Guidelines for Analysis of Music for Student Performers

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Edited by Patricia Martin Shand
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INTRODUCTION

The guidelines included in this volume were systematically developed for use in analytical studies of Canadian repertoire suitable for student performers. These guidelines may be used in a variety of contexts: for example, by researchers analysing Canadian or non-Canadian repertoire in terms of its suitability for educational use, by teachers selecting music for their students, and by composers writing music for student performers.

I would like to express my sincere thanks to all whose assistance made the publication of these guidelines possible. My fellow authors, Eleanor Stubley and Cameron Walter, did outstanding work in developing guidelines and assisted in the preparation of this volume. Numerous music teachers from across Canada provided essential advice during the development of the guidelines. Several John Adaskin Project research assistants helped importantly in the development and preparation for publication of these guidelines. In particular, Deborah Goldhar's patience, diligence, and careful attention to detail in the preparation of the camera-ready text are greatly appreciated. Institutional support was provided by the University of Toronto, the Canadian Music Educators' Association, and the Canadian Music Centre, and financial assistance by the Ontario and Canadian governments. Finally, I thank my family for their constant support and encouragement. This volume is dedicated with love to the memory of my mother, Frances Mary Martin.

Patricia Martin Shand
GUIDELINES FOR ANALYSIS OF STRING ORCHESTRA MUSIC FOR STUDENT PERFORMERS

Patricia Martin Shand
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INTRODUCTION

Guidelines for Analysis of String Orchestra Music were developed for and used in three research publications (Shand 1984, 1985, 1986). Procedures for developing the Guidelines are described below.

(I) Establishment of Guidelines for Assessment of Level of Difficulty

The following procedures were used in establishing guidelines for assessing the difficulty of string orchestra compositions:

(1) Study and analysis of related literature was carried out, focusing on existing rating scales, grading categories, and guidelines used in appraising the difficulty of music for student performers.

(2) Specialists on each string instrument were consulted to obtain detailed guidance as to technical and musical aspects contributing to the level of difficulty of string orchestra compositions for student performers.

(3) Draft versions of guidelines for assessing level of difficulty of string orchestra compositions were established.

(4) These guidelines were submitted to a panel of experienced string teachers for opinions regarding content and possible changes. Three string specialists made up the string panel. The first panelist was a professor of Music Education. He had formerly been a high school string teacher and conductor of a select string orchestra of high school students drawn from various schools. He was a violinist and professional conductor, and held bachelors and masters degrees in Music Education. The second string panelist was a high school music teacher with twenty-one years of teaching experience. He was a professional violist and the holder of Mus.Bac. and M.M. degrees and an A.R.C.T. diploma. He had also taught String Pedagogy at a university Faculty of Music. The third string panelist was a junior high string teacher with seventeen years of teaching experience. She was a piano major and holder of an A.R.C.T. diploma, and had also had experience teaching strings at a university Faculty of Music.

(5) Final string orchestra guidelines for assessing level of difficulty were prepared, following consultation with the string specialists.

(6) A string orchestra checklist, based on the final sets of guidelines, was constructed.

(7) The usability of the checklist was determined by applying it in the assessment of the difficulty of four randomly selected compositions from the John Adaskin Project string orchestra files.
(8) Modifications were made to the format of the checklist to make it more usable.

(9) The panel of string specialists used the guidelines and checklist in assessing the difficulty of eight Canadian string orchestra compositions selected from the John Adaskin Project string orchestra files, in order to ascertain the reliability of the validated guidelines and checklist as instruments for assessing level of difficulty. An appropriate degree of consensus from the string orchestra judges was obtained. The following criteria had been established: (a) the three judges should agree on the level of difficulty of at least half of the compositions, and (b) the three judges should be within one degree of difficulty of one another on all compositions. These criteria were met. The three string judges agreed on the level of difficulty of five compositions and were within one degree of difficulty on the remaining three compositions.

(II) Establishment of Frameworks for Analysis of Technical Challenges and Musical Characteristics

The following procedures were used in establishing frameworks for analysing the technical challenges and musical characteristics of string orchestra compositions:

(1) The literature was reviewed for suggestions concerning types of technical challenges and musical characteristics of concern to teachers in analysing repertoire for student performers.

(2) Draft frameworks were developed for analysing the technical challenges and musical characteristics of string orchestra music.

(3) These frameworks were refined by:
   (i) submitting them to the panel of string specialist consultants for opinions concerning the content of the frameworks,
   (ii) requesting suggestions by panel members for changes in the frameworks, and
   (iii) securing consensus of the panel members on a revised version of each framework.

(4) The revised frameworks were pilot-tested, being used to analyse the technical challenges and musical characteristics of three string orchestra compositions selected as being of an appropriate degree of difficulty for student performers. The pilot-testing revealed no need for further revision, and therefore the frameworks were adopted for use in analysing and describing the technical challenges and musical characteristics of string compositions. These frameworks are included below.

**TECHNICAL CHALLENGES OF STRING ORCHESTRA REPERTOIRE**

I. LEFT HAND CHALLENGES

   (a) Finger patterns
   (b) Positions
   (c) Shifting
   (d) Finger dexterity
(e) Special effects (left hand pizzicato, glissando, harmonics, chords, fingered
tremolo, ornaments)

II. RIGHT HAND CHALLENGES

(a) Types of bowing
(b) Tone production
(c) Dynamics
(d) String crossings
(e) Chords
(f) Pizzicato

III. LEFT-RIGHT HAND CO-ORDINATION CHALLENGES

IV. ENSEMBLE CHALLENGES

(a) Balance
(b) Blend
(c) Fluency
(d) Intonation
(e) Phrasing
(f) Rhythm

MUSICAL CHARACTERISTICS OF STRING ORCHESTRA REPERTOIRE

(a) Form
(b) Harmony
(c) Melody
(d) Rhythm
(e) Texture
(f) Timbre

(III) Establishment of Guidelines for Appraisal of Pedagogical Value

The following procedures were used in establishing guidelines for appraisal of pedagogical value:

(1) The literature was reviewed for suggestions concerning characteristics deemed important in
appraising the pedagogical value of music for student performers.

(2) The evaluation forms submitted by Canadian string teachers during Phase One of the John
Adaskin Project were examined. The comments made by teachers when evaluating published
Canadian string orchestra music judged to be suitable for student performers were compared with
the comments made when evaluating music judged to be not suitable.

(3) Draft guidelines for appraising pedagogical value were developed.
These guidelines were submitted to the panel of string specialists for opinions regarding content and possible changes.

The panel reached a consensus on a final set of guidelines. The panel members agreed that a pedagogically valuable composition should:

(i) be well crafted
(ii) feature idiomatic writing for all instruments
(iii) have musical interest in all parts
(iv) have technical challenges of an appropriate level in all parts
(v) have potential for furthering students' development (e.g., provide opportunities for development of playing techniques, ensemble skills, aural skills, and musical understanding).

References


GUIDELINES FOR ANALYSIS OF STRING ORCHESTRA MUSIC

Four categories are used in grading the level of difficulty of string orchestra compositions: *Easy, Medium, Difficult, and Very difficult.*

*Easy* compositions would be suitable for beginning string orchestras (e.g., most players have had less than 2 years of string instruction).

*Medium* compositions would be suitable for intermediate level orchestras (e.g., most players have had 2 to 3 years of instruction).

*Difficult* compositions would be demanding for an average high school string orchestra (e.g., most players have had 3 or more years of instruction).

Compositions in the *Very difficult* category would be too demanding for the average high school orchestra, but would be suitable for university level or professional performers.

The following pages provide descriptions of characteristics which may be found in compositions at each of these four levels of difficulty, although no composition will exemplify all the characteristics listed for a particular level of difficulty. These guidelines are organized under the following headings:

I. TECHNICAL ASPECTS

A. LEFT HAND
   1. Finger patterns
   2. Positions
   3. Shifting
   4. Finger dexterity
   5. Special effects

B. RIGHT HAND
   1. Types of bowing
   2. Tone production
   3. Dynamics
   4. String crossings
   5. Chords
   6. Pizzicato
C. CO-ORDINATION OF LEFT AND RIGHT HANDS

II. MUSICAL ASPECTS

1. Form
2. Harmony
3. Melody
4. Rhythm
5. Texture
6. Timbre

I. TECHNICAL ASPECTS

A. LEFT HAND

1. FINGER PATTERNS

EASY

Violin, Viola: Simple patterns (e.g., 0 1 23 4; 0 1 234; 0 1 2 3 4;

0 1 2 3 4). Very few changes of finger pattern.

Cello: 0 1 2 3 4; 0 2 3 4; 0 1 3 4.

MEDIUM

Violin, Viola: Moderate number of changes of finger pattern,
possibly including 01 23 4; 0 1 2 3 4; 0 1 2 3 4;

0 1 2 3 4; 0 1 2 3 4.

Cello: Some use of extensions (0 1 234; 0 1 234).

1. 1 2 indicates full tone spacing. 23 indicates a semitone spacing.

2. 1 2 indicates spacing of a tone and a half.
DIFFICULT
Violin, Viola: Quite frequent and quite rapid changes of finger pattern, possibly including awkward finger patterns (e.g., 0 1 2 3 4; 0 12 34; 01 234; 01 23 4; VT1/2 V VT1/2 VVT1/2 V

Cello: Frequent and rapid changes of finger pattern.

VERY DIFFICULT
Violin, Viola: Very frequent and very rapid changes of finger pattern. Frequent use of awkward finger patterns.
Cello: Patterns using thumb.
Bass: Patterns using thumb.

2. POSITIONS

EASY
Violin, Viola: First Position.
Cello: First Position.
Bass: Half and First Positions.

MEDIUM
Violin, Viola: Up to Third Position.
Cello: Up to Fourth Position.
Bass: Up to Sixth Position.

DIFFICULT
Violin, Viola: Up to Seventh Position.
Cello: Up to Seventh Position.
Bass: Up to Seventh Position.

VERY DIFFICULT
Beyond Seventh Position.

3. SHIFTING

EASY
Violin, Viola, Cello: No shifting.
Bass: Simple shifts between Half and First Positions, with ample time to prepare (e.g., during rests, during open strings, in scalewise motion).
MEDUIM
Violin, Viola, Cello: Some shifting. Time to prepare. Remain in one position long enough to establish the frame of the hand.
Bass: Quite frequent shifting, some large leaps.

DIFFICULT
Violin, Viola, Cello: Quite frequent shifting, some awkward shifts (e.g., large leaps, hard-to-hear intervals, shifts combined with string crossings).
Bass: Frequent shifting, some awkward shifts (e.g., hard-to-hear intervals, very large leaps, shifts combined with string crossings).

VERY DIFFICULT
Very frequent shifting, many awkward shifts (e.g., hard-to-hear intervals, very large leaps, shifts combined with string crossings).

4. FINGER DEXTERITY

EASY
Slow to moderate speed of finger changes. Ample time to prepare finger changes. Few fingered string crossings.
Violin, Viola: Little if any chromatic alteration involving the slide of a finger (e.g., 2nd finger sliding from F to F#).

MEDIUM
Moderate speed of finger changes. Moderate number of fingered string crossings. Few wide leaps.
Violin, Viola: Some simple chromatic alteration involving the slide of a finger.

DIFFICULT
Some rapid fingered passages using common finger patterns. Some rapid fingered string crossings. Some wide leaps.
Violin, Viola: Quite frequent and quite rapid chromatic alteration.

VERY DIFFICULT
Very frequent and very rapid fingered passages including awkward and rapidly changing finger patterns. Very frequent and very rapid fingered string crossings, including frequent wide leaps.
Violin, Viola: Very frequent chromatic alteration involving the slide of a finger.
5. *SPECIAL EFFECTS*

**EASY**
Left hand pizzicato may be used on open strings at a moderate tempo. 2-note chords may be used if they are easy (e.g., at least one open string) and if there is ample time to prepare.

**MEDIUM**
Glissando may be used occasionally.
Half-string harmonics may be used.
2-note chords involving 2 fingered notes may be used if simple finger combinations are involved and if there is time to prepare. Some simple ornaments may be used if there is time to prepare.

**DIFFICULT**
Occasional left hand pizzicato on fingered notes at a moderate tempo. Quite frequent use of glissando. Some use of artificial and natural harmonics. 2-note chords using more difficult finger combinations. Occasional 3- and 4-note chords non-divisi if time to prepare. Some use of fingered tremolo. Fairly frequent use of ornaments.

**VERY DIFFICULT**
Extensive use of left hand pizzicato on fingered notes at a rapid tempo. Extensive use of glissando. Frequent use of artificial and natural harmonics. Frequent use of 2-, 3-, and 4-note chords in rapid passages, involving awkward finger combinations. Extensive use of fingered tremolo. Ornaments used frequently, in rapid passages.
B. RIGHT HAND

1. TYPES OF BOWING

   EASY
   Détaché, slur (up to 4 notes per bow), portato (up to 4 notes per bow), slurred staccato (up to 4 notes per bow), martelé.

   MEDIUM
   Some use of moderately difficult bowings (e.g., slurs of 5 or more notes per bow, portato and slurred staccato involving 5 or more notes per bow, spiccato at slow and moderate tempi, col legno, collé, flautando, sul ponticello). Occasional short tremolo passages.

   DIFFICULT
   More extensive use of the bowings listed above, plus some use of difficult bowings (e.g., flying staccato, sautille, rapid spiccato, ricochet, bariolage, son filé). Fairly extended tremolo passages.

   VERY DIFFICULT
   Extensive use of the difficult bowings listed above. Very extensive tremolo passages.

