are not selected for this year's catalog, please be encouraged to resubmit the following year for reconsideration.

## SUBMISSION GUIDELINES

To be considered for publication, please submit the following:

- Score in .PDF format (*Notation files are not accepted*)
- Listening file in .mp3 or .wav format (Electronic mockups are acceptable)

Composers should submit a full score in .PDF format in accordance with the guidelines listed on the following pages. *Please do not submit a notation file.*

- *Please note:* While exceptions may be made to the accompanying guidelines on a case by case basis, adherence to them will greatly increase the chance of being selected for our catalog and will expedite the editorial process.

**PLEASE NOTE:** The music should be the complete property of the composer. *Arrangements are not accepted.*

## THANK YOU

We are honored you would desire to publish your music with Stronger Music Publishing. We are devoted to serving educators and composers with excellence and hope to work with you soon.



Jonathan T. Martin  
Founder & Editor, Stronger Music Company

# **There's lots of music publishing companies out there... What makes us the *stronger* choice?**

## **1. We're on mission**

We believe that music education and music educators change lives. That's why we're passionate about music that is pedagogically sound and educationally relevant. We are a company strategically invested in the development of student artists and young musicians. Logistically, this looks like prioritizing the publication of composers who have real experience in the music classroom and sharing a diversity of projects for a wide-array of ensembles. In addition to offering some of the highest royalty rates in the publishing industry, we aim to serve our composers through introduction into a diversity of markets and classrooms for their music to be experienced by today's generation of music makers.

## **2. We're innovative**

Innovation drives everything we do. We strive to lead the charge toward new publishing practices in the sheet music publishing industry and have modeled this through our creation of "Flex+", where every piece of band music we publish comes with optional doubled parts across the ensemble. Our "Flex+" (Flex Plus) is a unique approach to the traditional "Flex Band" model as it preserves the original arrangement of each composition in our catalog but allows us to serve a wider variety of ensembles, introducing composers' work into smaller ensembles. Additionally, it makes upper level music that is technically challenging playable by smaller ensembles that are ready for the technical challenge but need flexible instrumentation.

## **3. We're educator-first**

Our educator-first mentality impacts everything we do. From the music we publish to the way we distribute our product, we're invested in educators. We focus on meeting the needs of classroom educators through the music of our composers- seeking first to serve and equip educators with great works of music and the best in classroom resources.

We believe innovation makes us better and that's why we call it *stronger music*. Not to mention the music we publish goes through the highest of quality editing, production, and printing at the hands of seasoned music industry veterans in Nashville, Tennessee before it arrives to educators. It's our commitment to *stronger* music from beginning to end.

## **Concert Band: Grade .5**

### **Beginning Ensembles in the First Year of Instruction**

The following are guidelines, not rules, that inform the music we publish as a means to ensure quality delivery to ensembles. These expectations are subject to change based on industry standards.

DURATION	Less than 2 minutes, Between 60 and 70 measures (One page parts)	
KEY SIGNATURES	2 flats	
TIME SIGNATURES	4/4, 2/4	
RHYTHM	Whole notes, Half-notes, and eighth notes. Eighth notes should be written in pairs. No sixteenth notes, no syncopation, no dotted rhythms (Dotted half notes may be used in $\frac{3}{4}$ time).	
TEMPO	No greater than BPM=120	
DYNAMICS	<i>Piano and Forte</i>	
ARTICULATIONS	Accents, Staccatos	
AVOID	Large leaps, 6th position for trombone, concert C for trumpets, and exposed parts	
RANGE	First 6 notes of the concert Bb scale on each instrument	
ACCIDENTALS	None at this level	
INSTRUMENTATION	<b><u>WINDS</u></b> <ul style="list-style-type: none"> <li>• Flute</li> <li>• Oboe*</li> <li>• Clarinet in B-Flat</li> <li>• Alto Sax</li> <li>• Tenor Sax</li> <li>• Trumpet in B-Flat</li> <li>• Horn in F</li> <li>• Trombone/Euphonium/Bassoon</li> <li>• Tuba/Bass Clarinet/Baritone Sax</li> </ul>	<b><u>PERCUSSION</u></b> Mallets (Bells/Xylo) Percussion 1/2 (Standard instrumentation: Snare & Bass Drum) Timpani- 2 drums ( <i>optional</i> )  <i>*Additional optional perc. parts encouraged</i>
SPECIAL CONSIDERATIONS	-The Flute and Oboe part should be one singular melodic line, but at times it may be necessary for the oboe part to double down the octave rather than unison for ease of playability. -All tenor voices (Trombone/Euphonium/Bassoon) are all made available on one singular part -All bass voices (Tuba/Bass Clarinet/Bari Sax) are all represented by one staff on the score and should be doubled in unison or at the octave throughout -No singular part should be exposed and doubling across the ensemble should be utilized -Each instrumental part should be engaging throughout the entire work -Articulation at this level should consist of staccato and accents only	

