

MARCHING 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.

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.

Marching Band: Grade 1

For bands with mixed ages or varying levels of student performers

We take great pride in our Marching Band Catalog at Stronger Music. The Grade 1 level of performance is especially important to us as it reflects our mission to create achievable musical experiences for ensembles of every size and experience level. 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.

PLEASE NOTE: We are *not* currently accepting marching band titles that require license clearance to perform. Thank you for your understanding.

DURATION	Less than 6 minutes total	
KEY SIGNATURES	Up to 3 flats, both majors and minors.	
TIME SIGNATURES	4/4, 2/4, and 3/4	
RHYTHM	Whole notes, Half-notes, and eighth notes. Eighth notes should be written in pairs, no sixteenth notes. Syncopation is only allowed if introduced in one form and repeated throughout. No dotted rhythms (Dotted half notes may be used in ¾ time)	
TEMPO	No greater than BPM=145	
DYNAMICS	<i>pp</i> to <i>ff</i>	
AVOID	-Avoid exposed instruments. All “small ensemble moments” (example, woodwind features) should be full woodwind features with optional cues in other instruments for ensembles with limited instrumentation. -Avoid the extremes of the instrument range- both on the low and high end of the range.	
RANGE	One octave range from Concert Bb on all instruments with the exception of Horn- one octave range from concert G. Octave and a 3rd is acceptable for lead lines (Flutes, Clarinets, Alto Saxes, Trumpets) as long as optional/cue notes are provided or lower notes are made available in 2nd parts (if applicable).	
ACCIDENTALS	All accidentals that fall diatonically to the key signatures listed above with the addition of Concert Gb, Db. Concert B-naturals and Concert C-sharps are acceptable if using the relative minor to the keys listed above.	
ARTICULATIONS	Staccato, legato, and accents	
SOLOS	All solos are written in concert pitch and made available in every instrument transposition.	
SOUND FX	All sound FX (if applicable) must be the complete property of the composer and not require additional licensing in order to use. Its utilization within the published score must be optional and if selected for publication, must be made available to the publisher.	
WINDS	• Flute	• Trumpet in B-Flat (chordal)

INSTRUMENTATION	<ul style="list-style-type: none"> Clarinet in B-Flat (chordal divisi allowed) Clarinet Below the Break Alto Sax Tenor Sax (Doubles Low Brass or has L.B. Cues) Low Woodwinds (Bass Clarinet & Bari Sax) 	<divisi <ul="" allowed)=""> Horn in F Low Brass (Chordal divisi allowed) Low Brass in T.C. Tuba </divisi>
SPECIAL CONSIDERATIONS	<p>-All bass voices (Tuba/Bass Clarinet/Bari Sax) should be doubled in unison or at the octave throughout</p> <p>-No singular part should be exposed and doubling across the ensemble should be utilized</p> <p>-Keep brass ranges limited as utilizing the extremes of the instrument range while on the move can be challenging for young musicians. Additionally, utilizing the “strong range” of the instrument for beginners is critical- typically between concert D and concert Bb.</p> <p>-Each instrumental part should be engaging throughout the entire work</p> <p>-Short phrases and written places to breathe are paramount as stagger breathing is often not possible with limited performers.</p>	

PERCUSSION

PERCUSSION INSTRUMENTATION	Front Ensemble Percussion: <ul style="list-style-type: none"> Mallet 1 (Marimba) Mallet 2 (Vibes) Aux/Rack Percussion Aux/Rack Perc 2 (Optional) Synth (Part is required for publication but should be optional for performance) Electric Bass (Tuba Double) 	Battery Percussion: <ul style="list-style-type: none"> Snareline Tenorline (5 Drums) Bass Line (Up to 4 Drums, Unison & 3 BD made available upon publication)
RHYTHM	No mixed sixteenth notes in the bar, no dotted rhythms, no syncopation	
TECHNIQUE	<p>-Use of basic alternating sticking patterns (RLRL or RRLL), Buzz rolls, and rimshots are acceptable. No stroke rolls at this level.</p> <p>-Each of the mallet percussion instruments may involve mounted suspended cymbals</p> <p>-Mallet parts should be written for no more than 2 mallets per player</p>	
CONSIDERATIONS	Percussion parts should be thoughtfully involved throughout the entire show. Additional “optional” parts are encouraged at this level.	