2. TONE PRODUCTION

   EASY
   Bow distribution, speed, pressure, sounding point generally quite constant.

   MEDIUM
   Moderate amount of variety in bow distribution, speed, pressure, sounding point.

   DIFFICULT
   Considerable variety in bow distribution, speed, pressure, sounding point.

3. **DYNAMICS**

**EASY**
Obvious rather than subtle dynamic changes (e.g., $p$ to $f$). Infrequent dynamic changes, with time to prepare.

**MEDIUM**
Greater dynamic range ($pp$ to $ff$). Moderate number of dynamic changes.

**DIFFICULT**
Some subtle and rapid dynamic changes (e.g., $pp$ cresc. $p$).

**VERY DIFFICULT**
Very frequent, rapid, and subtle dynamic changes.

4. **STRING CROSSINGS**

**EASY**
Few string crossings, mainly involving adjacent strings. Time to prepare for crossings.

**MEDIUM**
More frequent string crossings at a moderate tempo, following the natural arm movement, mainly involving adjacent strings.

**DIFFICULT**
Some rapid string crossings, following the natural arm movement. At a moderate tempo, some more intricate and frequently changing bowing patterns on string crossings, some skips to non-adjacent strings, some crossings of 3 and 4 strings.

**VERY DIFFICULT**
Frequent intricate, complex, changing patterns of string crossings, possibly at a rapid tempo. Frequent skips to non-adjacent strings. Frequent crossings of 3 and 4 strings with complex rhythms and bowing patterns.
5. **CHORDS**

**EASY**
Some 2-note chords at a moderate tempo and dynamic level with ample time to prepare.

**MEDIUM**
Moderate use of 2-note chords, mainly at moderate tempo and dynamic levels.

**DIFFICULT**
Quite extensive use of 2-note chords, including some soft and/or long sustained chords. Some 3- and 4-note chords (non-divisi) with time to prepare.

**VERY DIFFICULT**
Very extensive use of 2-, 3-, and 4-note chords, requiring extremes of bow speed and dynamics.

6. **PIZZICATO**

**EASY**
Some pizz. at a moderate tempo. Ample time to prepare for changes between arco and pizz.

**MEDIUM**
Pizz. at a moderate or somewhat faster tempo. Fairly frequent changes between arco and pizz., with time to prepare.

**DIFFICULT**
Occasional rapid pizz. passages. Occasional rapid changes between arco and pizz.

**VERY DIFFICULT**
Very rapid and extended pizz. passages. Very rapid and frequent changes between arco and pizz.

C. **CO-ORDINATION OF LEFT AND RIGHT HANDS**

**EASY**
Minimal technical demands in one hand when the other hand has a demanding technique to execute.
MEDIUM
Occasional demanding techniques in two hands simultaneously, at a moderate tempo.

DIFFICULT
Quite frequent demanding techniques in two hands simultaneously.

VERY DIFFICULT
Very frequent and very complex techniques in two hands simultaneously, possibly at a very rapid tempo.

II. MUSICAL ASPECTS

1. FORM

EASY
Simple, easily understood form (e.g., A B, A B A). Considerable use of repetition.

MEDIUM
Moderately complex form.

DIFFICULT
Considerable formal complexity.

VERY DIFFICULT
Extremely complex form.

2. HARMONY

EASY
Easy keys (e.g., G+, D+, C+), or modal, pentatonic, or atonal writing in which the notes are playable using simple finger patterns (see I A 1 EASY). Restricted use of modulation and chromatic alteration.

MEDIUM
Keys of moderate difficulty (e.g., A+, F+, B flat+, minors up to 2 sharps and 2 flats), or modal, pentatonic, or atonal writing in which the notes are playable using moderately difficult finger patterns (see I A 1 MEDIUM). Some more complex harmonic structures (e.g., some increase in modulation, dissonance, chromatic alteration).
DIFFICULT
Some use of difficult keys (e.g., E+, B+, F#+, C#+, G#+, E flat+, A flat+, D flat+, G flat+, minors with 3 or more sharps or flats), or modal, pentatonic, or atonal writing requiring some awkward finger patterns (see 1A 1 DIFFICULT). Quite frequent modulation, dissonance, chromatic alteration.

VERY DIFFICULT
Extensive use of difficult keys, or modal, pentatonic, or atonal writing requiring extensive use of awkward finger patterns and requiring rapid and frequent changes of finger pattern. Extensive use of complex harmonic structures (e.g., very frequent modulation, chromatic alteration, dissonance).

3. MELODY

EASY
Mainly conjunct movement. Very few large leaps. Ample time to prepare for leaps.

MEDIUM
Conjunct and disjunct movement. Time to prepare for large leaps. Some simple ornamentation.

DIFFICULT
Quite frequent and quite rapid leaps, angular construction. Quite frequent ornamentation.

VERY DIFFICULT
Very extensive use of disjunct movement, angular construction. Frequent awkward large leaps. Extensive and complex ornamentation.

4. RHYTHM

EASY
Elementary rhythmic patterns using whole, half, dotted half, quarter, dotted quarter, eighth, and sixteenth note values. Little if any use of syncopation. Mainly very common metres (e.g., $\frac{4}{4}$, $\frac{3}{4}$, $\frac{2}{4}$, $\frac{6}{8}$). Few if any metre changes. If changes occur, pulse remains constant and rhythmic patterns change infrequently. Moderate tempo. Few if any tempo changes.
Some moderately complex rhythmic patterns. Moderate use of syncopation. Mainly simple and compound metres in 2, 3, and 4. Moderate use of changing metres, with pulse usually remaining constant but with some changes in rhythmic patterns. Some tempo changes. Tempi ranging from moderately fast to moderately slow.

Increased complexity of rhythmic patterns. Considerable use of syncopation. Some use of uncommon metres (e.g., $\frac{5}{4}$, $\frac{7}{8}$, $\frac{9}{8}$). Quite frequent changes of metre, some involving changes in pulse and frequent changes in rhythmic patterns. Some use of extreme tempi (very fast, very slow). Quite frequent tempo changes.

Increased complexity of rhythmic patterns. Considerable use of syncopation. Some use of uncommon metres (e.g., $\frac{5}{4}$, $\frac{7}{8}$, $\frac{9}{8}$). Quite frequent changes of metre, some involving changes in pulse and frequent changes in rhythmic patterns. Some use of extreme tempi (very fast, very slow). Quite frequent tempo changes.


**EASY**
Homophonic or simple polyphonic texture.

**MEDIUM**
Moderate amount of independence of parts. Some divisi, occasional solo passages.

**DIFFICULT**
Variety of texture. Considerable independence of parts, quite frequent divisi passages, some solo passages.

**VERY DIFFICULT**
Complex and changing textures (e.g., complex polyphony). Extensive use of divisi, exposed solo lines.

**EASY**
Some contrasting timbres within the technical limits described in Section I. Ample time to prepare for timbre changes.
**MEDIUM**
Moderate amount of variety of timbre, within the limits of the playing techniques described in Section I.

**DIFFICULT**
Considerable variety of timbre.

**VERY DIFFICULT**
Extensive variety of timbre involving complex playing techniques.
Rapid changes of timbre.
GUIDELINES FOR ANALYSIS OF BAND MUSIC
FOR STUDENT PERFORMERS

Patricia Martin Shand
University of Toronto

INTRODUCTION

Guidelines for Analysis of Band Music were developed for and used in two research publications (Shand 1985, 1987). Procedures for developing the Guidelines are described below.

(I) Establishment of Guidelines for Assessment of Level of Difficulty

The following procedures were used in establishing guidelines for assessing the difficulty of band compositions:

1) Study and analysis of related literature was carried out, focusing on existing rating scales, grading categories, and guidelines used in appraising the difficulty of music for student performers.

2) Specialists on each woodwind, brass, and percussion instrument were consulted to obtain detailed guidance as to technical and musical aspects contributing to the level of difficulty of band compositions for student performers.

3) Draft versions of guidelines for assessing level of difficulty of band compositions were established.

4) These guidelines were submitted to a panel of experienced band teachers for opinions regarding content and possible changes. The band panel was made up of four members. The first band panelist was a professor of Music Education with over twenty years of band teaching and conducting experience at the elementary school, secondary school, college, and university levels. He was a professional trumpet player, held M.Mus. and D.M.A. degrees, and had served as president of the Alberta chapter of the Canadian Band Directors' Association. The second band panelist was a professor of Music Education with twenty-five years of school and university band teaching and conducting experience. He was a woodwind specialist with a masters degree in Music Education. The third band panelist was a professor of Music Education, holder of masters and Ph.D. degrees, with twenty-five years of band teaching and conducting experience at the elementary school, secondary school, college, and university levels. She was a percussion specialist with extensive performing experience. She was also the author of books and articles on percussion playing and teaching. The fourth band panelist was a professor of Music Education, with twenty-one years of experience as a band teacher and conductor at the secondary school and university levels. He was a clarinetist, with Mus.Bac. and M.Sc. degrees in Music Education.

5) Final band guidelines for assessing level of difficulty were prepared, following consultation with the band specialists.

6) A band checklist, based on the final sets of guidelines, was constructed.
(7) The usability of the checklist was determined by applying it in the assessment of the difficulty of four randomly selected compositions from the John Adaskin Project band files.

(8) Modifications were made to the format of the checklist to make it more usable.

(9) The panel of band specialists used the guidelines and checklist in assessing the difficulty of five Canadian band compositions selected from the John Adaskin Project band files, in order to ascertain the reliability of the validated guidelines and checklist as instruments for assessing level of difficulty. An appropriate degree of consensus from the band judges was obtained. The following criteria had been established: (a) the judges should agree on the level of difficulty of at least half of the compositions, and (b) the judges should be within one degree of difficulty of one another on all compositions. These criteria were met. The band judges agreed on the level of difficulty of four compositions, and were within one degree of difficulty on the remaining composition.

(II) Establishment of Frameworks for Analysis of Technical Challenges and Musical Characteristics

The following procedures were used in establishing frameworks for analysing the technical challenges and musical characteristics of band compositions:

(1) The literature was reviewed for suggestions concerning types of technical challenges and musical characteristics of concern to teachers in analysing repertoire for student performers.

(2) Draft frameworks were developed for analysing the technical challenges and musical characteristics of band music.

(3) These frameworks were refined by:
   (i) submitting them to the panel of band consultants for opinions concerning the content of the frameworks,
   (ii) requesting suggestions by panel members for changes in the frameworks, and
   (iii) securing consensus of the panel members on a revised version of each framework.

(4) The revised frameworks were pilot-tested, being used to analyse the technical challenges and musical characteristics of three band compositions selected as being of an appropriate degree of difficulty for student performers. The pilot-testing revealed no need for further revision, and therefore the frameworks were adopted for use in analysing and describing the technical challenges and musical characteristics of band compositions. These frameworks are included below.

**TECHNICAL CHALLENGES OF BAND REPERTOIRE**

(a) Range
(b) Dexterity
(c) Articulation
(d) Special Effects
(e) Breathing
MUSICAL CHARACTERISTICS OF BAND REPertoire

(a) Form
(b) Harmony
(c) Melody
(d) Rhythm
(e) Texture
(f) Timbre

(III) Establishment of Guidelines for Appraisal of Pedagogical Value

The following procedures were used in establishing guidelines for appraisal of pedagogical value:

(1) The literature was reviewed for suggestions concerning characteristics deemed important in appraising the pedagogical value of music for student performers.

(2) The evaluation forms submitted by Canadian band teachers during Phase One of the John Adaskin Project were examined. The comments made by teachers when evaluating published Canadian band music judged to be suitable for student performers were compared with the comments made when evaluating music judged to be not suitable.

(3) Draft guidelines for appraising pedagogical value were developed.

(4) These guidelines were submitted to the panel of band specialists for opinions regarding content and possible changes.

(5) The panel reached a consensus on a final set of guidelines. The panel members agreed that a pedagogically valuable composition should:

(i) be well crafted
(ii) feature idiomatic writing for all instruments
(iii) have musical interest in all parts
(iv) have technical challenges of an appropriate level in all parts
(v) have potential for furthering students' development (e.g., provide opportunities for development of playing techniques, ensemble skills, aural skills, and musical understanding).
References


GUIDELINES FOR ANALYSIS OF BAND MUSIC

Four categories are used in grading the difficulty of band music. These categories are Easy, Medium, Difficult, and Very difficult.

*Easy* compositions would be suitable for beginning bands (e.g., players have had less than 2 years of playing experience on their instrument).

*MEDIUM* compositions would be suitable for intermediate level bands (e.g., players have had 2 to 3 years of playing experience on their instrument).

*Difficult* compositions would be demanding for an average high school band (e.g., players have had more than 3 years of instruction).

*Very difficult* compositions would be suitable for university level or professional players.

The following pages provide descriptions of characteristics which may be found in compositions at each of these four levels, although no composition will exemplify all the characteristics listed for a particular level of difficulty. These guidelines are organized under the following headings:

I. TECHNICAL CHALLENGES
   1. Range
   2. Dexterity
   3. Articulation
   4. Special Effects
   5. Breathing

II. MUSICAL CHARACTERISTICS
   1. Form
   2. Harmony
   3. Melody
   4. Rhythm
   5. Texture
   6. Timbre
I. TECHNICAL CHALLENGES

1. RANGE (Ranges are given in written pitch with respect to the following range identification chart. Notes given in brackets indicate possible extensions which may be used occasionally.)