## PERCUSSION

RHYTHM	No sixteenth notes, no dotted rhythms, no syncopation
TECHNIQUE	Use of basic alternating sticking patterns (RLRL or RRLL), Buzz rolls, and flams are acceptable. Singular Paradiddles (RLRR or LRLL) are acceptable. No stroke rolls at this level.
CONSIDERATIONS	Percussion parts should be thoughtfully involved throughout with additional "optional" percussion parts (such as doublings on mallet percussion) is strongly encouraged
TIMPANI	Must be provided but optional for performance. 2 drums only, no pitch changes. Rhythms listed above & rolls acceptable.



# Concert Band: Grade 1

## Developing Ensembles with One Year or Less of Instruction

The following are guidelines, not rules, that inform the music we publish as a means to ensure quality delivery to ensembles. These expectations are subject to change based on industry standards.

DURATION	Less than 3 minutes, 60-70 measures (one page parts)	
KEY SIGNATURES	2 and 3 Flats (B-flat and E-flat)	
TIME SIGNATURES	4/4, 2/4, 3/4	
RHYTHM	Whole notes, Half-notes, and Eighth notes. Eighth notes should be written in pairs (unless coupled with a dotted quarter note). Dotted half notes acceptable and dotted quarter notes may be used sparingly (dotted quarter rhythms and/or syncopation increase grade level by ½ a level) No sixteenth notes in the Winds parts. Eighth note syncopation allowed if used sparingly and repeated as a motif.	
TEMPO	No greater than BPM=120	
DYNAMICS	Piano to Forte	
ARTICULATIONS	Accents, Staccatos, Legato, and Slurs	
AVOID	-Awkward fingerings -Long phrases, exposed instruments -Writing in the high end of the allowable range for too long (especially in the brass instruments)	
RANGE	One octave from Bb on all instruments with the exception of Horn & Oboe- one octave from F.	
ACCIDENTALS	Concert A-flat, Concert E-natural	
INSTRUMENTATION	<b>WINDS</b> <ul style="list-style-type: none"> <li>• Flute</li> <li>• Oboe*</li> <li>• Clarinet in B-Flat 1</li> <li>• Clarinet in B-Flat 2</li> <li>• Bass Clarinet</li> <li>• Alto Sax</li> <li>• Tenor Sax</li> <li>• Baritone Sax</li> <li>• Trumpet in B-Flat (opt. divisi in part)</li> <li>• Horn in F</li> <li>• Trombone/ Euphonium/Bassoon</li> <li>• Tuba</li> </ul>	<b>PERCUSSION</b> Mallets (Bells/Xylo) Percussion 1 & 2 (Standard Percussion: Snare & Bass Drum) Timpani- 2 drums  <i>*Additional optional perc. parts encouraged</i>
SPECIAL CONSIDERATIONS	-The Flute and Oboe part should be one singular melodic line, but at times it may be necessary for the oboe part to double down the octave rather than unison for ease of playability.	

