

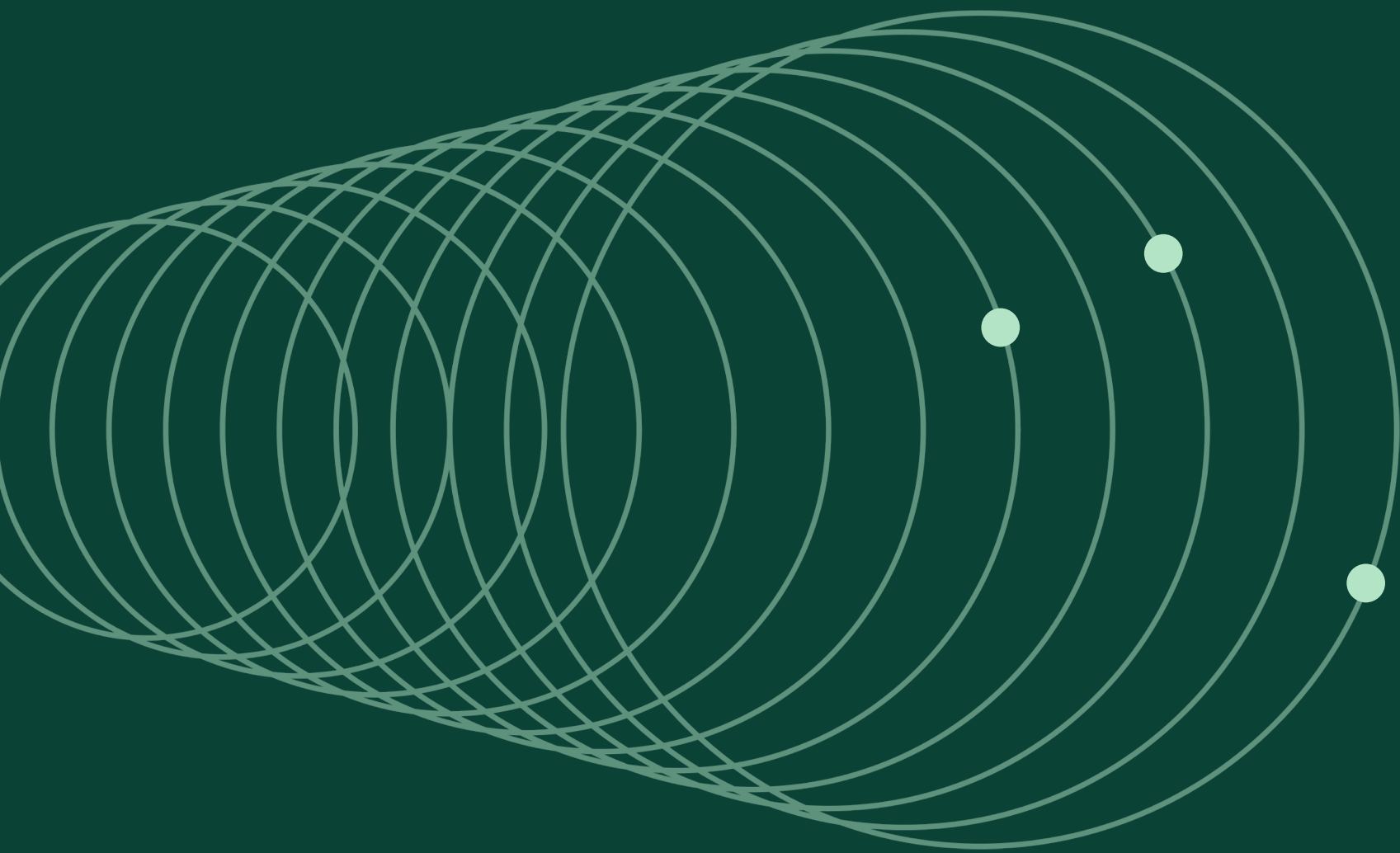


Redefining Technical Assessment in Classical Trumpet Literature:

A Study on the Evaluation of Technical Difficulty in Trumpet Solo Repertoire

A Presentation by Flint Angeroth Franks

Lied by Eugene Bozza



- Hickey's Music- Grade 3 / Early Intermediate
- UIL- Class 2 Solo
- J.W. Pepper- Medium

Music Evaluations in Classical Music

Hickey's Music Center	J.W. Pepper	Hal Leonard	Carl Fischer
<ul style="list-style-type: none">• Numerical ranking: 1-7• Written Qualifiers• Evaluated on musical elements by Hickey's Staff• "Guidelines", not set in stone	<ul style="list-style-type: none">• Term ranking: Easy-Difficult• Paired with age/ability range• Own guidelines, not publishers	<ul style="list-style-type: none">• Numerical ranking: 1-6• Written qualifiers• No specific guidelines for solo music	<ul style="list-style-type: none">• Numerical ranking: 1-5• No breakdown of guidelines• "Submission Guidelines" for ensemble works

State Solo Repertoire Lists

UIL (Texas)	Florida	Iowa	Arkansas
<ul style="list-style-type: none">• Numerical rating: 1-3• Selected by committee• Provides list of works	<ul style="list-style-type: none">• Numerical rating: 1-7• Selected by a committee• Provides list of works	<ul style="list-style-type: none">• No recommended lists or grade levels	<ul style="list-style-type: none">• Only Grade III and IV pieces are listed on recommended list

Difficulty Assessment Rubric for Trumpet Solos

- 1-Beginner
- 2-Developing
- 3-Moderate
- 4-Intermediate
- 5-Advanced
- 6-Virtuosic

DARTS Elements

- Meter
- Note Values and Rhythm
- Equipment
- Key Signature
- Dynamics
- Piano Scoring
- Tempo
- Length
- Endurance
- Range
- Flexibility
- Melodic Contour
- Ornaments
- Articulation

