

## Difficulty Assessment Rubric For Trumpet Solo Repertoire v.9b

Title:				Style:		
Composer:				Date:		
Grade	1	2	3	4	5	6
<b>Meter</b>	<ul style="list-style-type: none"> <li>• 2/4, 3/4, 4/4</li> </ul>	<ul style="list-style-type: none"> <li>• Cut Time, 6/8, 5/4, 6/4</li> <li>• Changing meter for section</li> </ul>	<ul style="list-style-type: none"> <li>• 3/8, 9/8, 4/2, 12/8</li> <li>• Meters pulsed in 1 (ie: fast 3/4)</li> </ul>	<ul style="list-style-type: none"> <li>• Asymmetrical (5/8, 7/8),</li> <li>• Occasional changing meter within each section</li> </ul>	<ul style="list-style-type: none"> <li>• Any meter combination with frequent meter changes throughout section</li> </ul>	<ul style="list-style-type: none"> <li>• Any meter combination with constant meter changes throughout sections</li> <li>• Unmetered throughout</li> </ul>
<b>Note Values and Rhythm</b>	<ul style="list-style-type: none"> <li>• Quarter notes, Half notes, Dotted Half notes, Whole notes</li> </ul>	<ul style="list-style-type: none"> <li>• 8ths Notes, Dotted rhythms</li> <li>• Limited Syncopation</li> <li>• Limited use of Triplet</li> </ul>	<ul style="list-style-type: none"> <li>• 16th notes</li> <li>• Occasional Syncopation throughout piece</li> <li>• Occasional Triplets, duple against triple feel</li> <li>• Limited use of Sextuplet</li> </ul>	<ul style="list-style-type: none"> <li>• Frequent Triplets, duple against triple feel</li> <li>• Occasional sextuplet, syncopation throughout sections, 16th note runs/ Sequences</li> <li>• Limited use of 32nd notes, pentuplet</li> </ul>	<ul style="list-style-type: none"> <li>• Occasional pentuplets and 32nd notes, Occasional use larger tuplets (7, 9, 10)</li> <li>• Frequent 16th note runs/sequences in passage</li> <li>• Frequent Syncopation throughout sections</li> <li>• Frequent duple against triple feel</li> </ul>	<ul style="list-style-type: none"> <li>• Frequent 16th note sequences throughout piece, 32nd notes throughout passages</li> <li>• Constant use of syncopation throughout piece</li> <li>• Any subdivision beyond 32nd notes</li> </ul>
<b>Equipment</b>	<ul style="list-style-type: none"> <li>• Bb/C Trumpet</li> </ul>	<ul style="list-style-type: none"> <li>• Use of mute with minimum of 20 seconds for in/out</li> </ul>	<ul style="list-style-type: none"> <li>• Flugelhorn,</li> <li>• Use of mute with minimum of 15 seconds for in/out</li> <li>• Transition of stem in and out on Wa-Wa Mute</li> </ul>	<ul style="list-style-type: none"> <li>• Picc, Eb, or Bb/C+Flugel</li> <li>• Use of mute with minimum of 10 sec for in/out</li> <li>• Use of open/close for plunger</li> </ul>	<ul style="list-style-type: none"> <li>• Bb/C+Picc</li> <li>• Minimum of 5 seconds for adding/removing mutes</li> </ul>	<ul style="list-style-type: none"> <li>• Any combination of 3 or more intrs.</li> <li>• Removal of Slides for performance</li> <li>• Mute Stand needed</li> </ul>
<b>Key Signature</b>	<ul style="list-style-type: none"> <li>• C, F, G</li> </ul>	<ul style="list-style-type: none"> <li>• D, Bb, A, Eb</li> <li>• Sectional Key Change</li> </ul>	<ul style="list-style-type: none"> <li>• E, Ab</li> <li>• Frequent Accidentals</li> </ul>	<ul style="list-style-type: none"> <li>• B, Db</li> <li>• Occasional use of accidentals for key change</li> </ul>	<ul style="list-style-type: none"> <li>• F#</li> <li>• Transposition for passage</li> </ul>	<ul style="list-style-type: none"> <li>• Any Key + Dedicated Accidentals</li> </ul>
<b>Dynamics</b>	<ul style="list-style-type: none"> <li>• Piano - Forte throughout piece</li> <li>• Cresc. Or Decresc. Lasting a measure or less</li> </ul>	<ul style="list-style-type: none"> <li>• Cresc. and decresc. lasting at most 2 measures</li> <li>• Use of either FF or pp</li> </ul>	<ul style="list-style-type: none"> <li>• Fortepiano, FF-pp throughout piece,</li> <li>• Cresc. and decresc. for phrase 3</li> </ul>	<ul style="list-style-type: none"> <li>• Fp, sfz, FFF-ppp throughout piece</li> <li>• Cresc/decresc over passage</li> </ul>	<ul style="list-style-type: none"> <li>• Changing dynamic extremes within every measure frequently</li> </ul>	<ul style="list-style-type: none"> <li>• Changing dynamic extremes with every note frequently</li> </ul>
<b>Piano Scoring</b>	<ul style="list-style-type: none"> <li>• Unaccompanied</li> </ul>	<ul style="list-style-type: none"> <li>• Block chords while accompanying</li> <li>• Simple rhythms and chords</li> </ul>	<ul style="list-style-type: none"> <li>• Busy/subdivided writing in the right hand</li> <li>• Similar themes to trumpet</li> </ul>	<ul style="list-style-type: none"> <li>• Melodic accompaniment, less call and response</li> <li>• Independent part writing in hands</li> </ul>	<ul style="list-style-type: none"> <li>• Contrasting Underscoring</li> <li>• Atonal harmonies</li> </ul>	<ul style="list-style-type: none"> <li>• Close to or complete independent rhythm, melody and harmony</li> </ul>
<b>Tempo</b>	<ul style="list-style-type: none"> <li>• Andante– Moderato (72-120 bpm)</li> </ul>	<ul style="list-style-type: none"> <li>• Andante- Allegro (72-132 bpm)</li> <li>• Ritard or accel. over 1 measure</li> </ul>	<ul style="list-style-type: none"> <li>• Largo-Allegro (56-144 bpm)</li> <li>• Ritard or accel. over 2-3 measure</li> </ul>	<ul style="list-style-type: none"> <li>• Largo-Vivace (44-156 bpm)</li> <li>• Ritard or accel. over a phrase</li> </ul>	<ul style="list-style-type: none"> <li>• Largo- Presto (44-168bpm)</li> <li>• Ritard or accel. over a passage</li> </ul>	<ul style="list-style-type: none"> <li>• Largo- Prestissimo (44-208 bpm)</li> <li>• Ritard and accel constantly throughout a passage (cadenza)</li> </ul>