Range Identification Chart

\[ \text{Diagram of range identification chart.} \]

EASY

Flute: f' - g'', with no quick break crossing between c'' and d''
Oboe: e' - g''
B flat Clarinet: e - b flat'
B flat Bass Clarinet: g - b flat'
E flat Alto Sax; B flat Tenor Sax; Baritone Sax: d' - a''
Bassoon: F - b flat, with no quick break crossing between f and f#
B flat Trumpet: b flat - c''
French Horn: g - c''
Trombone: B flat - b flat
Baritone: B flat - b flat
Tuba: B flat - B flat
String Bass: E - b

MEDIUM

Flute/Piccolo: d'' - c'''
Oboe: c' - c'''
B flat Clarinet: e - c''', with limited awkward break crossings
E flat Alto Clarinet: e - e''
B flat Bass Clarinet: e - e''
Saxophones: b flat - d'''' (f'''), with occasional use of palm keys in slow, unarticulated passages
Bassoon: C - d'
B flat Trumpet/Cornet: g - g''
French Horn: f - f''
Trombone: E - f' (g')
Baritone: E - f'
Tuba: G₄ - d
String Bass: E - g'

DIFFICULT

Piccolo: d' - g''
Flute: c' - g''
Oboe, English Horn: b flat - e''
E flat Soprano Clarinet: g - e''
B flat Clarinet: e - e''
E flat Alto Clarinet: c - e''
B flat Bass Clarinet, Contrabass Clarinet: e flat - e''
Saxophones: b flat - f''
Bassoon: B flat₁ - g'
B flat Trumpet/Cornet: f# - c''
French Horn: c - g'' (a''), especially if B flat or double horn is used
Trombone: (B flat₁) E - b flat'
Baritone: E - b flat'
Euphonium: B flat₁ - b flat'
Tuba: E flat₁ - c'
String Bass: E - a'

VERY DIFFICULT

Extended ranges, beyond those specified under DIFFICULT

2. **DEXTERITY** (Consideration of tempo, predominant time value of notes, and co-ordination problems)

EASY

Predominant use of whole, half, dotted half, quarter, dotted quarter, and eighth note values at a slow to moderate tempo

Woodwinds:
   - No trills or awkward ornaments
- Limited use of cross fingerings (e.g., oboe g'-d''; g'-e''; d'-f';
d''-f"; flute c"-d"; clarinet c"-f#", etc.)
- Finger movement primarily involves diatonic scalewise patterns, with
  no awkward finger combinations
- No difficult register changes
- Ample time to prepare finger changes

Trumpet, Horn, Baritone, Tuba:
- No trills
- Limited awkward finger combinations

Trombone:
- No use of alternate positions due to awkward passages
- No fast movement of the slide to 6th or 7th positions

String Bass:
- Slow to moderate speed of finger changes
- Ample preparation time for finger changes
- Few fingered string crossings
- Simple shifts between Half and First Positions, with ample preparation time
  (e.g., during rests, open strings, and in scalewise motion)
- Minimal technical demands in one hand when the other hand has a
  demanding technique to execute

Percussion:
- Primarily one basic pattern involving alternate sticking; occasional
double sticking
- Rhythmic patterns using eighth and/or sixteenth notes should be divisible
  by 2 or 4 for automatic hand alternation
- Ornamentation (e.g., flam) preceding the beat, at moderately slow
tempo, with no immediately preceding eighth notes
- Infrequent rudimental changes; no rudimental combinations
- Unmeasured single strokes, hand alternation rolls (without tempo
  changes), remaining on one surface, or moving from one bar to the
  immediately adjacent keyboard percussion bar
- Multiple bounce roll on one surface, sixteenth note roll base, at
  moderate tempi
- Tambourine hand roll
- Straight alternation of sticks on Timpani
- Slow, diatonic step-wise motion and common arpeggiated movement on
  keyboard percussion; few and regular changes in direction of movement
- Simple set combinations requiring little co-ordination (e.g., 2 or 3
  voices, each consisting of a simple ostinato pattern)
Some moderately complex rhythmic patterns incorporating basic combinations of
eighth and sixteenth note values at tempi ranging from moderate to moderately fast,
but with very limited use of extended sixteenth note running passages

Woodwinds:
- Limited use of note combinations in which a number of fingers on
either hand or both hands are moving in opposite directions
- Some register changes
- Some simple written out ornaments and trills
- Limited cross fingerings

Flute:
- Forked b flat' fingering predominates with occasional use of thumb b flat'

Oboe:
- Some use of alternate fingerings for f' and f" when moving to and from d
  flat', d', d flat", and d"
- Limited use of g' - c" and g' - d" at moderately fast tempi
- Limited use of chromatic fingerings

Clarinets:
- Some use of alternating right and left 4th finger combinations
  at slow to moderate tempi
- Limited use of chromatic fingerings across the break

Saxophones:
- Some use of alternate B flat fingerings
- Limited use of chromatic f# and side keys

Bassoon:
- Some use of cross fingerings above d' at slow to moderate tempi
- Limited finger movement between d - e flat, especially at moderately fast
  tempi

Trumpet, Baritone, Tuba:
- Some use of 1, 3 and 1, 2, 3 valve combinations but with some time
to prepare (3rd valve slide out)
- A few cross fingerings may be incorporated
- Some alternate fingerings required
- Simple valve trills involving one open tone
Horn:
- Some use of 1, 3 valve combinations with limited use of 2, 3 and 1, 2, 3 combinations

Trombone:
- Few alternate positions necessary
- Limited number of rapid changes between higher and lower slide positions

String Bass:
- Moderate speed of finger changes
- Moderate number of fingered string crossings
- Few wide leaps
- Quite frequent shifting, with some large leaps
- Occasional demanding techniques in 2 hands simultaneously, at a moderate tempo

Percussion:
- Various single and double sticking combinations (paradiddle types) at slow to moderate tempi
- Patterns of 3 (e.g., in \( \frac{3}{8} \) or \( \frac{6}{8} \)) in eighth notes; occasional \( \frac{3}{3} \)
- Ornamentation (e.g., flam, riff) preceding the beat, at moderately slow to moderate tempi
- Rudimental combinations and changes at slow or moderately slow tempi
- Single stroke hand alternation rolls at moderate tempi, involving moves to adjacent drum or cymbal surface, or moving a distance of not more than a fifth on bar percussion instruments
- Double or multiple bounce rolls moving to adjacent surfaces at moderate tempi
- Some rolls begun and ended on weaker parts of the beat
- Tambourine thumb rolls
- Mandoline-type rolls
- Plate roll with pair of Cymbals
- Basically diatonic movement on keyboard percussion; some limited chromatic movement; some large leaps; some irregular changes of direction
- 2 voices played by one percussionist, moving in like-note values, in similar motion, at slow to moderate tempi; or echoing short, simple melodic motifs in pseudo-canonic fashion
- 2, 3, or 4 voices played by one percussionist on drum set, combining to make common jazz or rock patterns

DIFFICULT

Use of any note value with some use of fast tempi and some extended sixteenth
note passages in the woodwinds and brass with the exception of Trombone and Tuba

Woodwinds:
- More frequent use of note combinations involving a number of fingers moving in opposite directions
- Frequent awkward register changes, often at fast tempi
- More complex ornaments and trills
- Cross fingerings required with increasing frequency

Flute:
- Considerable use of d" - e", c" - d" combinations
- Extensive use of chromatic fingerings
- Some use of trills involving left hand thumb keys and those involving 4th fingers or more than one finger
- Some rapid movement between octaves, especially when moving fingers

Oboe:
- Considerable use of finger movement between c", c#", d", e flat", e" and f"
- c - c#, e - e flat, and b - b flat trills
- Considerable use of chromatic fingerings and side alternates

Clarinets:
- Frequent break crossings at fast tempi
- Trills which cross the break
- Considerable use of chromatic and alternating side keys

Saxophones:
- Trills below d'
- Frequent use of chromatic and alternate fingerings

Bassoon:
- B₁ - C# trills
- Ornaments below E flat

Trumpet, Baritone, Tuba:
- 1, 3 and 1, 2, 3 valve combinations used frequently at quick tempi
- Trills in upper register

Horn:
- Same fingerling problems as Trumpet
- Double horn is required
- Lip trills only in the middle register
Trombone:
- Frequent use of alternate positions for fluency
- Some use of ornaments (e.g., mordent, turn)
- Use of F-attachment necessary for Trombone 3

String Bass:
- Some rapid fingered passages and fingered string crossings
- Some wide leaps
- Frequent shifting, some awkward shifts (e.g., hard-to-hear intervals, very large leaps, shifts combined with string crossings)
- Quite frequent demanding techniques in 2 hands simultaneously

Percussion:
- Any sticking combinations at any tempo
- Rudimental combinations and frequent changes at slow to fast tempi; some variety in rudimental style (Scotch, corp, etc.)
- Any ornamentation (flams, ruffs, drags, double ruffs, etc.) preceding the beat at slow to fast tempi
- Various sixteenth note combinations, including extended sixteenth note passages on bar percussion instruments
- Single stroke, hand alternation rolls involving non-adjacent surfaces, tempo variations, and juxtapositioning
- Double- and multiple-bounce rolls, any roll base, saturation 2 to 5
- Ripple rolls (3 to 4 mallets), spaced intervals of 3rd through 6th, primarily adjacent movement
- Some Timpani cross sticking, back cross sticking, and large leaps
- Quite frequent use of dampening on Timpani
- Considerable chromatic movement, leaps of large intervals (octaves and larger), disjunct movement, and irregularities in direction changes on keyboard percussion
- Some double mallet technique with little variance in the size of the intervals played by one hand on keyboard percussion
- 2 to 4 voices played by one percussionist, with the voices moving in primarily like-note values and in conjunct common chordal or arpeggiated patterns, broken up by occasional melodic passages
- 2 voices played by one percussionist, in simple diatonic canon
- 3 to 4 voices combining to make common and uncommon jazz, rock, latin, and disco drumset patterns, with occasional complexities and changes of rhythm, metre, or texture

Very difficult

Any note value at any tempo, including extensive running passages
Woodwinds:
- Use of rapid runs employing difficult finger combinations
- Moderate to extensive use of ornaments
- Difficult trill combinations
- Extensive use of alternate and chromatic fingerings

Brass:
- Use of rapid runs employing difficult finger combinations
- Lip trills in a variety of registers
- Moderate to extensive use of ornaments
- Extensive use of alternate fingerings and positions

String Bass:
- Very frequent and very rapid fingered passages and fingered string crossings, including frequent wide leaps
- Very frequent shifting, with many awkward shifts (e.g., hard-to-hear intervals, very large leaps, shifts combined with string crossings)
- Very frequent and very complex techniques in 2 hands simultaneously, possibly at a very rapid tempo

Percussion:
- Any rudimental combinations, changes, or derivatives at any tempo, in any style
- Any ornamentation, at any tempo, with irregular combinations
- All types of rolls, with extreme intervals, leaps, juxtapositionings, and/or variations in intensity, saturation, and tempo
- Frequent cross sticking and back crossovers on Timpani
- Crossing over one or two drums quickly on Timpani
- Chromatic and/or atonal movement on keyboard percussion; irregular, disjunct movement; very large leaps
- Keyboard percussion has extensive use of double mallets with the size of intervals played by one hand changing frequently
- Frequent and complex 2-handed movement on Chimes
- 2 to 6 voices played by one percussionist employing many disjunct patterns, unusual keys and changes, rhythmic independence in all voices, complexity of sticking, and very difficult interval changes
- 2- to 4-voice canonic passages played by one percussionist
- 3- to 4-voice drumset patterns for one percussionist, with frequent and rapid changes of pattern, instruments, rhythm, metre, texture, etc.
3. **ARTICULATION**

EASY

Few changes of articulation, with ample time to prepare

Woodwinds:
- Single tonguing; slurs upward and downward over small intervals; tenuto for Oboe, Saxophone, Bassoon

Brass:
- Single tonguing; tenuto; slurs downward over small intervals; slurs upward in scalewise motion in the middle register; staccato

String Bass:
- Détaché; slur (up to 4 notes per bow); portato (up to 4 notes per bow); slurred staccato (up to 4 notes per bow); martelé; few string crossings, mainly involving adjacent strings, and with ample preparation time

Percussion:
- Generally regular placement of accents (e.g., paradiddle = \(\begin{array}{c} \text{\textendash} \text{\textendash} \text{\textendash} \text{\textendash} \\end{array}\))

MEDIUM

More frequent changes in articulation, occasionally with little preparation time

Woodwind:
- Accents; slurs upward and downward over moderately large intervals for Flute, Oboe, Clarinet; slurs upward over large intervals for Saxophone, Bassoon; slurs downward over small intervals in extreme upper and lower registers for Bassoon; staccato in middle and upper registers for Flute, Oboe, Saxophone; staccato in upper and lower registers for Bassoon; limited use of double tonguing for Flute

Brass:
- Tenuto and staccato in Horn low register; slurs upward in middle and upper registers; slurs downward over short intervals through a single harmonic; staccato on Tuba; accents; stop tonguing: *forte-piano* in middle register
String Bass:
- Some use of moderately difficult bowings (e.g., slurs of 5 or more notes per bow, portato and slurred staccato involving 5 or more notes per bow, spiccato at slow and moderate tempi, col legno, collé, flautando, sul ponticello); occasional short tremolo passages; more frequent string crossings at a moderate tempo, following the natural arm movement, mainly involving adjacent strings

Percussion:
- fp rolls; tenuto separated rolls; marcato, legato, and tenuto rolls
- Some irregular placement of accents, with ample preparation time

DIFFICULT

Frequent changes in style of articulation with little time to prepare

Woodwind:
- Slurs upward and downward over large intervals exceeding an octave; accents in Flute low register; sforzando; Flute flutter tonguing; limited introduction of triple tonguing in Flute