PLEASE NOTE: “Battery Only” or “Front Ensemble Only” shows often have a place in our catalog and can sometimes serve our clients well at the Grade 1 level. However, additional “optional” parts should be made available to fulfill the standardized instrumentation listed above.

Marching Band: Grade 2

For young or developing bands with mixed levels of experience

PLEASE NOTE: We are *not currently accepting* marching band titles that require license clearance to perform. Thank you for your understanding.

DURATION	Less than 7 minutes total			
KEY SIGNATURES	Up to 4 flats, both majors and minors.			
TIME SIGNATURES	4/4, 2/4, and 3/4			
RHYTHM	Whole notes, Half-notes, eighth notes, and sixteenth notes. Dotted quarter notes & half notes acceptable.			
TEMPO	BPM=72 to BPM=145			
DYNAMICS	<i>pp</i> to <i>ff</i>			
AVOID	<ul style="list-style-type: none">-Extremes of the instrument range-Exposed instruments-Long phrases			
RANGE	One octave plus a 3rd for all instruments from Concert Bb (Concert F for Horn)			
ACCIDENTALS	Concert Gb, Concert B-natural, and all accidentals that fall diatonically to the keys listed above			
SOLOS	<ul style="list-style-type: none">-All solos are written in concert pitch and made available in every instrument transposition.-Small ensemble moments are acceptable (ex. Sax trio, flute quartet) but must be made available in each instrument transposition.			
SOUND FX	All sound FX (if applicable) must be the complete property of the composer and not require additional licensing in order to use. Its utilization within the published score must be optional and if selected for publication, must be made available to the publisher.			
WINDS INSTRUMENTATION	<ul style="list-style-type: none">• Flute• 1 & 2 Clarinet in Bb (written on the same part)• Clarinet Below the Break• Bass Clarinet• Alto Sax• Tenor Sax• Bari Sax		<ul style="list-style-type: none">• 1 & 2 Trumpet in B-Flat (written on the same part)• Horn in F• Low Brass (Chordal divisi allowed)• Low Brass in T.C.• Tuba	
SPECIAL CONSIDERATIONS	<ul style="list-style-type: none">-The general constraints of a small ensemble that make stagger breathing difficult, demanding short phrases or written places to breath.-Consider that many bands at this level have unbalanced sections and may be relying on instruments in other sections to cover needed parts (ex. Bari Sax & Bass Clarinet covering the Tuba part).			

PERCUSSION

PERCUSSION INSTRUMENTATION	<p>Front Ensemble Percussion:</p> <ul style="list-style-type: none"> • Mallet 1 (Marimba) • Mallet 2 (Vibes) • Aux/Rack Percussion • Synth (Part is required for publication can be made optional for performance) • Electric Bass (Tuba Double) 	<p>Battery Percussion:</p> <ul style="list-style-type: none"> • Snareline • Tenorline (5 Drums) • Bass Line (Up to 4 Drums, Unison & 3 BD made available upon publication)
RHYTHM	<p>All rhythms up to sixteenth notes are acceptable. Dotted eighth rhythms are also acceptable at this level as long as they are presented consistently. Mixed sixteenth notes are acceptable, but must be written in pairs (no sixteenth note syncopation). No ties across the bar lines. Up to eighth note syncopation is acceptable.</p> <p>Note about split Bass Drum parts: Sixteenth notes in the BD parts are acceptable as long as passage from one drum to another occurs on the downbeat. Drums may split on eighth note passages as long as the beat does not subdivide beyond eighth notes. Splits on the beat are most desired at this level.</p>	
TECHNIQUE	<ul style="list-style-type: none"> -Use of basic sticking patterns (RLRR or LRLL) are acceptable at this level. 5, 7 and 9 stroke rolls are all acceptable at this level. -Each of the mallet percussion instruments may involve mounted suspended cymbals -Mallet parts should be written for no more than 2 mallets per player 	
CONSIDERATIONS	<p>Percussion parts should be thoughtfully involved throughout the entire show. Additional "optional" parts are encouraged at this level.</p>	

PLEASE NOTE: "Battery Only" or "Front Ensemble Only" shows often have a place in our Grade 2 catalog and can sometimes serve our clients well. However, additional "optional" parts should be made available to fulfill the standardized instrumentation listed above.