	<ul style="list-style-type: none"> <li>-The 2nd Clarinet part should be written below the break</li> <li>-Doubling throughout the ensemble should be heavily utilized</li> <li>-All bass voices (Tuba/Bass Clarinet/Bari Sax) should be doubled in unison or at the octave throughout</li> <li>-The unique challenges of young musicians such as clarinets close to the break, awkward fingerings, and instrument tendencies.</li> </ul>
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## PERCUSSION

RHYTHM	Groupings of four sixteenths acceptable. No syncopation. Dotted quarter & half notes acceptable.
TECHNIQUE	Use of basic alternating sticking patterns (RLRL or RRLL), Buzz rolls, and rimshots are acceptable. Five-stroke rolls acceptable.
CONSIDERATIONS	Percussion parts should be thoughtfully involved throughout with optional parts to expand the percussion section where possible.
TIMPANI	2 drums, no pitch changes

## Concert Band: Grade 2

### For Intermediate and Upper Level Middle-School Ensembles

The following are guidelines, not rules, that inform the music we publish as a means to ensure quality delivery to ensembles. These expectations are subject to change based on industry standards.

DURATION	More flexible at this grade level but likely between 2-5 minutes	
KEY SIGNATURES	Concert F, Bb, Eb, and Ab and their corresponding minors.	
TIME SIGNATURES	4/4, 2/4, 3/4, and 6/8	
RHYTHM	<p>Whole, half, dotted half, quarter, dotted quarter, and eighth notes. Quarter note triplets are acceptable. Dotted eighth &amp; sixteenth rhythm acceptable at this grade level.</p> <p>Sixteenth notes may be used sparingly as long as they are grouped within the beat (two sixteenths followed by an eighth note or vice versa).</p> <p><b>Please note:</b> Tied syncopation across the beat raises grade by half a level. any usage of dotted eighth or sixteenth note syncopation should be repeated as a motif.</p>	
TEMPO	<p>Andante (BPM 68) to Vivace (BPM 144)</p> <p>Accelerando &amp; Ritardando acceptable</p>	
DYNAMICS	pp to ff	
ARTICULATIONS	Accents, Staccatos, Marcatos, Legato, Fermatas, and Slurs	
AVOID	<p>-Extended use of the extremes of the instrument</p> <p>-Large leaps</p> <p>-Over utilization of one instrument family</p>	
RANGE	<p>One octave plus a 3rd from concert Bb on all instruments (from concert F on Oboe &amp; Horn) 2nd parts should maintain a 1 octave range.</p> <p>Additionally, a minor 3rd below Concert Bb (or F on Oboe &amp; Horn) also acceptable.</p>	
ACCIDENTALS	Any accidentals that fall diatonically into the key signatures listed above as well as concert G-flats	
INSTRUMENTATION	<ul style="list-style-type: none"> <li>• Flute</li> <li>• Oboe (opt. flute 2)</li> <li>• 1 &amp; 2 Clarinet in B-Flat</li> <li>• Bassoon</li> <li>• Bass Clarinet</li> <li>• Alto Sax</li> <li>• Tenor Sax</li> <li>• Baritone Sax</li> <li>• 1 &amp; 2 Trumpet in B-Flat</li> <li>• Horn in F</li> <li>• Trombone/Bassoon</li> <li>• -Euphonium (Trombone 2) T.C. &amp; B.C. provided</li> <li>• Tuba</li> </ul>	<p>Mallets (Bells/Marimba/Vibes)</p> <p>Percussion 1 &amp; 2 (Standard instrumentation)</p> <p>Timpani- 3 drums</p> <p><i>*Please note these are the minimum percussion parts required. Additional perc. parts encouraged</i></p>

SPECIAL CONSIDERATIONS	<p>-Ensembles at this level are working their way through intermediate technical developments so consider those as you're writing. At this level, Clarinets are working through the break, brass players are developing tone throughout the middle-and-upper register, and further musical skills like articulations and style are being taught. Thoughtfully consider these things as you write for this grade level.</p> <p>-Traditionally there has been a wide range of Grade 2 music in the print publishing industry and flexibility in its form. The ultimate goal in this level is to create music that highlights the strengths of young musicians and minimizes technical difficulties.</p>
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## PERCUSSION