Brass:
- Short heavy accents; portato except in low register of Horn; double tonguing in Trumpet, Trombone, and Baritone, and in the Horn middle register; very limited use of double tonguing in Tuba; sforzando in upper and lower registers; lip slurs

String Bass:
- More extensive use of "Medium" bowings, plus some use of difficult bowings (e.g., flying staccato, rapid spiccato, ricochet, bariolage, son filé); fairly extended tremolo passages; some rapid string crossings, following the natural arm movement; at a moderate tempo, some more intricate and frequently changing bowing patterns on string crossings; some skips to non-adjacent strings; some crossings of 3 or 4 strings

Percussion:
- Use of crisp articulations at soft dynamic levels
- Use of more delicate articulations on Triangle, Tambourine, Woodblock, and Latin American instruments
- Irregular placement of accents, with little if any preparation time and with frequent changes, at moderately fast tempi
VERY DIFFICULT

Very frequent and rapid changes of articulation at all dynamic levels, with little or no time for preparation

Woodwind:

- *Forte-piano* in Flute upper register; Flute stop tonguing; flutter tonguing in Oboe, Clarinet, Saxophone, Bassoon; double and triple tonguing for Oboe, Clarinet, Saxophone, Bassoon; *sforzando* in Clarinet high register; staccato in Saxophone low register at loud dynamic levels; slurs downward over large intervals in Bassoon upper register

Brass:

- Triple tonguing; double tonguing in all registers of all brass instruments except for very low register in Tuba; *forte-piano* in low register; quick, crisp articulations (staccato) in low register and at very soft dynamic levels; flutter tonguing

String Bass:

- Extensive use of difficult bowings; very extensive tremolo passages; frequent intricate, complex, changing patterns of string crossings, possibly at a rapid tempo; frequent skips to non-adjacent strings; frequent crossings of 3 or 4 strings with complex rhythms and bowing patterns

Percussion:

- Use of delicate articulations on all instruments
- Complex dynamic contrasts in flams and other ornamentation
- Extensive use of irregular placement of accents with many, frequent, and subtle modifications in intensity

4. SPECIAL EFFECTS (including Percussion function changes)

EASY

Woodwind and Brass:

- Some easy percussive sounds with ample time to prepare for changes
- Limited use of straight mutes for Trumpet with ample time to prepare
- Glissandi up or down within one harmonic on Trombone

String Bass:

- Some pizzicato at a moderate tempo, with ample time to prepare for changes between arco and pizzicato

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At a moderate tempo and dynamic level, easy 2-note chords may be used (e.g., at least one open string) if there is ample preparation time.

**Percussion:**
- Limited movement between instruments with ample preparation time; occasional stick changes with ample time to prepare (increased time if both sticks and instruments are changed).
- Infrequent, if any, Timpani pedal changes; 4 or more measures at slow to moderate tempi to change pitch on one drum, 6 or more measures to change pitches on two drums; tunings limited to roots of tonic and dominant, fourths and fifths in either direction in unexposed musical context.
- Snare Drum: echoing between centre and edge of head; contrasts between head, rim and/or side; changing pitch of head through pressure, mutes.
- Bass Drum: as in Snare Drum; employing 2 contrasting beaters; switch beater.
- Cymbals: plate roll; swishes; triangle beater, violin bow, and coin as suspended Cymbal tools.
- Timpani: playing on bowls; glissandi with pedal; bowing on rim; striking centre of drum; mutes.
- Marimba/Xylophone/Bells/Vibes: rolled and unrolled glissandi; resonator effects; rhythmic ostinati on frame to accompany melody played by a second performer; striking bars with hands or mallet handles; bowing edge of bar; playing on nodes; tone bending of a bar on Vibes.

**MEDIUM**

**Woodwind and Brass:**
- More complex percussive sounds with ample time to prepare.
- Straight or cup mutes for Trumpet with some time to prepare.
- Occasional use of stopped Horn in range e' - b flat', with ample time to prepare (e.g., long tones).
- Brass sounds produced by playing with the spit valve open, with ample time to prepare.
- Simple half hole effects on open hole and key woodwinds.

**String Bass:**
- Pizzicato at a moderate or somewhat faster tempo.
- Fairly frequent changes between arco and pizzicato, with time to prepare.
- Glissando may be used occasionally.
- Half-string harmonics may be used.
- At moderate tempi and dynamic levels, 2-note chords involving 2...
fingered notes may be used if simple finger combinations are involved and if there is adequate preparation time

**Percussion:**
- More frequent movement between instruments with ample preparation time; some stick changes with ample preparation time (additional time if both sticks and instruments are changed)
- Few and consistent Timpani pedal changes; 2 or more measures per drum to change pitches at slow to moderately fast tempi; tunings limited to major and minor thirds, perfect fourth, perfect fifth, and occasionally major and minor sixths, in relatively unexposed musical context

**DIFFICULT**

**Woodwind and Brass:**
- Complex percussive sounds with little time to prepare
- Frequent mute changes involving cup, straight, harmon, and wa-wa mutes with little or no time to prepare
- Glissandi over a harmonic or through a valve (F-attachment) on Trombone
- Short lip glissandi through one partial on Horn and Trumpet
- Stopped Horn in middle and low registers with time to prepare
- Quarter tone fingerings and microtonal trills on woodwinds

**String Bass:**
- Occasional rapid pizzicato passages with occasional rapid changes between arco and pizzicato
- Quite frequent use of glissando
- Some use of artificial and natural harmonics
- 2-note chords, including some soft and/or long sustained chords, using more difficult finger combinations; occasional 3- and 4-note chords, non-divisi, with time to prepare
- Some use of fingered tremolo

**Percussion:**
- Occasional changes of instrumentation and tools in one measure or less; frequent function changes within piece
- More frequent changes of Timpani pitch in an unexposed musical context using major and minor sixths, octaves, and occasionally more difficult seconds and sevenths; one measure preparation time per drum
- Snare Drum: different rolls played simultaneously by each hand and/or in centre and edge of head, etc.
- Marimba/Xylophone: rolling on the sides and ends of bars with rattan or dowel sticks; different rolls in each hand
- Rim shots with little time to prepare

**VERY DIFFICULT**

Woodwind and Brass:
- Quick mute changes involving a variety of mutes and little if any time to make changes
- Extensive use of Horn hand stopping
- Extended brass lip glissandi through one overtone series or involving a change of series
- Exploitation of any other non-traditional wind instrument techniques (e.g., multiphonics, sub-tones, flutter tonguing, etc.)

String Bass:
- Very rapid and extended pizzicato passages with very rapid and frequent changes between arco and pizzicato
- Extensive use of more demanding special effects (e.g., artificial and natural harmonics; 2-, 3-, and 4-note chords in rapid passages, involving awkward finger combinations; fingered tremolo)

Percussion:
- Frequent changes of instrumentation and tools in one measure or less with inclusion of more variety of effects, special ethnic instruments, etc.
- Occasional necessity for one to three types of percussion tools to be employed simultaneously in one hand
- Frequent almost instantaneous pitch changes in Timpani with difficult-to-hear intervals in exposed musical contexts

5. **BREATHING** (including endurance considerations)

**EASY**

- Short phrases (e.g., 4-bar phrases at a moderate tempo)
- Obvious breathing places according to the phrase and melodic line
- Composition is relatively short, or may be longer if there are frequent rests in all parts

**MEDIUM**

- Longer phrases (e.g., 4 to 8 bars in length depending on the tempo)
- Fairly obvious breathing places
- Frequent rests

**DIFFICULT**

- Irregular phrase lengths, with some very extended phrases in low and middle registers
- Breathing places not always obvious, so that wind players must catch quick breaths
- Relatively long piece with few rests, except in sections incorporating extensive use of the upper register where ample rests should be provided

**VERY DIFFICULT**

- Irregular and extended phrase lengths
- Snatch breaths must be taken due to long passages of fast notes or exposed long sustained notes
- Long extended phrases in the upper register
- Long composition with no long rests to aid and relax the embouchure

**II. MUSICAL CHARACTERISTICS**

1. **FORM**

**EASY**

- Simple, easily understood forms (e.g., A B, A B A, simple fugues, simple theme and variations)
- Considerable use of repetition

**MEDIUM**

- Moderately complex forms (e.g., A B A C A, moderately complex fugues, more elaborate theme and variations)

**DIFFICULT**

- Considerable formal complexity, involving forms using extensive developmental techniques (e.g., rhapsodic-fantasia designs, elaborate theme and variations)
VERY DIFFICULT

- Extremely complex formal designs, often with little or no clear formal distinctions
- Extensive use of highly developmental free forms

2. HARMONY

EASY

- Use of easy keys (e.g., concert F+, B flat+, E flat+, G+, A-, G-), and related modal and/or pentatonic settings
- Predominate use of one key, with limited use of modulation
- Mostly tonal harmony with emphasis on primary chords
- Very limited use of chromatic alteration and dissonance

MEDIUM

- Use of concert A flat+, C+, D+, A+, D-, C-, F-, E-, B-, and related modal and/or pentatonic settings
- One or two changes in key to closely related keys
- Largely tonal harmony, with some use of extensions (e.g., seventh chords, melodic ninths, secondary dominant harmonies, and other more complex chord progressions) and modulations to closely related keys
- Some use of chromatic alteration and dissonance (e.g., interchanging of major and minor modes)
- Simple atonal writing with emphasis on horizontal sonorities as opposed to vertical chords

DIFFICULT

- Use of concert D flat+, E+, B+, B flat-, F#-, C#-, and related modal and/or pentatonic settings
- Several key changes, sometimes to distantly related keys
- Frequent use of complex and unusual chord progressions, dissonance, and chromatic alteration (e.g., harmonic ninths, melodic elevenths and thirteenth, Neapolitan Sixths, Augmented Sixths, etc.)
- Some irregular chord voicings which are difficult to tune and balance
- Quite frequent modulations, sometimes to distantly related keys
- More extensive atonal writing with increased emphasis on vertical sonorities and polytonal techniques
VERY DIFFICULT

- Use of any major or minor key, and related modal and/or pentatonic settings
- Very frequent, rapid, and complex changes of key, often to distantly related keys
- Extensive use of complex harmonic progressions, chromatic alteration, dissonance, and irregular voice spacings
- Very frequent, rapid and complex modulations
- Complex atonal and polytonal settings

3. MELODY

EASY

- Mainly conjunct movement
- Very few large leaps, with ample preparation time
- Diatonic movement with little use of chromaticism
- Some simple atonal melodies featuring major seconds, major and minor thirds

MEDIUM

- Conjunct and disjunct movement
- Some larger leaps, with ample preparation time
- Some chromaticism and simple ornamentation

DIFFICULT

- Quite frequent and rapid leaps
- Angular and atonal melodies
- Quite frequent chromaticism and ornamentation

VERY DIFFICULT

- Very extensive use of disjunct movement and angular melodic constructions
- Frequent awkward and difficult-to-hear intervals
- Extensive and complex chromaticism and ornamentation

4. RHYTHM

EASY

- Elementary rhythmic patterns using whole, half, dotted half, quarter, dotted
quarter, and eighth notes (limited use of sixteenths may be found in percussion Snare Drum parts)
- Rhythmic patterns change infrequently
- Little if any use of syncopation
- Tied notes within a bar
- Mainly common metres (e.g., \( \frac{4}{4}, \frac{3}{4}, \frac{2}{4}, \frac{6}{8}, \Phi \))
- Few if any metre changes, and then only if the basic pulse remains constant
- Slow to moderate tempi, with no changes except for cadential ritards

**MEDIUM**

- Some moderately complex rhythmic patterns incorporating basic combinations of eighth and sixteenth note values (e.g., \( \frac{1}{4}, \frac{3}{8} \) and \( \frac{7}{8} \))
- More variation in rhythmic patterns
- Tied notes over the bar line
- Moderate use of simple syncopation
- Occasional use of eighth note triplets
- Mainly simple and compound metres in 2, 3, and 4, with some use of changing metres if the pulse remains constant
- Tempi range from moderately fast to moderately slow with some simple changes

**DIFFICULT**

- Increased complexity of rhythmic patterns incorporating frequent dotted rhythms and triplet figures
- Some simple subdivision within triplet figures
- Considerable use of syncopation with simple polyrhythmic passages
- Some use of more uncommon metres (e.g., \( \frac{5}{4}, \frac{7}{8}, \frac{5}{8} \)), but usually with regular accent patterns
- Quite frequent changes of metre, some involving changes in pulse
- Some use of fast tempi

**VERY DIFFICULT**

- Very complex and rapidly changing rhythmic patterns using any note values
- Extensive use of polyrhythmic, polymetric, and syncopated passages
- Any metre, with very frequent metre changes involving complex pulse relationships
- Any tempo, with very frequent and sudden changes
5. **TEXTURE**

**EASY**

- Homophonic or simple polyphonic textures with little sectional independence and little or no independence within a section
- Occasional sectional soli

**MEDIUM**

- Moderate amount of sectional independence with some independence within the section
- Sectional soli, instrumental duets, trios, and occasional solo passages

**DIFFICULT**

- Variety of textures
- Considerable independence between and within sections
- Frequent duet, trio, and soli combinations
- Some extended solo passages

**VERY DIFFICULT**

- Complex and changing textures
- Complex polyphony and independent part writing between and within sections
- Extensive soli passages
- Exposed solo lines

6. **TIMBRE**

**EASY**

- Some contrasting timbres within the technical limitations discussed previously
- Limited dynamic range (mp to mf) with few crescendos and decrescendos
- Some simple twentieth-century percussive and instrumental timbres within the technical limitations outlined previously and with ample preparation time

**MEDIUM**

- Moderate amount of variety of timbres within the limitations previously
Outlined, including the use of mutes with ample preparation time
- Increased dynamic range (p to f) with crescendi, decrescendi, and some sudden changes
- More complex twentieth-century techniques within the specified technical limitations and with ample preparation time

**DIFFICULT**

- Considerable variety of timbre
- Large dynamic range with many quick changes of timbre
- Considerable variety of twentieth-century techniques within the specified technical limitations and with little preparation time

**VERY DIFFICULT**

- Extensive variety of timbre involving complex playing techniques
- Rapid changes of timbre with little or no preparation time
- Widest dynamic range possible with many abrupt and subtle changes
- Extensive use of twentieth-century techniques with little or no preparation time
GUIDELINES FOR ANALYSIS OF BRASS ENSEMBLE MUSIC FOR STUDENT PERFORMERS

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INTRODUCTION

The following "Guidelines for Analysis of Brass Ensemble Music" (Stuble, 1985, 1989) assess level of difficulty on the basis of a composition's technical, musical, and ensemble characteristics across a four-point adjective scale: Easy, Medium, Difficult and Very Difficult. Defined in terms of years of instruction, the scale does not take into consideration the age or maturity of the beginning student. It does, however, reflect the general pattern of instrumental instruction in Canadian public school and conservatory settings.