<b>Length</b>	<ul style="list-style-type: none"> <li>• Less than 2 min.</li> </ul>	<ul style="list-style-type: none"> <li>• 2-3 min.</li> </ul>	<ul style="list-style-type: none"> <li>• 4-5 min.</li> </ul>	<ul style="list-style-type: none"> <li>• 6-8 min.</li> </ul>	<ul style="list-style-type: none"> <li>• 9-11 min.</li> </ul>	<ul style="list-style-type: none"> <li>• 12 min+</li> </ul>
<b>Endurance</b>	<ul style="list-style-type: none"> <li>• Melody below C4,</li> <li>• shorter phrases with frequent breaks,</li> <li>• occasional extended breaks</li> <li>• majority of melody between mf-mp</li> </ul>	<ul style="list-style-type: none"> <li>• Melody below F4,</li> <li>• Full phrases with frequent breaks</li> <li>• occasional extended breaks</li> <li>• majority of melody between p-f</li> </ul>	<ul style="list-style-type: none"> <li>• Melody below A4,</li> <li>• Full phrases paired together with frequent break</li> <li>• occasional extended breaks</li> <li>• majority of melody between pp-ff,</li> </ul>	<ul style="list-style-type: none"> <li>• Melody below C5,</li> <li>• Melody utilizes upper range (above G4)</li> <li>• Full phrases paired together with infrequent breaks</li> <li>• majority of melody between ppp-fff</li> <li>• use of Mute in occasional passages</li> </ul>	<ul style="list-style-type: none"> <li>• Melody below D5</li> <li>• Majority of Melody is above G4</li> <li>• Extended passages with infrequent breaks</li> <li>• Upper register playing is preceded by less taxing playing</li> <li>• extreme dynamics used</li> <li>• use of mute in entire sections</li> </ul>	<ul style="list-style-type: none"> <li>• No full measures of rest</li> <li>• Extended passages above C5</li> <li>• extreme dynamics used for extended passages</li> <li>• use of mute for majority of piece</li> <li>• Cadenza over 45 sec.</li> </ul>
<b>Range</b>	<ul style="list-style-type: none"> <li>• Bb3-E5</li> </ul>	<ul style="list-style-type: none"> <li>• A3-F5</li> </ul>	<ul style="list-style-type: none"> <li>• G3-A5</li> </ul>	<ul style="list-style-type: none"> <li>• F#3-C6</li> </ul>	<ul style="list-style-type: none"> <li>• F3-D6</li> </ul>	<ul style="list-style-type: none"> <li>• &lt;F3-E6&lt;</li> </ul>
<b>Flexibility</b>	<ul style="list-style-type: none"> <li>• Slurs are only a step away from each other</li> <li>• Slurs are in groupings of 4 or less notes</li> </ul>	<ul style="list-style-type: none"> <li>• Slurred groups have more than 4 notes</li> <li>• Slurred notes are a third apart</li> </ul>	<ul style="list-style-type: none"> <li>• Slurred phrase goes above E4</li> <li>• Slurred notes are a P5 apart.</li> </ul>	<ul style="list-style-type: none"> <li>• Slurred notes are a M6 apart.</li> </ul>	<ul style="list-style-type: none"> <li>• Slurred notes are an octave apart</li> <li>• Melodic sequence uses slurs a P5 apart</li> </ul>	<ul style="list-style-type: none"> <li>• Slurred notes are over an octave,</li> <li>• Melodic sequence uses slurs over a P5 apart</li> </ul>
<b>Melodic Contour</b>	<ul style="list-style-type: none"> <li>• Melody constantly moves at the time signature pulse or slower</li> <li>• Melody is frequently moving in a stepwise motion</li> <li>• No leaps larger than a P5 occur at the time signature pulse within a phrase</li> </ul>	<ul style="list-style-type: none"> <li>• Melody frequently moves at the time signature pulse or slower</li> <li>• Limited use of leaps greater than a P5 occur within a phrase</li> <li>• Limited movement between high, middle and low ranges in a single melody</li> </ul>	<ul style="list-style-type: none"> <li>• Melody frequently moves faster than the time signature pulse throughout piece in a scalar motion</li> <li>• Occasional movement between high and middle, or middle and low ranges in a single melody</li> <li>• Frequent use of leaps between a P5-P8 occur within a phrase</li> </ul>	<ul style="list-style-type: none"> <li>• Melody frequently leaps at the rhythmic division of the beat throughout a passage</li> <li>• Melody occasionally leaps to non-tonal intervals</li> <li>• Frequent movement between high, middle, and low ranges in a single melody</li> </ul>	<ul style="list-style-type: none"> <li>• Melody frequently leaps at the rhythmic division of the beat throughout multiple phrases</li> <li>• Frequent movement between high, middle and low ranges in a singular measure</li> <li>• Melody frequently leaps to non-tonal intervals</li> </ul>	<ul style="list-style-type: none"> <li>• Melody frequently leaps at the rhythmic subdivision of the beat</li> <li>• Melody constantly leaps to non-tonal intervals</li> <li>• Frequent movement between high, middle and low ranges in a singular beat</li> <li>• Phrases frequently cover over 2 octaves</li> </ul>
<b>Ornaments</b>	<ul style="list-style-type: none"> <li>• None</li> </ul>	<ul style="list-style-type: none"> <li>• Simple trills</li> <li>• Single grace notes.</li> </ul>	<ul style="list-style-type: none"> <li>• Trills with entry or exit grace notes</li> <li>• Double or triple grace note figures</li> </ul>	<ul style="list-style-type: none"> <li>• Turns</li> <li>• Mordents</li> <li>• Occasional Flutter Tongued note</li> <li>• Glissando</li> <li>• Tremolo</li> </ul>	<ul style="list-style-type: none"> <li>• Any combination of ornament repeated continuously throughout phrase</li> <li>• Flutter Tongue used for 1-2 phrases</li> <li>• Lip Trills</li> </ul>	<ul style="list-style-type: none"> <li>• Pitch Bends</li> <li>• Extended Flutter Tongue passages</li> </ul>
<b>Articulation</b>	<ul style="list-style-type: none"> <li>• Staccato, accent, fermata</li> </ul>	<ul style="list-style-type: none"> <li>• Tenuto, Marcato, staccatissimo</li> <li>• Legato</li> </ul>	<ul style="list-style-type: none"> <li>• Compound Articulation</li> <li>• Multiple tonguing can be used for occasional phrase</li> </ul>	<ul style="list-style-type: none"> <li>• Multiple tonguing must be used in phrase due to tempo</li> <li>• Multiple tonguing contains limited skips in the melody</li> </ul>	<ul style="list-style-type: none"> <li>• Multiple tonguing must be used for multiple phrases due to tempo</li> <li>• Multiple tonguing contains occasional skips in the melody</li> </ul>	<ul style="list-style-type: none"> <li>• Multiple tonguing must be used for entirety of passage, or section due to tempo</li> <li>• Multiple tonguing contains frequent skips in the melody</li> </ul>
<b>Grade:</b>	x1	x2	x3	x4	x5	x6

<b>Rubric Terminology Key:</b>	
<b>Limited</b>	Occurs once or twice throughout the piece
<b>Occasional</b>	Occurs 3 to 4 times Total
<b>Frequent</b>	Occurs in most sections
<b>Constant</b>	Appears throughout the entirety of the piece, and is fundamental to creating the musical line
<b>Dedicated</b>	Intentional writing in a exclusive style
<b>Phrase</b>	Musical thought ending with a musical punctuation
<b>Passage</b>	A short section of a musical composition
<b>Section</b>	A complete, but not independent musical idea. i.e. introduction, exposition, coda, verse, etc.

<b>Grade Level</b>	<b>Composite Score Range</b>
I-Beginner	14-19
II- Developing	20-29
III-Moderate	30-39
IV-Intermediate	40-49
V-Advanced	50-64
VI-Virtuosic	65+