Marching Band: Grade 3

For established ensembles with strong players across sections

PLEASE NOTE: We are *not currently accepting* marching band titles that require license clearance to perform. Thank you for your understanding.

DURATION	Less than 8 minutes total			
KEY SIGNATURES	Up to 5 flats, both majors and minors.			
TIME SIGNATURES	4/4, 2/4, 3/4, and 6/8			
RHYTHM	Whole notes, half notes, quarter notes, eighth and sixteenth notes. Syncopation to the sixteenth note is acceptable. All standard sixteenth rhythms are acceptable.			
TEMPO	No greater than BPM=160			
DYNAMICS	<i>pp</i> to <i>ff</i>			
AVOID	-Over-utilization of one instrument group or family -Writing at the extremes of the ranges for too long			
RANGE	Octave and a 5th for 1st parts, Octave and a 3rd for 2nd parts from Concert Bb (Concert F for Horn and A. Sax)			
ACCIDENTALS	Any within reason at this level			
SOLOS	-All solos are written in concert pitch and made available in every instrument transposition. -Small ensemble moments are acceptable (ex. Sax trio, flute quartet) but must be made available in each instrument transposition.			
SOUND FX	All sound FX must be optional and if selected for publication, must be made available to the publisher.			
WINDS INSTRUMENTATION	<ul style="list-style-type: none">• Flute• 1, 2 Clarinet in B-Flat• Clarinet Below the Break• Bass Clarinet• 1, 2 Alto Sax• Tenor Sax• Bari Sax		<ul style="list-style-type: none">• 1, 2 Trumpet in B-Flat• Horn in F• 1, 2 Low Brass• Tuba	
SPECIAL CONSIDERATIONS	-Bands at this level of performance are often a wide variety of sizes and experience levels. Capitalizing on each instrument's unique strengths and offering playable parts for each section is critical to success in this level. -From a design standpoint, consider that the most significant investment of time is typically available at the beginning of an ensemble's season-meaning the most difficult technical requirements should be present early on in the show and gradually progress to more achievable musical moments as the show progresses.			

PERCUSSION

PERCUSSION INSTRUMENTATION	<p>Front Ensemble Percussion:</p> <ul style="list-style-type: none"> • Xylophone • Marimba 1 • Marimba 2 • Vibes • Aux/Rack Percussion • Synth (Part is required for publication but should be optional for performance) • Electric Bass (Tuba Double) 	<p>Battery Percussion:</p> <ul style="list-style-type: none"> • Snareline • Tenorline (5 Drums) • Bass Line (Up to 4 Drums, Unison & 3 BD made available upon publication)
RHYTHM	All rhythms through sixteenth notes are acceptable. All	
TECHNIQUE	<p>Use of basic alternating sticking patterns (RLRL or RRLL), Buzz rolls, and rimshots are acceptable. 5, 7, and 9 stroke rolls are all acceptable.</p> <p>Note about mallet parts: Marimba 1 and Vibes parts may use 4 mallets for chordal moments. The other keyboard parts should be written for no more than 2 mallets per player.</p>	
CONSIDERATIONS	<p>Percussion parts should be thoughtfully involved throughout the entire show with meaningful moments for each player. Consider the wide array of experience levels that exist in a typical percussion section at this grade level- some technically challenging moments are acceptable, but achievable and appropriate parts for developing players should also be made available, especially on Bass Drum and Auxiliary Player parts.</p>	

PLEASE NOTE: “Battery Only” or “Front Ensemble Only” shows often have a place in our catalog and can sometimes serve our clients well. However, additional “optional” parts should be made available to fulfill the standardized instrumentation listed above.

Marching 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

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.



STRONGER MUSIC



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.**
”

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

100%

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

proud to offer some of the
HIGHEST
royalty rates in the industry

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 PURSUE EXCELLENCE IN EVERYTHING



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.

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 INDUSTRY LEADERS

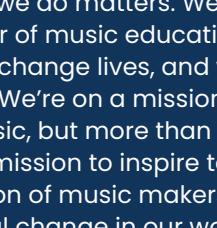


WE'RE INDUSTRY LEADERS

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.

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.



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

MUSIC TO MAKE YOUR
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IF OUR MISSION RESONATES STRONGLY WITH YOU,

Let's Connect

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