Criteria for assessing technical difficulty were developed in two stages. In the first stage, method books and repertoire collections (ensemble and solo) for each of the brass instruments were reviewed to identify common areas of concern and general developmental progressions. In the second stage, the results of this analysis were used to construct four questionnaires (one for each instrument) which could be used to determine the specific capabilities of student trumpet, horn, trombone, and tuba performers at each of the four levels of difficulty. Each of the questionnaires sought information pertaining to the following issues:

- **Range**: The upper and lower extremes and predominant tessitura of each part;
- **Dexterity**: The demands placed on the fingers or slide arm in terms of speed of execution (tempo/rhythm) and difficult or awkward valve/slide combinations;
- **Embouchure Flexibility**: The demands placed on the embouchure in terms of melodic leaps and flexibility, with consideration given to related range, dynamic, and rhythmic complexities;
- **Articulation**: The number and type of articulation patterns (including multiple-tonguing), with consideration given to related range, dynamic, and rhythmic complexities;
- **Endurance**: Length of composition, number of rests, tessitura, tempo, and articulations as they affect strength and stamina;
- **Special Effects**: Muting, glissandi, multiphonics, and other twentieth-century performance techniques;
- **Clefs/Transpositions.**

The questionnaires were sent to 55 instructors teaching studio and/or brass methods courses at Canadian universities having four- or five-year Bachelor of Music programmes in Music.

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1 Although phrasing and dynamics have a technical component, they also call upon the performers' interpretative and musical abilities. For this reason, they were included in the criteria used to assess a composition's musical difficulty.
Education. Where the instructor taught more than one instrument, the principal performing medium was examined. 39 completed questionnaires were returned (71%): twelve for trumpet, twelve for horn, ten for trombone, and five for tuba. Tabulation and interpretation of the questionnaire results were facilitated by in-depth interviews with a trumpet, horn, trombone, and tuba specialist having extensive experience in the public school music setting.

Criteria for assessing a composition’s musical difficulty were developed by modifying the “Musical Challenges Guidelines” established in Phase Two of the John Adaskin Project (Shand, 1984) to assess String Orchestra repertoire. These criteria included attention to form, harmony, melody, rhythm, texture, and timbre. Four changes, however, were made in consultation with the aforementioned brass specialists to accommodate the specific demands of brass ensemble performance and instruction:

1. The timbre category was eliminated to minimize overlap with the Special Effects discussed under technical considerations.

2. Minor modifications were made in the melodic and harmonic sections to compensate for different developmental progressions and typical learning sequences in brass and string performance.

3. The form, melody, rhythm, and harmony sections were up-dated to make them more directly applicable to twentieth-century compositional practices.

4. A new category addressing interpretative and expressive challenges in terms of phrasing, dynamics, improvisation demands, stylistic contrasts, and expressive markings was added to recognize the absence of a conductor in chamber ensemble performance.

A review of related literature (Zorn, 1969; Shand, 1984) identified six factors that should be considered when assessing ensemble challenges: balance, blend, fluency (the way in which melodic lines are connected to one another), intonation problems associated with different chord voicings and ensemble interactions, phrasing, and rhythmic interactions. Given that any ensemble challenge is a product of a composition’s particular technical and musical characteristics, a prescriptive list of criteria for each factor for each of the four levels of difficulty was unrealistic. Broad guidelines, however, were developed by analysing twenty published Canadian brass compositions (five for each level of difficulty) that had been previously graded by the John Adaskin Project for possible inclusion in the Selective Guidelists (Shand 1978, 1982) of recommended published band, orchestra, choir, and ensemble literature for student performers. Analysis was facilitated by observation of different ensembles at various stages of technical and musical development playing the selected compositions.

Reliability of the completed “Guidelines” was established by having a panel of four brass specialists independently assess the difficulty of five randomly selected compositions using the “Guidelines for Analysis.” The panel was selected to represent each of the brass instruments and a variety of experience in different settings. The first specialist, a veteran university trumpet instructor and performer, had eight years of teaching experience in the public school setting and 12 years of coaching experience at summer music camps. A university trombone instructor and performer with a total of 16 years of experience as an itinerant public school teacher and workshop clinician was the second specialist. The third specialist was a tuba performer with five years of public school experience and considerable professional performing experience. The fourth specialist was a horn player with two years of itinerant public school experience and four years of studio experience. As revealed in Table 1, the global difficulty ratings of the four specialists were
basically the same, with differences representing a difference in the weighting of individual parts where one part was more or less difficult than the others. In addition, there was 80 to 92 per cent agreement in terms of the individual ratings for technical, musical, and ensemble difficulty for each composition. Where disagreement occurred, deviations involved only one level of difficulty.

Table 1
Comparison of Brass Specialists’ Global Difficulty Ratings

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Specialist 1</th>
<th>Specialist 2</th>
<th>Specialist 3</th>
<th>Specialist 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jones, Kelsey</td>
<td>“Passacaglia”</td>
<td>Difficult</td>
<td>Difficult</td>
<td>Difficult</td>
<td>Difficult</td>
</tr>
<tr>
<td>Code, James</td>
<td>Gross Fugue</td>
<td>Medium (Low End)</td>
<td>Medium</td>
<td>Medium</td>
<td>Medium (Low End)</td>
</tr>
<tr>
<td>Bissell, Keith</td>
<td>Trio Suite</td>
<td>Difficult</td>
<td>Difficult</td>
<td>Difficult</td>
<td>Difficult</td>
</tr>
<tr>
<td>Barnes, Milton</td>
<td>Ladino Suite</td>
<td>Difficult¹</td>
<td>Difficult (M-D)</td>
<td>Difficult¹</td>
<td>Difficult²</td>
</tr>
<tr>
<td>Tersteeg, Hubert</td>
<td>Acadian Frolics</td>
<td>Medium (Low End)</td>
<td>Medium</td>
<td>Medium (Low End)</td>
<td>Medium (E-M)</td>
</tr>
</tbody>
</table>

¹Difficult rating qualified by note indicating first trumpet part is D and ensemble parts M-D.
²Difficult rating qualified by note indicating D rating is a result of first trumpet part.

Finally, it must be acknowledged that while every attempt has been made to achieve objectivity and consistency in the preparation of these Guidelines, the separation of technical, musical, and ensemble challenges and the subsequent distinctions within each of those categories are, in many respects, artificial. Technical challenges cannot be isolated from their musical context, nor the musical challenges from their technical implications. Similarly, since each composition is an individual creation in which specific technical, musical, and ensemble challenges are intricately and uniquely combined, the determination of difficulty will involve a certain degree of subjective judgement and require flexible application of the “Guidelines”. Any rating, as such, is not a definitive assessment of difficulty and should not be considered in isolation from the particular technical and musical characteristics of the composition or the capabilities of the specific ensemble which will perform the music.
References


GUIDELINES FOR ANALYSIS OF BRASS ENSEMBLE MUSIC

Four categories are used in grading the difficulty of brass chamber music. These levels of difficulty are operationally defined as follows:

*Easy* (E) compositions would be suitable for players who have had fewer than two years of instruction.

*Medium* (M) compositions would be suitable for players who have had two to three years of instruction.

*Difficult* (D) compositions would be demanding for average high school players who have had three or more years of instruction.

*Very difficult* (V) compositions would be demanding for the average university player.

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NOTE

The separation of technical and musical challenges and the subsequent distinctions in each of those categories are in many respects artificial. Technical challenges cannot really be isolated from their musical context, nor the musical challenges from their technical implications. As much as possible, this has been taken into consideration in the actual contents of the Guidelines, but the infinite number of possibilities makes a definitive statement unrealistic. As such, the Guidelines should not be used indiscriminately.

When assigning a global difficulty rating to a specific composition, the assessor should weight equally the technical, musical, and ensemble challenges. Where such challenges differ substantially, the global rating should favour the most difficult of the three categories. However, since each composition is an individual creation in which specific technical, musical, and ensemble challenges are intricately and uniquely combined, the determination of an "overall level of difficulty" ultimately involves a fair degree of subjective judgement. The global rating cannot, therefore, be a definitive assessment of difficulty and should not be considered in isolation from the three ratings from which it is derived, or the capabilities of the specific ensemble for which music is being selected.
TECHNICAL CHALLENGES

1. RANGE (Ranges are given in WRITTEN pitch with respect to the following range identification chart. Notes given in brackets indicate possible extensions which may be used occasionally.)

![Range Chart Image]

**Easy Ranges**

Assuming a limited amount of playing in extreme registers, *mp to mf* (*f*) dynamic levels, regular phrasing, and periodic rests:

**Trumpet:** b flat - c", with possible extension to e" at moderate tempi, if infrequently used, tongued, and approached by whole or half step; dynamics in low range should not exceed *mf* and best slurred in that range with whole and half steps predominating

**Horn:** a - c", with possible extension to d" and e" at moderate tempi, if infrequently used, tongued, and approached by whole or half step; dynamics in low range should not exceed *mf* and best slurred in that range with whole and half steps predominating

**Trombone:** B flat - d', with possible extension to low G if no major embouchure, slide or articulation challenges

**Tuba:** B flat¹ - d, provided limited embouchure, articulation, and breathing challenges in low register

**Medium Ranges**

Assuming a moderate amount of playing in extreme register, *p to f* dynamic levels, regular phrasing, and periodic rests:

**Trumpet:** g - g", provided *mf to f* dynamics and predominantly whole or half step approaches in upper register with occasional thirds in middle-upper register; *mp to mf* dynamics and predominantly slurred or regularly tongued stepwise movement in low register
Horn: f - f", provided mf to f dynamics and predominantly tongued whole or half step approaches in upper register; mp to mf dynamics and predominantly slurred or regularly tongued stepwise movement in low register

Trombone: F - f', with possible extension to g' if used infrequently and approached by whole or half step; no embouchure, slide, or articulation challenges in low register

Tuba: G₁ - f, provided limited dynamic (mp to mf), embouchure, articulation, and breathing challenges in low register

Difficult Ranges

Assuming a moderate amount of playing in extreme registers or at extreme dynamic levels, regular phrasing, and periodic rests:

Trumpet: f# - a" (c"'), provided limited use of upper range to c"" and avoidance of rapid and difficult articulations, extreme dynamic levels, and large leaps at register extremes

Horn: c - g", assuming double horn, possible extension to a" and b flat", provided easy technical and tonal context; rapid and difficult articulations, extreme dynamic levels, and large leaps should be avoided at register extremes

Trombone: (B flat₁) E - b flat', provided extreme dynamic levels and rapid or difficult articulations avoided at register extremes; pedal B flat possible, but E flat, D, and occasional D flat only possible if f-attachment available

Tuba: E flat₁ - c', provided avoidance of soft dynamics and short, fast articulations in low register; if 4-valve tuba is used, low range may be extended to C₁

Very Difficult

Extended ranges beyond those specified under Difficult, or Difficult ranges in extremely demanding technical and/or musical contexts

2. FINGER/SLIDE DEXTERTITY

Easy Dexterity Demands

Assuming moderately slow to moderate tempi:
Trumpet, horn, tuba:
- Changes should generally be no faster than eighth-notes at moderate tempi, provided very few, if any, awkward combinations such as:

\[
\begin{align*}
\text{Allegro} & \quad \begin{array}{c}
\text{Moderato}
\end{array} \\
\end{align*}
\]

- Some independence of third finger may be required in slower rhythmic/temporal contexts and less awkward patterns (e.g., 0-1, 3; 0-1-1, 3)

Trombone:
- Slide movements should generally be no faster than eighth-notes at moderate tempi, provided emphasis placed on upper slide positions
- Very little, if any, movement between extreme slide positions (e.g., 1-7; 1-6)
- Little, if any, use of fifth position or accidental differentiation of second position (A flat/A in mixed context)

Medium Dexterity Demands

Assuming slow to moderately fast tempi:

Trumpet, horn, tuba:
- Changes may involve some faster rhythmic patterns such as \(\text{\#}\) and \(\text{\#}\) at moderately fast tempi, provided very few, if any, excessively awkward combinations such as:

\[
\begin{align*}
\text{Allegro} & \quad \begin{array}{c}
\text{Moderato}
\end{array} \\
\end{align*}
\]

- Some more awkward combinations requiring third finger independence possible in slower rhythmic/temporal contexts
- Some use of double horn optional between g\# and f\" 
- No fourth valve required on tuba, but some use of it in relatively slow rhythmic/temporal contexts optional
- Valve trills utilizing easy fingerings in middle register at slow to moderate tempi, provided no difficult harmonic changes

Trombone:
- Slide movements may involve some faster rhythmic patterns such as \(\text{\#}\) and \(\text{\#}\) at moderately fast tempi, provided emphasis placed on upper slide positions
- Limited movement between first and sixth positions, provided slow to moderate rhythmic/temporal context
- Little, if any, movement between first and seventh positions
- Some use of fifth position and accidental differentiation of second position, provided relatively easy context facilitating tuning
Difficult Dexterity Demands

Assuming slow to fast tempi:

Trumpet, horn, tuba:
- Changes may involve some short sixteenth-note runs at faster tempi, provided awkward combinations are minimal
- Moderate number of awkward combinations involving independence of third finger in moderately fast rhythmic/temporal contexts
- Some use of double horn recommended above g#' and below g
- Some independence of fourth valve for tuba recommended in moderately fast to fast rhythmic/temporal contexts and when required for range extensions
- Valve trills, mordents, and grace notes exploiting relatively easy fingerings in middle register in slow to moderately fast rhythmic/temporal contexts

Trombone:
- Slide movements may occur in short sixteenth-note figures such as $\text{\textit{JJJ}}$ at faster tempi, provided emphasis placed on upper slide positions
- Movement between extreme slide positions and range extensions may necessitate f-attachment
- Grace notes in faster rhythmic/temporal contexts, provided easy slide movements

Very Difficult Dexterity Demands

- Extension of finger/slide demands identified in Difficult in faster rhythmic/temporal contexts
- Extensive use of Bb horn above g#' and below g, f-attachment on trombone and fourth valve on tuba recommended for fluency and range demands
- More difficult valved trills and ornamentation (More difficult valved trills will often be realized as lip trills. Refer to Embouchure Flexibility below.)

