

STRING ORCHESTRA 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.

String Orchestra: Grade .5

For beginner level orchestras in the first year of instruction

DURATION	Up to 1:30 (target): very short, single-movement works
KEY SIGNATURES	D major (relative B minor only if it stays on D & A strings)
TIME SIGNATURES	4/4 preferred (keep barlines simple)
RHYTHM	Whole, half, quarter; two repeated eighths only; use rests to cue bow changes
TEMPO	No faster than BPM=108-120 ; no tempo changes (avoid rit./accel)
DYNAMICS	<i>p</i> to <i>f</i> (broad strokes, avoid hairpin nuance writing)
ARTICULATIONS	Natural bowings/détaché, pizzicato, minimal string crossings, no slurs.
AVOID	Double-stops, divisi, exposed solos, shifting, hooked/slurred bowings, low-2 patterns
RANGE	Strict 1st position
ACCIDENTALS	None at this grade level
SOLOS	None at this grade level
INSTRUMENTATION	Vln 1 Vln 2 Viola (Vln 3 provided) Cello Arco Bass Optional Piano (reduction)
SPECIAL CONSIDERATIONS	Provide fingers where helpful; print clear pizz to arco in rests where applicable.

String Orchestra: Grade 1

For Beginning-level Orchestras with one Year or Less of Instruction

DURATION	Up to 2:00
KEY SIGNATURES	C, G, D plus relative minors (E minor/A minor used sparingly)
TIME SIGNATURES	4/4, 2/4, and 3/4
RHYTHM	Whole, half, quarter, eighths; dotted quarter raises grade level by .5. No syncopation at this grade level
TEMPO	Andante-Allegro (comfortable, steady pulse; avoid sudden changes)
DYNAMICS	<i>p</i> to <i>f</i> with simple hairpins
ARTICULATIONS	Détaché, pizzicato, simple staccato/legato/marcato; short 2-note slurs introduced sparingly
AVOID	Long exposed passages; rapid string crossings; heavy low-2 writing (low-2 writing raises grade level by .5)
RANGE	1st position for all; bass may touch 3rd position (low-2 raises grade level by .5).
ACCIDENTALS	Diatonic to listed keys, occasional leading-tone courtesy accidentals only
SOLOS	Very brief, always cued in another part; section solis preferred.
INSTRUMENTATION	Vln 1 Vln 2 Viola (Vln 3 provided) Cello Arco Bass Optional Piano (reduction)
SPECIAL CONSIDERATIONS	Keep tutti support under melodies; print bowings generously; mark fingerings for low-2/extended notes.

String Orchestra: Grade 2

For Intermediate-level and Upper-Middle School Ensembles

DURATION	Between 2-4 minutes (multi-section or contrasting middle OK)
KEY SIGNATURES	C, G, D, A, F, Bb plus relative minors (A/F/Bb often new at this level)
TIME SIGNATURES	2/4, 3/4, 4/4; add simple cut time and 6/8
RHYTHM	Add sixteenths, triplets, and basic syncopation; dotted-eighth/sixteenth patterns acceptable when treated consistently.
TEMPO	Andante–Vivace; tasteful accel./rit. acceptable
DYNAMICS	<i>pp</i> to <i>ff</i> (wider dynamic contrast expected)
ARTICULATIONS	Détaché, legato slurs (2-4), accents/marcato; hooked bowings; sensible string crossings; fingered double-stops may appear briefly
AVOID	Extended extremes of range; prolonged divisi in interior voices; syncopation across the bar
RANGE	Primarily 1st position; Violin may touch 3rd, Cello uses extensions, Bass works ½ to 1st with occasional shifts
ACCIDENTALS	Diatonic to listed keys with occasional chromatic approach tones
SOLOS	Short solos/solis are fine but are always cued in another voice. Avoid unsupported solo bass lines
INSTRUMENTATION	All string parts independent; optional piano. Percussion parts may be included at this level but must be optional for performance.
SPECIAL CONSIDERATIONS	Indicate shifts and fingerings where they clarify pedagogy; keep textures supportive for developing intonation. Consider the implications of “low-1” on all instruments, specifically in Violin and Viola for Eb and Bb.

String Orchestra: Grade 3

For High School Level Ensembles with Strong Players across Sections

DURATION	3–7 minutes (expanded forms or multiple contrasting sections)
KEY SIGNATURES	C, G, D, A, F, Bb, Eb (and relative minors)
TIME SIGNATURES	2/4, 3/4, 4/4, cut time, 6/8 (mixed meter and 5/4 & 7/8 possible but raise the grade level by .5)
RHYTHM	Full sixteenth-note vocabulary, triplets, and syncopation; cross-bar ties OK if used consistently
TEMPO	All standard tempo markings; tasteful tempo modifications expected
DYNAMICS	Full range (<i>ppp–fff</i>) as musically appropriate.
ARTICULATIONS	All common bowings; add spiccato and longer slur groupings; tasteful tremolo permitted
AVOID	Writing at the extremes for long spans; unplayable double-stops for inner parts; unsupported exposed passages in novice sections
RANGE	Violin 1 up to 5th position; Vln 2/Viola up to 3rd; Cello adds 4th; Bass adds 5th
ACCIDENTALS	Diatonic plus chromatic color tones consistent with style; ensure parts remain readable for developing players
SOLOS	Brief solos/soli encouraged; always provide cues or optional non-solo alternatives
INSTRUMENTATION	All string parts independent; optional piano. Percussion parts may be included at this level but must be optional for performance.
SPECIAL CONSIDERATIONS	Clear marking of shifts, fingerings and bowings; intonation strategy for low-2/extended patterns; independent lines across the ensemble.

String Orchestra: 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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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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STRONGER MUSIC

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.

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

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IF OUR MISSION RESONATES STRONGLY WITH YOU,

Let's Connect

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