Difficulty Assessment Rubric For Trumpet Solo Repertoire v.9a

Title/Composer:		Style:				
Grade	1	2	3	4	5	6
Meter	<ul style="list-style-type: none"> • 2/4, 3/4, 4/4 	<ul style="list-style-type: none"> • Cut Time, 6/8, 5/4, 6/4 • Changing meter for section 	<ul style="list-style-type: none"> • 3/8, 9/8, 4/2, 12/8 • Meters pulsed in 1 (ie: fast 3/4) 	<ul style="list-style-type: none"> • Asymmetrical (5/8, 7/8), • Occasional changing meter within each section 	<ul style="list-style-type: none"> • Any meter combination with frequent meter changes throughout section 	<ul style="list-style-type: none"> • Any meter combination with constant meter changes throughout section • Unmetered throughout
Note Values and Rhythm	<ul style="list-style-type: none"> • Quarter notes, Half notes, Dotted Half notes, Whole notes 	<ul style="list-style-type: none"> • 8ths Notes, Dotted rhythms • Limited Syncopation • Limited use of Triplet 	<ul style="list-style-type: none"> • 16th notes • Occasional Syncopation throughout piece • Occasional Triplets, duple against triple feel • Limited use of Sextuplet 	<ul style="list-style-type: none"> • Frequent Triplets, duple against triple feel • Occasional sextuplet, syncopation throughout sections, 16th note runs/Sequences • Limited use of 32nd notes, pentuplet 	<ul style="list-style-type: none"> • Occasional pentuplets and 32nd notes, Occasional use larger tuplets (7, 9, 10) • Frequent 16th note runs/sequences in passage • Frequent Syncopation throughout sections • Frequent duple against triple feel 	<ul style="list-style-type: none"> • Frequent 16th note sequences throughout piece, 32nd notes throughout passages • Constant use of syncopation throughout piece • Any subdivision beyond 32nd notes
Equipment	<ul style="list-style-type: none"> • Bb/C Trumpet 	<ul style="list-style-type: none"> • Use of mute with minimum of 20 seconds for in/out 	<ul style="list-style-type: none"> • Flugelhorn, • Use of mute with minimum of 15 seconds for in/out • Transition of stem in and out on Wa-Wa Mute 	<ul style="list-style-type: none"> • Picc, Eb, or Bb/C+Flugel • Use of mute with minimum of 10 sec for in/out • Use of open/close for plunger 	<ul style="list-style-type: none"> • Bb/C+Picc • Minimum of 5 seconds for adding/removing mutes 	<ul style="list-style-type: none"> • Any combination of 3 or more intrs. • Removal of Slides for performance • Mute Stand needed
Key Signature	<ul style="list-style-type: none"> • C, F, G 	<ul style="list-style-type: none"> • D, Bb, A, Eb • Sectional Key Change 	<ul style="list-style-type: none"> • E, Ab • Frequent Accidentals 	<ul style="list-style-type: none"> • B, Db • Occasional use of accidentals for key change 	<ul style="list-style-type: none"> • F# • Transposition for passage 	<ul style="list-style-type: none"> • Any Key + Dedicated Accidentals
Dynamics	<ul style="list-style-type: none"> • Piano - Forte throughout piece • Cresc. Or Decresc. Lasting a measure or less 	<ul style="list-style-type: none"> • Cresc. and decresc. lasting at most 2 measures • Use of either FF or pp 	<ul style="list-style-type: none"> • Fortepiano, FF-pp throughout piece, • Cresc. and decresc. for phrase 	<ul style="list-style-type: none"> • Fp, sfz, FFF-ppp throughout piece • Cresc/decresc over passage 	<ul style="list-style-type: none"> • Changing dynamic extremes within every measure frequently 	<ul style="list-style-type: none"> • Changing dynamic extremes with every note frequently
Piano Scoring	<ul style="list-style-type: none"> • Unaccompanied 	<ul style="list-style-type: none"> • Block chords while accompanying • Simple rhythms and chords 	<ul style="list-style-type: none"> • Busy/subdivided writing in the right hand • Similar themes to trumpet 	<ul style="list-style-type: none"> • More melodic accompaniment, less call and response • Independent part writing in hands 	<ul style="list-style-type: none"> • Contrasting Underscoring • Atonal harmonies 	<ul style="list-style-type: none"> • Close to or complete independent rhythm, melody and harmony
Tempo	<ul style="list-style-type: none"> • Andante– Moderato (72-120 bpm) 	<ul style="list-style-type: none"> • Andante- Allegro (72-132 bpm) • Ritard or accel. over 1 measure 	<ul style="list-style-type: none"> • Largo-Allegro (56-144 bpm) • Ritard or accel. over 2-3 measure 	<ul style="list-style-type: none"> • Largo-Vivace (44-156 bpm) • Ritard or accel. over a phrase 	<ul style="list-style-type: none"> • Largo- Presto (44-168bpm) • Ritard or accel. over a passage 	<ul style="list-style-type: none"> • Largo- Prestissimo (44-208 bpm) • Ritard and accel constantly throughout a passage (cadenza)
Length	<ul style="list-style-type: none"> • Less than 2 min. 	<ul style="list-style-type: none"> • 2-3 min. 	<ul style="list-style-type: none"> • 4-5 min. 	<ul style="list-style-type: none"> • 6-8 min. 	<ul style="list-style-type: none"> • 9-11 min. 	<ul style="list-style-type: none"> • 12 min+