3. Embouchure Flexibility

Easy Flexibility Demands

Assuming Easy ranges, tempi, rhythmic patterns, dynamic levels, and phrase lengths:

- Mainly conjunct melodic movement with few, if any, larger leaps or slurred articulations requiring major embouchure adjustments

Medium Flexibility Demands

Assuming Medium ranges, tempi, rhythmic patterns, dynamic levels, and phrase lengths:
- Mainly conjunct movement with some disjunct, larger leaps or slurred articulations (over moderately difficult intervals) requiring some major embouchure adjustments, provided not at soft dynamic levels or register extremes

**Difficult Flexibility Demands**

Assuming Difficult ranges, tempi, rhythmic patterns, dynamic levels, and phrase lengths:

- Quite frequent and rapid tongued and slurred leaps with some extended, arpeggiated figures, provided extreme ranges, dynamics, tempi, and endurance considerations are minimal

**Very Difficult Flexibility Demands**

- Many awkward leaps (tongued and slurred) requiring extensive embouchure flexibility as in extended arpeggiated figures over a wide range or figures such as:

  ![](image)

- Lip trills and related ornamentation

4. **ARTICULATIONS**

**Easy Articulations**

Assuming Easy ranges, tempi, and dynamics:

- Little variation in articulation with regular tonguing predominating
- Slurs: primarily descending through small intervals; some ascending scalar figures (2-4 note groupings) or occasional ascending thirds; lip slurs generally avoided
- Staccato: primarily in middle register at mf dynamic levels for trumpet, horn, and trombone; best avoided in tuba
- Tenuto/portato
- Accents in middle register

**Medium Articulations**

Assuming Medium ranges, tempi, and dynamics:

- More variation in articulation with some mixed patterns such as
- Articulations identified in Easy in moderately difficult technical contexts
- Slurs: register and dynamic extremes generally avoided; some moderately large descending slurs within an octave (e.g., fifth, sixth); some ascending thirds and fourths; few lip slurs and then only in relatively slow rhythmic/temporal contexts
- Staccato: soft dynamics and register extremes avoided; in middle and upper register only for tuba
- Occasional short, heavy accents and forte-piano in middle register

Difficult Articulations

Assuming Difficult ranges, tempi, and dynamics:

- Considerable variation in articulation with some complex mixed patterns
- Medium articulations in difficult technical contexts
- Slurs: excessive range, dynamic, and endurance demands avoided, particularly with larger slurs; moderately large ascending slurs with some large descending and ascending slurs (seventh through ninth); few large interval lip slurs and then only in moderately slow rhythmic/temporal contexts
- Staccato: limited use of staccato in low register, provided relatively easy context and soft dynamics avoided
- Accents: in lower and upper registers, provided context of mixed articulations
- Limited use of double-tonguing on repeated-pitch fanfare-type figures or occasional triple-tonguing on relatively isolated triplet repeated-pitch figures (e.g., ) provided middle register and moderate dynamic levels

Very Difficult Articulations

- Frequent and rapid articulation variations in complex and challenging technical contexts involving extended ranges, tempi, dynamic, and endurance demands
- Slurs: descending and ascending slurs over wide intervals (greater than tenth), including arpeggiated figures over a wide range
- Quick, crisp articulations (staccato, secco-staccato) in upper and lower registers at soft dynamic levels
- Accents, short, heavy accents, and forte-piano in high and extended low registers
- Multiple-tonguing beyond that specified under Difficult Articulations

5. ENDURANCE

Easy Endurance Demands

- Limited use of high register and extreme dynamic levels as specified under Easy Ranges
- No long sustained or marcato/staccato passages
- Composition is relatively short with frequent rests in all parts

Medium Endurance Demands

- Limited use of high register and extreme dynamic levels as specified under Medium Ranges
- Little use of long sustained or marcato/staccato passages, especially at register and dynamic extremes
- Composition is of moderate length with adequate rests before and after demanding passages

Difficult Endurance Demands

- Some phrases involving extended high register and/or considerable embouchure flexibility, provided such sections are flanked by adequate rests
- Some use of long sustained or marcato/staccato passages, occasionally at register extremes if dynamic extremes avoided
- Limited use of multiple-tonguing in middle register at moderate dynamic levels
- Composition is relatively long with minimal rests

Very Difficult Endurance Demands

- Extensive use of Difficult high range in any context, figures requiring excessive embouchure flexibility, sustained or marcato/staccato articulations, and demanding multiple-tonguings or other special effects
- Few rests

6. SPECIAL EFFECTS

Special effects appropriate to the level of development of students at each level might include:

Easy Effects

- Percussive effects, such as tapping instrument; popping mouthpiece; valve clicks; and vocal effects (provided ample preparation time)
- Limited use of straight mutes in trumpet and trombone, non-transposing mute in horn (provided middle register, moderate dynamic levels, and ample preparation time)
- Short, isolated slide glissandi within a harmonic for trombone
- Playing in stand effects (provided ample preparation time)
Medium Effects

- Playing with spit valve open or without valve and/or tuning slide or trombone slide (provided extensive preparation time)
- Cuivré, brassy sounds (particularly in horn) in middle register at *forte* dynamic levels
- Straight and cup mutes in trumpet and trombone (provided middle register and ample preparation time)
- Occasional use of stopped horn from e' to b flat' in sustained whole note-type passages (provided ample preparation time and moderate dynamic levels)
- Short, half-valve falls in middle register
- Short, descending valve glissandi in moderate tempo, range, and dynamic levels
- Short, descending half-valve/lip glissandi in middle and low register for tuba (provided moderate tempo and dynamic levels)
- Repeated slide glissandi in $\downarrow \uparrow \downarrow \uparrow$ contexts (provided through a single harmonic)

Difficult Effects

- Frequent mute changes involving a wide variety of mutes in trumpet and trombone with some muted low register passages, and occasionally with little preparation time; limited use of tuba mute
- Stopped horn and non-transposing mute in middle and middle-upper registers with some preparation time
- Flutter-tonguing in middle and lower registers at *mf* or greater dynamic levels
- Extramusical/theatrical effects
- Valve/half-valve/lip glissandi in moderate tempo, range, and dynamic levels
- Falls, flips, doits, and shakes (provided moderate tempo, range, and dynamics)
- Glissandi over a harmonic or through f-attachment valve for trombone
- Limited use of isolated, loud trumpet and tuba pedal tone effects (provided numerous breathing opportunities)
- Colour fingerings (provided fingerings notated)
- Bells up (provided ample preparation time) (horn)

Very Difficult

- Extended lip glissandi and rips
- Loud pedal tone effects for trumpet and horn
- Multiphonic, microtonal, playing on leadpipe without mouthpiece, and varying vibrato effects (provided ample preparation time)
- Any other techniques requiring extreme embouchure and tongue control/flexibility

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7. CLEFS/TRANSPOSITIONS

Easy and Medium Clefs/Transpositions

Trumpet, horn: Treble clef; no transpositions
Trombone, tuba: Bass clef; no transpositions

Difficult Clefs/Transpositions

Trumpet: Limited C trumpet transposition, provided moderately easy musical and technical context
Horn: Treble clef with some new notation bass clef, provided few changes and relatively simple musical context
Trombone: Bass clef with some tenor clef, provided few changes and relatively simple musical context

Very Difficult Clefs/Transpositions

Trumpet: All transpositions
Horn: Old and new notation bass clef; all transpositions
Trombone: Tenor, alto, and bass clef

MUSICAL CHARACTERISTICS AND CHALLENGES

1. FORMAL ELEMENTS

Easy

- Repetition and simple variation of a limited number of themes and/or rhythmic ostinati (traditional and contemporary); simple, clearly discernible formal structures (e.g., AB, ABA, simple theme and variations, simple fugues and canons, etc.)

Medium

- Repetition, variation, and more elaborate development of discernible thematic and rhythmic events and/or elements; some reliance on parameters such as rhythm, metre, tempo, and timbre in contemporary contexts

Difficult

- Reliance on complex and/or contemporary, yet perceivable, developmental techniques; considerable formal complexity, often with unity established primarily through the exploitation/extensive development of a subtle musical idea and/or parameter in a difficult contemporary idiom (e.g., vertical sonority, cluster, rhythmic ratio, etc.)
Very Difficult

- Extremely elaborate and subtle developmental techniques; reliance on formal determinants other than recognizable melodic and harmonic thematic materials (temporal, texture, timbre, dynamics, articulations, etc.); very complex and unique formal structures, in which unity and cohesiveness are often the result of intellectual or mathematical relationships not easily perceived

2. HARMONIC ELEMENTS

Easy

- Mostly tonal harmonies with emphasis on primary chords or modal settings; occasional seventh and secondary dominant harmonies in simple modulatory passages or decorative contexts
- Limited use of modulation to closely related keys, chromatic alteration, and dissonance

Medium

- Occasional use of whole tone or more challenging modal scale bases
- Largely tonal harmonies with some use of extensions (e.g., a variety of seventh chords, melodic ninths, added sixths, secondary dominant harmonies, Neapolitan sixths, and other more complex chord progressions) and modulations to related keys
- Some use of chromatic alteration and dissonance
- Simple, atonal writing with emphasis on melodic constructions, simple quartal harmonies, and occasional tone clusters

Difficult

- Some use of simple synthetic (derived) scale bases
- Frequent use of complex and unusual chord progressions, dissonance, and chromatic alteration (e.g., harmonic ninths, elevenths, thirteenth, augmented sixths, irregular resolutions of secondary dominant or borrowed chords, etc.)
- More frequent modulations, sometimes to distantly related keys
- Some irregular chord voicings and contemporary effects (e.g., non-functional root progressions, parallelism, and quartal harmonies)
- More extensive atonal writing with increased emphasis on dense tone clusters and simple polytonal techniques (e.g., combining two closely related keys such as C major and F major)

Very Difficult

- Extensive use of modal, octagonal, and other complex derived scale bases
- Extensive use of complex harmonic progressions, chromatic alteration, dissonance, and irregular spacings
- Frequent, sudden and complex modulations
- Complex atonal and polytonal settings

3. MELODIC ELEMENTS

Easy

- Mainly diatonic, conjunct movement with little chromaticism
- Very few large leaps or difficult-to-hear intervals (tritone, seventh, etc.), provided ample preparation time and regular resolutions
- Simple atonal melodies predominantly featuring major seconds and major and minor thirds with little use of short rests as an integral melodic component

Medium

- Conjunct and disjunct movement with some chromatic and simple ornamentation
- Some larger leaps or difficult-to-hear intervals (tritone, sixths, occasional sevenths), provided ample preparation time and regular resolutions
- Simple atonal melodies featuring primarily small intervals with some use of short rests as an integral melodic component
- Simple contemporary melodies built on moderately difficult dynamic shadings (attack, growth and decay patterns, $p <mf> p$, etc.) or different instrumental colours

Difficult

- Angular and/or atonal melodies featuring quite frequent rapid leaps, with some preparation time, octave displacement, difficult-to-hear intervals with occasional irregular resolutions (tritone, seventh, ninth), and rests
- More frequent chromaticism and ornamentation
- Moderately complex contemporary melodies built on difficult dynamic shadings, rapid colour changes, and/or register changes

Very Difficult

- Extended melodies making extensive use of disjunct movement and angular constructions with many awkward and difficult-to-hear intervals and irregular resolutions
- Extensive use of complex chromaticism, ornamentation, and pointillistic melodic constructions
- Reliance on parameters other than pitch in melodic constructions (e.g., register, dynamic, timbre, articulation, and contour rows)
4. **PHRASING**

*Easy*

- Short phrases at moderately slow to moderate tempi
- Obvious breathing places requiring very little interpretation of phrase contour

*Medium*

- Some use of longer phrases at moderate to moderately fast tempi in middle register at moderate dynamic levels
- Obvious breathing places for the most part, but occasionally requiring some interpretation of phrase contour