RHYTHM	Dotted eighth & sixteenth rhythms are being introduced at this grade level.
TECHNIQUE	5 and 7 stroke rolls are acceptable and should be paired with the appropriate sticking patterns.
CONSIDERATIONS	Bands playing at this level often have a wide variety of percussion personnel. We appreciate writers who prioritize <i>thoughtfully involved</i> percussion parts as well as "optional" parts that can be utilized in ensembles with a larger number of players available, or reduced to a minimized section for smaller ensembles.
TIMPANI	Up to 3 drums acceptable. No re-tuning of notes during the piece.

## Concert Band: Grade 3

### For Intermediate/Developing High School Level Ensembles

The following are guidelines, not rules, that inform the music we publish as a means to ensure quality delivery to ensembles. These expectations are subject to change based on industry standards.

DURATION	Flexible at this grade level, but likely between 3-7 minutes of music	
KEY SIGNATURES	Up to 5 flats	
TIME SIGNATURES	4/4, 2/4, 3/4, 6/8, Cut time	
RHYTHM	<p>Whole, half, dotted half, quarter, dotted quarter, eighth, dotted eighths &amp; sixteenth notes acceptable. Quarter &amp; Eighth note triplets acceptable.</p> <p>“Sixteenth, eighth, sixteenth” rhythms acceptable at this grade level. Tied syncopation across beats, if used, should appear in one form throughout.</p>	
TEMPO	<i>Largo</i> (BPM=40) to <i>Presto</i> (BPM=168)	
DYNAMICS	Full dynamic range acceptable (ppp to fff)	
ARTICULATIONS	All articulations at this level are acceptable	
AVOID	<p>-Extremes of instrument range.</p> <p>-Concert B-naturals in the lower octave for brass instruments and concert E-natural for Saxophones.</p>	
RANGE	<p>One octave and a 5th on all instruments from Concert Bb (Concert F for Horns and Oboe). For notes that extend above the one octave range of the instrument- an option note or note in a 2nd or 3rd part should be made available within the one-octave instrument range.</p> <p>Minor 3rd below Concert Bb (or F on Oboe &amp; Horn) is also acceptable.</p>	
ACCIDENTALS	Any accidentals that fall diatonically into the key signatures listed above as well as concert B-naturals	
INSTRUMENTATION	<ul style="list-style-type: none"> <li>• 1, 2 Flute</li> <li>• Oboe</li> <li>• Bassoon</li> <li>• 1, 2, 3 Clarinet</li> <li>• Bass Clarinet</li> <li>• 1, 2 Alto Sax</li> <li>• Tenor Sax</li> <li>• Baritone Sax</li> <li>• 1, 2, 3 Trumpet</li> <li>• 1, 2 Horn in F</li> <li>• 1,2 Trombone</li> <li>• Euphonium (T.C. &amp; B.C. provided)</li> <li>• Tuba</li> </ul>	<p>Mallets (Bells/Xylo)</p> <p>Percussion 1 &amp; 2 (Snare &amp; Bass Drums)</p> <p>Percussion 3 &amp; 4 (Cymbals/Aux Perc)</p> <p>Timpani- 2 drums</p> <p><i>*Please note these are the minimum percussion parts required. Additional perc. parts encouraged</i></p>
SPECIAL	Bands in this level of performance are categorized as intermediate	

CONSIDERATIONS	level/developing high school level bands. Typically students have had 2-3 years of full musical instruction and are ready for some challenge. However, there should be a healthy balance of achievable music making coupled with moments of technical challenge. Traditionally there is a wide range of Grade 3 music in the print publishing industry and flexibility in its form.
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## PERCUSSION

RHYTHM	All notes and rhythms through 16th notes are acceptable. Eighth and Sixteenth note syncopation is also acceptable.
TECHNIQUE	Standard Rudiments and Stroke Rolls are acceptable at this level
CONSIDERATIONS	Bands playing at this level often have a wide variety of percussion personnel. We appreciate writers who prioritize <i>thoughtfully involved</i> percussion parts as well as “optional” parts that can be utilized in ensembles with a larger number of players available, or reduced to a minimized section for smaller ensembles.
TIMPANI	3-4 drums is acceptable- minimal re-tuning is acceptable but should be used sparingly.

