

Difficulty Assessment Rubric For Trumpet Solos v.9

| 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 | <ul style="list-style-type: none"> • Bb3-E5 | <ul style="list-style-type: none"> • A3-F5 | <ul style="list-style-type: none"> • G3-A5 | <ul style="list-style-type: none"> • F#3-C6 | <ul style="list-style-type: none"> • F3-D6 | <ul style="list-style-type: none"> • <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 throughout • 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 | <ul style="list-style-type: none"> • 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"> • 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: | |
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| 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-Easy | 20-29 |
| III-Moderate | 30-39 |
| IV-Intermediate | 40-49 |
| V-Advanced | 50-64 |
| VI-Virtuosic | 65+ |