*Difficult*

- Irregular phrase lengths with some extended phrases in low register (excepting tuba) at loud dynamic levels and in moderately high register at moderately soft dynamic levels
- Sense of phrase and melodic line may require considerable interpretation and catch breaths

*Very Difficult*

- Irregular and extended phrases with some in extreme register and at extreme dynamic levels (should be flanked by adequate rests)
- Sense of phrase and melodic line very difficult to achieve, requiring extensive interpretation

5. **TEMPORAL ELEMENTS (Rhythm, Metre, Tempo)**

*Easy*

- Elementary rhythmic patterns using whole, half, dotted half, quarter, dotted quarter, and eighth notes
- Rhythmic patterns change infrequently
- Occasional tied notes within bar, with little, if any, use of syncopation
- Mainly common metres (e.g., $\frac{2}{4}$, $\frac{3}{4}$, $\frac{6}{8}$, $\frac{8}{4}$) with few, if any, changes and then only if pulse remains constant
- Consistent steady or simple time relationships between notes (e.g., repeated quarter-notes or the equivalent) if there is no regular metre
- Clearly indicated tempo ranging from moderately slow to moderate with no changes except for expressive cadential *ritardandi*
Medium

- More variation in rhythmic patterns with some moderately complex patterns incorporating basic combinations of eighth- and sixteenth-note values (e.g., \(\frac{3}{4}\))
- Tied notes over the barline and moderate use of basic syncopations
- Occasional eighth-note triplets in duple metres
- Mainly simple and compound metres in 2, 3, and 4, with some \(\frac{5}{4}, \frac{7}{4}, \frac{8}{4}\), and a slow \(\frac{5}{8}\)
- Some use of changing metres if pulse remains constant or involves a simple time relationship (e.g., doubles, halves), provided ample preparation time (e.g., a rest, long note, etc.)
- Simple time relationships between notes, but with some variations in pattern, if there is no metre and/or proportional rhythmic notation
- Tempi range from slow to moderately fast with some simple changes, provided ample preparation time
- Tempi clearly indicated, although some simple interpretation of terms such as meno mosso, piu mosso may be required

Difficult

- Increased complexity of rhythmic patterns incorporating frequent dotted rhythms and triplet figures in duple metres, duple patterns in compound metres
- Some simple subdivision with triplet figures and irregular sub-division of beat (5, 7) in slow to moderate tempi
- Considerable use of syncopation with some simple polyrhythmic passages
- Some use of uncommon metres (\(\frac{7}{8}, \frac{5}{8}\)), but usually with regular accent patterns
- Quite frequent metre changes, including some more complex pulse changes (provided some preparation time) and simple metric modulations
- Moderately complex time relationships, with some variation in pattern but with clearly defined pattern, if there is no metre and/or irregular rhythmic notation
- Some use of fast tempi and some interpretation of tempo markings or tempo demands of specific styles required

Very Difficult

- Very complex and rapidly changing metric and rhythmic patterns
- Extensive use of irregular subdivisions, polymetric, and syncopated passages, frequently destroying sense of regular metre
- Very wide range of tempi with very frequent and sudden changes, all requiring extensive interpretation
- Complex non-metric rhythmic structures with unusual and difficult-to-interpret rhythmic notations
6. TEXTURE

Easy
- Homophonic or simple polyphonic textures with little or no independence between parts
- Occasional short duets (and trios in quartets and quintets) and upper and lower brass soli

Medium
- Moderate amount of independence between voices of ensemble
- Simple antiphonal and responsorial textures
- Simple pyramiding effects
- Some duets (and trios in quartets and quintets) with occasional short solo passages

Difficult
- Variety of textures
- Considerable independence between voices of ensemble
- Frequent duets (and trios in quartets and quintets) with more extensive solo passages
- More complex pyramiding effects
- Simple pointillistic textures

Very Difficult
- Complex and changing textures
- Complex polyphony and independent part writing between voices of ensemble
- Extended, complex solo lines
- Complex pointillistic textures or those resulting from the dense layering of individual and unique bands of sound

7. OTHER EXPRESSIVE CONCERNS

Easy
- Interpretation of simple stylistic terms such as cantabile, giocoso, and grandioso required
- Limited dynamic range (mp to mf) with few crescendi and decrescendi
- Limited interpretation required of dynamics, timbre, articulations, and ornaments, which are all clearly marked
- Simple "improvisatory" decisions such as determining the order of movements or sections
Medium

- Interpretation of more complex stylistic terms such as scherzando and molto expressivo with several contrasting styles required
- Increased dynamic range (p to f) with crescendi, decrescendi, and some sudden changes
- Some interpretation of dynamics, timbre, articulations, and ornaments
- Some short, simple improvisatory passages in which performers are given specific melodic and rhythmic motives or effects to play
- Interpretation of simple graphic notation given considerable guidance from composer

Difficult

- Considerable interpretation of less familiar stylistic terms required with frequent changes of style
- Large dynamic range with many quick changes
- Considerable interpretation of dynamics, timbre, articulations, ornaments, and special effects required
- More complex improvisatory passages with at least melodic or rhythmic ideas partially defined
- Interpretation of more complex graphic notation with some guidance from composer

Very Difficult

- Little guidance in terms of style, dynamics (widest dynamic range possible with many abrupt and subtle changes), timbre, articulations, ornaments, and special effects, with many markedly contrasting sections
- Heavy reliance on complex improvisatory gestures in which few parameters have been defined
ENSEMBLE CHALLENGES

The overall difficulty of a composition is very much affected by the frequency and complexity of ensemble challenges. Typically, such challenges are discussed in terms of:

- **Balance**: The relationships between melody and accompaniment and related problems;
- **Blend**: The melding of voices to form a homogenized sound;
- **Fluency**: The connection of melodic lines in the ensemble context;
- **Intonation**: Problems arising from the interaction of instrumental combinations with opposing intonation tendencies, irregular chord spacings, ensemble dynamics and other related concerns;
- **Phrasing**: The problems inherent in various ensemble phrasing patterns (unified ensemble phrasing; different patterns for each voice);
- **Rhythm**: The interaction of various rhythmic lines (e.g., duple versus triple patterns).

Specific challenges in each of these categories, though, are very much a product of a composition's individual technical and musical challenges. As such, a prescriptive list of Easy, Medium, Difficult, and Very difficult challenges is unrealistic. The following broad guidelines may, however, prove useful as a general indicator of the frequency, complexity and type of ensemble challenges that may be successfully met by student ensembles at the four stages of development previously specified.

*Easy* compositions, being essentially homophonic or simple polyphonic works, present mainly balance, blend, and intonation challenges. Such works can require careful balancing of melody and accompaniment voices in a chordal context or a more defined two-part texture. Low parts bearing important melodic material or chord tones are difficult to balance, and as such, best doubled or scored with a very light, soft accompaniment. Moving eighths or similar melodic patterns in the inner voices may give rise to some simple balancing and phrasing challenges. Blend challenges may include the matching of articulations, ensemble dynamic graduations, and the melding of individual instrument tone colours in accompaniment passages. Intonation challenges arising from unusual chord spacings or extended dynamic and range demands should be avoided. Low trumpet, horn, and tuba tones, fifth and seventh position trombone tones, and exposed unison lines or lines doubled at the octave are difficult to tune and best avoided or written so that the challenges are minimized. Fifth and sixth partials are particularly problematic notes to tune, especially for young trumpet players who frequently
encounter such tones in a melodic context. Close position chords with strong bass support facilitate the tuning of such notes. Fermata, long-tone cadential rhythms supported by ensemble decrescendi and ritardandi, simple one-beat anacruses, and short rests between phrases are rhythmic challenges within the technical capabilities of less advanced ensembles. Unified ensemble phrasing should predominate, but simple question and answer patterns are suitable challenges for the interpretive abilities of young performers. However, cues, cut-offs, and other related communication requirements are best localized in one part or section.

Medium compositions present all of the challenges mentioned above, but generally in a slightly more complex technical and musical context. Simple ascending pyramid effects and other related techniques may be added to the balance challenges. An increased emphasis on contrapuntal and imitative textures, besides posing additional balance and blend challenges, demands independence and careful matching and interpretation of articulations and melodic contour. Young ensembles experience the most difficulty in matching staccato patterns by virtue of the individual instrumental differences. Such textures may also require the fluent and rhythmic translation of melodic motives from voice to voice. Compositions featuring contemporary melodies built on dynamic shadings can require tight ensemble control, as well as excellent tone colour and dynamic blend. Individual voices may assume more rhythmic independence, but a steady beat should be articulated by at least one voice, particularly in sections involving metre and/or tempo changes. Such changes are best effected in a homorhythmic context with some preparation time (rests, long notes), but strong leadership on the part of one performer may be required on occasion. Rhythmic accompaniments may include some isolated, homorhythmic off-beat or "shot" note patterns (e.g., \[ j \dddot{\text{t}} \] \[ j \dddot{\text{t}} \], etc.), but it is best if they are supported by a strong bass line and limited to a moderate dynamic and playing range. More complex and unusual harmonic structures present additional intonation challenges for the ensemble. However, these challenges should not be complicated by excessive range or dynamic demands. The tuning of dissonant chords may be facilitated by smooth voice leading, a strong bass line, and a moderately slow tempo permitting time for adjustment. Widely spaced chords and irregular voiceings are best avoided, unless they arise very naturally from the co-ordination of logical melodies. Unison, marcato attacks may also further compound the intonation challenges inherent in such dissonant and widely spaced contemporary sounds. In general, the complexity and demands of the communication system between performers are also more challenging with different instrumentalists being required to take the lead.

Difficult compositions present many of the preceding challenges in more complex and often contemporary idioms requiring independence and technical proficiency. Ascending and descending forte pyramid effects and extended dynamic and range requirements pose additional balance and blend challenges, which also affect intonation. A new emphasis on tone colour in contemporary melodies may require exquisite blend and very tight ensemble control. Fluency challenges may involve the interlocking of two or three musical lines to sound as one, and the translation of flashy sixteenth-note passages from voice to voice.
Overlapping and interrupted phrase patterns, in conjunction with simple pointillistic textures, present phrasing and interpretative challenges within the capabilities of advanced high school performers. Careful planning of breathing and staggered breathing may also be required. Complex rhythms, sometimes without a clearly defined metric background, and the layering of rhythmic ideas require considerable independence from the various members of the ensemble. These challenges are further compounded on occasion by simple hemiola and polyrhythmic effects. Extended off-beat "shot" note patterns, off-beat entries, and frequent metre and tempo changes (requiring strong leadership and tight ensemble control) are challenges also falling into the Difficult category. Intense, homorhythmic fanfare-type passages requiring clean, crisp ensemble articulations may likewise be exploited. New intonation challenges include widely spaced chords and tone clusters in moderately fast to fast temporal contexts that allow little time for pitch adjustments. Extreme dynamic and endurance related considerations that could further complicate such challenges should be minimized. In general, the number and significance of musical and interpretative decisions required by the ensemble is noticeably greater than in the Medium category.

Very difficult compositions are characterized by numerous and complex ensemble challenges requiring considerable independence, both technically and musically. Many of the previously discussed balance, blend, and fluency challenges reappear in a context requiring technical mastery on the part of all performers. In general, there is a significant increase in the difficulty of the rhythmic challenges with more complicated polyrhythmic layering of patterns and non-metric or irregular backgrounds. There is also a significant increase in the number, detail, and complexity of the musical decisions that are required of the ensemble in terms of both individual leadership and general ensemble interpretation. Difficult contemporary idioms and musical forms create new and intricate challenges in terms of matching articulations, projecting a sense of line and phrase, blending, and interpreting tone colour demands, intonation problems, and so on.
### PEDAGOGICAL VALUE FRAMEWORK

<table>
<thead>
<tr>
<th>CHARACTERISTIC</th>
<th>rating</th>
<th>E</th>
<th>G</th>
<th>S</th>
<th>LS</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>WELL-CRAFTED: reflects expert craftsmanship in shape, design, and orchestration</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>EXPRESSIVE: unpredictable enough to stimulate felt response; requires some collective ensemble interpretative decisions</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>IDIOMATIC BRASS WRITING: captures the essence of the technical and colour capabilities of the brass family</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>MUSICAL INTEREST: musical interest shared equally among all performers including tuba</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>TECHNICAL CHALLENGES EVENLY BALANCED AMONG ALL PARTS: one part not excessively more difficult or easier than other parts</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>RELATIVE BALANCE BETWEEN TECHNICAL AND MUSICAL CHALLENGES: technical challenges do not predominate to the exclusion of musical content or challenge</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

**COMMENTS:**

**Legend:**

- 5 = Excellent
- 4 = Good
- 3 = Satisfactory
- 2 = Less than satisfactory
- 1 = Poor

**Total:** 30
GUIDELINES FOR ANALYSIS OF SOLO FRENCH HORN MUSIC FOR STUDENT PERFORMERS

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INTRODUCTION

The following "Guidelines for Analysis of Solo French Horn Music" (Stubley 1990) assess level of difficulty on the basis of a composition's technical and musical characteristics across a four-point adjective scale: Easy, Medium, Difficult, and Very Difficult. Defined in terms of years of instruction, the scale does not take into consideration the age or maturity of the beginning student. It does, however, reflect the general pattern of instruction in Canadian public school and conservatory settings, assuming some individual studio instruction at each level.