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

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

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

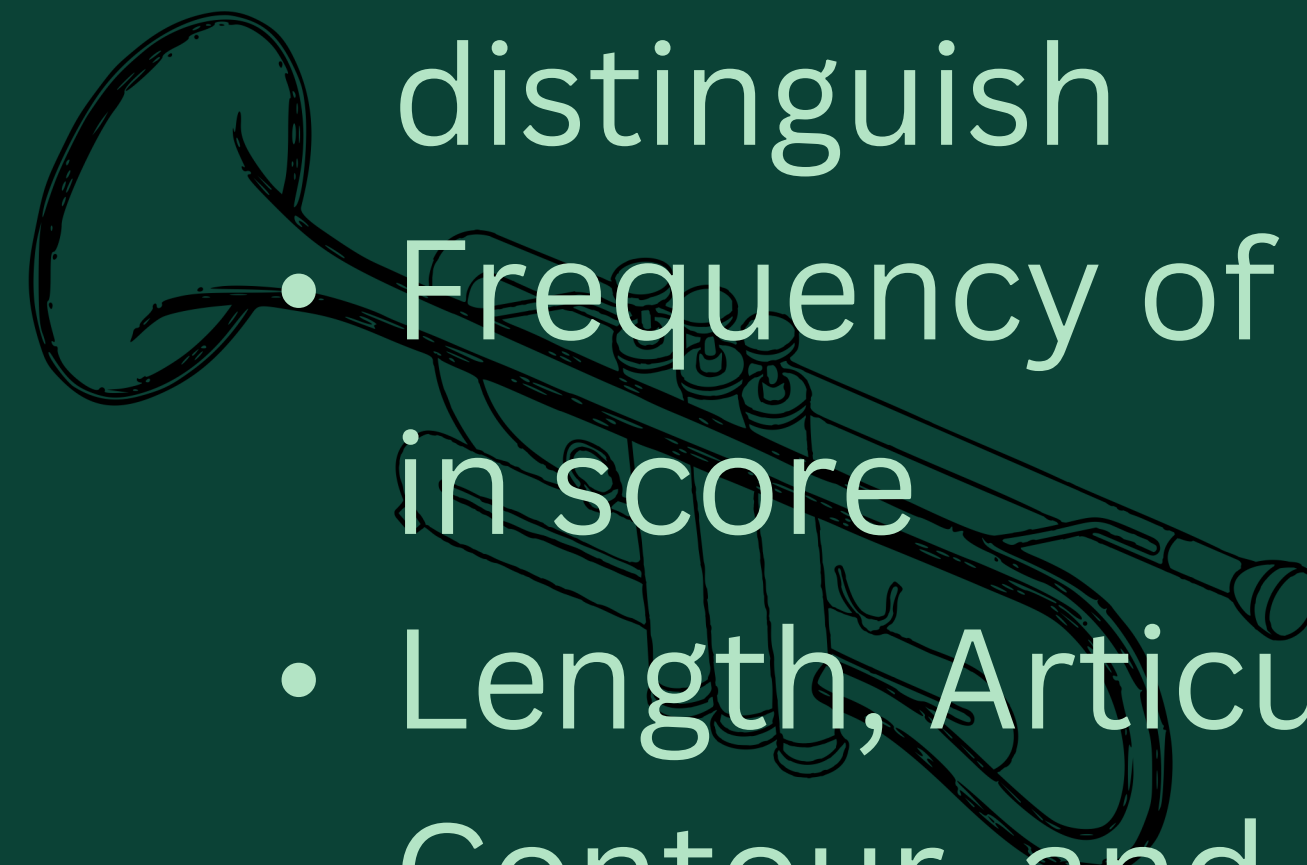
Establishing the Ratings

1 Ratings	6 Ratings
<ul style="list-style-type: none">• Based on skills taught in Beginning band and trumpet method books• Books included <i>Essential Elements</i>, <i>Measures of Success</i>, and more	<ul style="list-style-type: none">• Based on compositional trends contained in widely agreed "difficult" pieces• Trends include angular writing, multiple tonguing, and unaccompanied playing

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Defining the Bell Curve



- Grades 2-5 are hardest to distinguish
- Frequency of skill is major factor in score
- Length, Articulation, Melodic Contour, and equipment have steep rating curves

Composite Score Ranges

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Impact of *DARTS*

1

Teachers &
Students

2

Performers

3

Our Music
Community



Questions?