### **Concert Band: Grade 4+**

**Please note: at this time, we do not publish Grade 4 level literature or above. We do plan to expand our catalog soon, please check back later for updates.**



MUSIC TO MAKE YOUR  
PROGRAM STRONGER

STRONGER MUSIC

# A new era of music publishing





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**STRONGER MUSIC**



# Our Story

Stronger Music was created to service the needs of music educators all over the United States. Through our focus on innovative educational practices, top-notch production quality, and exceptionally great music, we're here to change the educational publishing industry for the better.

## MUSIC TO MAKE YOUR PROGRAM STRONGER

**STRONGER MUSIC**

Our brand's founder—Jonathan Martin—came up with the Stronger Music imprint at age 16. Encouraged to write band arrangements & compositions by his high school band director, Jonathan's first experience creating music was for his high school band, which consisted of about 30 members. Even then, he realized the need for educational resources that served all kinds of ensembles, both large and small, and students from a variety of backgrounds.



After working for nearly a decade on musical projects with everyone from high school bands to Grammy award winning artists, Jonathan returns to his roots to provide not only great music but also great resources to music educators through the Stronger Music imprint. We don't just *believe* music education changes lives, we've seen it over and over through stories like those of our founder, Jonathan.







“

EVERY STUDENT  
**DESERVES**  
ACCESS TO MUSIC  
EDUCATION  
BECAUSE **MUSIC**  
**EDUCATION**  
CHANGES LIVES.

”

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# What We Publish

**Band**

**Marching Band**

**Educational Materials**

**String Orchestra**

**Jazz**

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# WHY PUBLISH WITH US

## **EXPERT**

guidance and  
support every step  
of the way

## **EXPANDED**

publishing reach

proud to offer some of the

# **HIGHEST**

royalty rates in the industry

# **100%**

of our catalog is  
professionally  
produced, edited,  
and printed by  
music industry  
professionals in  
Nashville, TN.

**STRONGER MUSIC**

NASHVILLE, TN 37209

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# Our Mission



Stronger Music is dedicated to changing lives through innovative products that connect people with each other and inspire shared musical experiences, ultimately pointing to Jesus as the chief creator and visionary of all great things.

# STRONGER MUSIC

## OUR CORE VALUES



### WE INVEST IN RELATIONSHIPS

We invest in our team and believe in serving our clients to the absolute best of our ability. We believe in going the "extra mile" in every encounter. Our heart is service first: to each other, our team, and our clients. We lay down our pride and selflessly serve others for the betterment of our team as a whole.



### WE'RE WORLD-CHANGERS.

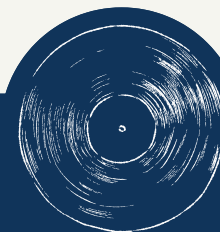
The work we do matters. We believe in the power of music education and its ability to change lives, and we treat it as such. We're on a mission to make great music, but more than that, we're on a mission to inspire today's generation of music makers to make real change in our world.

1

### WE PURSUE EXCELLENCE IN EVERYTHING

We serve our clients and composers with excellence. The music we publish is amongst the very best in the educational publishing industry and we take great pride in not only providing great service to our clients, but our composers as well.

2



### WE'RE INDUSTRY LEADERS

We are passionate about advancing music education through innovative industry practices, new approaches to tradition, and championing new voices, composers, writers, and educators through our world-wide reach.

3

4

**WE** We're on a mission to  
**DREAM** change the educational publishing  
**BIG** landscape by providing innovative resources to educators



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IF OUR MISSION RESONATES STRONGLY WITH YOU,

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