Criteria for assessing technical difficulty were developed in two stages. In the first stage, method books and repertoire collections for horn were reviewed to identify common areas of concern and general developmental progressions. Since this material included few compositions written in a contemporary idiom, the body of solo horn literature by Canadian composers was also reviewed to define the types of special effects and performance techniques featured. In the second stage, a questionnaire seeking to determine the specific capabilities of horn students at each of the four levels of difficulty was constructed. Following the results of the aforementioned analysis, the questionnaire sought information pertaining to the following issues:

Range: The upper and lower extremes and predominant tessitura of the solo part;

Key Signatures: Key signatures, tonalities, and modalities featured and associated intonation challenges;

Time Signatures: Metres, tempi, and expressive time changes featured (including challenges associated with polyrhythmic textures and frequently changing metres);

Dexterity: The demands placed on the fingers (i.e., co-ordination) and embouchure (including lip trills) in terms of prevailing tempo and predominant rhythmic patterns;

Articulation: The number and type of articulation patterns, with consideration given to related range, dynamic, and rhythmic complexities;

Phrasing: The technical demands of melodic and ensemble phrasing (i.e., with accompaniment) in terms of breathing challenges and endurance;

Dynamics: Range and frequency of dynamic changes, including some consideration given to marked expressive nuances and complicating range demands;

Special Effects: The use of percussive sounds, mutes, stopped horn, transposition, glissandi, and other non-traditional instrumental techniques (including multiphonics, sub-tones, flutter-tonguing, etc.).

The questionnaire was sent to 18 horn instructors teaching at Ontario universities and conservatories. All but one of the questionnaires were returned. Tabulation and interpretation of
the questionnaire results were facilitated by in-depth interviews with a studio horn teacher having extensive experience with students at a variety of stages of technical and musical development and considerable personal professional experience with twentieth-century repertoire. As interpretation was nearing completion, two public school music teachers were also consulted to ascertain differences in the pace of development between studio and heterogeneous group instruction.

Criteria for assessing a composition’s musical difficulty were developed by modifying the “Musical Challenges Guidelines” established in Phase Two of the John Adaskin Project (Shand, 1985) to assess unpublished band repertoire. These criteria included attention to form, harmony, melody, rhythm, and timbre. Harmonic criteria were modified to minimize overlap with the technical difficulties considered under “Key Signatures” and to focus more specifically on the aural challenges involved in interpreting cadence, melodic line, and so forth in different tonal or atonal contexts. Melodic criteria were shaped in a similar fashion to reflect the types of melodic lines and structures encountered in the solo repertoire. Rhythmic criteria were expanded to include both melodic rhythms and the nature of any interaction with a second accompanying part, with a particular emphasis on the placement of the accent pattern.

Reliability of the completed “Guidelines” was established in two stages. In stage one, two studio horn instructors having experience with students at a variety of stages of technical and musical development were asked to determine the overall level of difficulty of three compositions in terms of the four-point adjective scale (without using the detailed “Guidelines”). These ratings were then compared with the ratings given by a public school music teacher who used the “Guidelines for Analysis” to determine difficulty. The ratings were the same in all three instances. In stage two, two public school music teachers and one trombone player used the “Guidelines for Analysis” to evaluate three other compositions having markedly contrasting musical characteristics and style. The global difficulty ratings were the same in all three instances. In addition, there was 76 to 82 per cent agreement in terms of the individual ratings for technical and musical difficulty for each composition. Where disagreement occurred, deviations involved only one level of difficulty and were often the result (67%) of differences in the weighting of a particular factor as a technical or musical challenge.

To this end, it must be acknowledged that while every attempt has been made to achieve objectivity and consistency in the preparation of these “Guidelines,” the separation of technical and musical challenges and the subsequent distinctions within each of those categories are, in many senses, artificial. Technical challenges cannot be isolated from their musical context, nor the musical challenges from their technical implications. Similarly, since each composition is an individual creation in which specific technical and musical challenges are intricately and uniquely combined, the determination of difficulty will involve a certain degree of subjective judgement and require flexible application of the “Guidelines.” Any rating, as such, is not a definitive assessment of difficulty and should not be considered in isolation from the particular technical and musical characteristics of the composition or the capabilities of the individual performer, particularly in terms of his or her musical independence and capacity to project or “speak” musically through the instrument.
References


GUIDELINES FOR ANALYSIS OF SOLO FRENCH HORN MUSIC

Four categories are used in grading the difficulty of french horn literature. These categories are Easy, Medium, Difficult, and Very difficult.

Easy compositions would be suitable for beginning performers (e.g., players have had less than 2 years of playing experience on the horn).

Medium compositions would be suitable for intermediate level performers (e.g., players have had 2 to 3 years of playing experience on the horn).

Difficult compositions would be demanding for an average high school performer (e.g., players have had 3 or more years of instruction).

Very difficult compositions would be suitable for university level or professional players.

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TECHNICAL CHALLENGES

1. RANGE (Consideration of tessitura, intonation, and endurance) All ranges are given with respect to written pitch as indicated on the following range identification chart.

EASY  
g - c" (with optional d" in ascending scale passages)

MEDIUM  
f - e" (with some use of f" in ascending scale passages if the B flat horn is being used)

DIFFICULT  
C - g" (with some use of a" in ascending scale and arpeggio passages, especially if the B flat horn is being used)

VERY DIFFICULT  
F - b flat" (with occasional use of b" and c"'; B flat horn should be mandatory at this stage for any notes above c")

Range Identification Chart

2. KEY SIGNATURE (Written pitch)

EASY
- Easy major key signatures involving up to 1 sharp and 3 flats (G+, C+, F+, B flat+, E flat+) or related simple modal and pentatonic settings
- Predominant use of one key signature, with limited use of modulations between F and B flat major, and C and G major
- Limited use of minor tonalities, with the exception of a-

MEDIUM
- Major keys of moderate difficulty involving up to 1, 2, or 3 sharps and 4 flats (D+, A+, A flat+) or related modal and pentatonic settings
- More use of minor tonalities, including b flat-, d-, g-, c-, c#-, and b-
- One or two changes in key signature to closely related keys

DIFFICULT

- Some use of difficult major key signatures involving up to 4 sharps and 5 flats (A+, D flat+) or related modal and pentatonic settings
- Use of related minor keys up to 4 sharps and 5 flats (f-, b flat-)
- Several key signature changes, sometimes to distantly related keys
- Limited use of Bass Clef

VERY DIFFICULT

- Extensive use of difficult major key signatures involving up to 7 sharps and 7 flats and related modal and pentatonic settings
- Extensive use of all minor keys, often changing rapidly between various scale patterns (e.g., alternating rapidly between melodic, harmonic, and natural forms of the minor scale)
- Very frequent, rapid and complex changes of key signature, often to distantly related keys
- Extensive use of Bass Clef

3. TIME SIGNATURE

EASY

- Mainly common metres such as $4_4$, $3_4$, $2_2$, $8_8$
- Few if any metre changes, and then only if the basic pulse remains constant

MEDIUM

- Mainly simple and compound metres in 2, 3, and 4, with some use of changing metre if pulse remains constant ($8_8$ and slow $5_8$ may be used)

DIFFICULT

- Some use of uncommon metres ($6_8$, $7_8$, $4_8$), with regular accent patterns
- Frequent changes of metre, with some involving changes in pulse

VERY DIFFICULT

- Very frequent changes involving complex pulse relationships
- All metres at all tempi

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4. DEXTERITY (Consideration of tempo, predominant time value of notes, and co-ordination problems)

EASY

- Predominant use of whole, half, dotted half, quarter, dotted quarter, and eighth note values at slow to moderate tempi
- Emphasis on simple valve combinations (e.g., first or second valves alone, open tones, and valves one and two in combination)
- Few combinations involving second and third valves, especially when moving from an open tone
- Few combinations involving the movement from no valves to 2 or more valves
- No cross or alternate fingerings
- No use of double horn necessary
- No trills or melodic ornaments involving embouchure or finger dexterity

MEDIUM

- Some moderately complex rhythmic patterns incorporating basic combinations of eighth and sixteenth note values (e.g., \(\text{Tn}\)) at tempi ranging from moderate to moderately fast, but with very limited use of extended sixteenth note patterns
- Wider range of valve combinations including first and third combinations
- Limited use of second and third valve combinations, and first, second, and third valve combinations, particularly in the low register and when moving from an open tone
- Few, if any, alternate fingerings required for fluency
- Some use of double horn advocated between a' and e", but this is not necessary
- Simple valve trills in the middle register involving one open tone and one valve
- Simple mordents at relatively slow tempi involving simple valve combinations and open tones in the middle register

DIFFICULT

- Exploits all note values with some use of fast tempi and short sixteenth note passages
- Wide range of valve combinations with rapid and frequent changes
- First and third, second and third, and first, second and third valve combinations used frequently at quick tempi, followed directly by a combination other than one involving the third valve
- Simple half step lip trills in the middle register
- Valve trills and mordents involving two alternating valves (e.g., 1, 3 - 2, 3)
- Alternate fingerings required for fluency and intonation
- Double horn is required particularly in upper and extended lower registers

**VERY DIFFICULT**

- All notes at any tempo and including extensive sixteenth note passages, often employing difficult and awkward finger combinations
- Extensive use of alternate fingerings required for fluency and intonation
- Extensive use of double horn
- Moderate to extensive use of ornaments, including half step lip trills in all registers, mordents, and valve trills involving awkward valve combinations
- Whole tone lip trills at slow to moderate tempi

5. **RHYTHM** (Consideration of rhythmic pattern combinations and tempo)

**EASY**

- Elementary rhythmic patterns using whole, half, dotted half, quarter, dotted quarter, and eighth notes
- Rhythmic patterns change infrequently
- Tied notes within a bar
- Little, if any, use of syncopation
- Slow to moderate tempi, with no changes except for cadential ritards

**MEDIUM**

- Some moderately complex rhythmic patterns incorporating basic combinations of eighth and sixteenth note values (e.g., \( \frac{2}{1} \))
- More variation in rhythmic patterns
- Tied notes over the bar line
- Moderate use of simple syncopations
- Tempi range from moderately fast to moderately slow with some simple changes
- Occasional use of eighth note triplets

**DIFFICULT**

- Increased complexity of rhythmic patterns incorporating frequent dotted rhythms and triplet figures
- Some simple subdivisions within triplet figures
- Considerable use of syncopation with simple polyrhythmic passages
- Some use of fast tempi
VERY DIFFICULT

- Very complex and rapidly changing rhythmic patterns using any rhythmic note value
- Extensive use of polyrhythmic, polymetric, and syncopated passages
- Any tempo, with frequent and sudden changes

6. ARTICULATION (Consideration of slurs, staccato, accents, etc.)

EASY

- Few changes of articulation, with ample time to prepare
- Regular single stroke tonguing
- Staccato tonguing except in low register
- Legato tonguing except in low register
- Downward slurs over small intervals
- Upward slurs in scalewise motion in the middle register

MEDIUM

- More frequent changes in articulation, occasionally with little preparation time
- Tenuto and legato tonguing in all registers
- Staccato in all registers except for range extremes where embouchure control is difficult
- \( \uparrow \uparrow \uparrow \) ; \( \downarrow \downarrow \downarrow \) combinations
- Downward slurs over small intervals through a single harmonic
- Upward slurs over small intervals in middle and upper registers
- Accents; stop tonguing
- Forte-piano in middle register

DIFFICULT

- Frequent changes of articulation with no time to prepare
- Staccato in all registers
- Short, heavy accents and sforzando
- Portato, except in very extreme low register
- Forte-piano in all registers
- Downward lip slurs over large intervals
- Upward lip slurs through a single harmonic
- Some double tonguing in middle and upper register
VERY DIFFICULT

- Very frequent and rapid changes of articulation with no time for preparation
- Quick, crisp articulations in the low register at soft dynamic levels
- Double and triple tonguing throughout all the registers
- Upward and downward slurs over large intervals
- Flutter tonguing

7. PHRASING (Consideration of breathing and endurance)

EASY

- Short, four-bar phrases at a moderate tempo
- Obvious breathing places according to the phrase and melodic line
- Composition is relatively short, or may be longer if it is marked by frequent rests

MEDIUM

- Longer phrases, four to eight bars in length depending on the tempo
- Fairly obvious breathing places
- Composition contains frequent rests

DIFFICULT

- Irregular phrase lengths, with some very extended phrases in low and middle registers
- Breathing places not always obvious, so that player must catch quick breaths
- Relatively long piece with few rests, except in sections incorporating extensive use of the upper register where ample rests should be provided

VERY DIFFICULT

- Irregular and extended phrase lengths
- No place to breathe, so that snatch breaths must be taken due to long passages of fast notes, or exposed long sustained notes
- Long extended phrases in the upper register
- Long composition with no long rests to relax the embouchure
8. **DYNAMICS**

**EASY**
- Infrequent dynamic changes with time to prepare
- Dynamic range from *mp* to *mf*
- Some *crescendi* and *decrescendi*, specifically at phrase endings

**MEDIUM**
- More frequent dynamic changes with some sudden changes
- Dynamics range from *p* to *f*, with more subtle *crescendi* and *decrescendi*

**DIFFICULT**
- Considerable number of dynamic changes, with many subtle and quick changes
- Dynamics range from *pp* to *ff*, except in the extreme low register where *p* to *f* remains the limit

**VERY DIFFICULT**
- Very frequent and sudden changes, with numerous subtle and special effects
- Fullest dynamic range possible in all registers

9. **SPECIAL EFFECTS**

**EASY**
- Some simple percussive sounds with ample time to prepare for changes
- Limited use of non-transposing mutes with ample time to prepare and if notes are restricted to the middle register

**MEDIUM**
- More complex percussive sounds with ample time to prepare
- Use of non-transposing mutes with ample time to prepare, except in the low register
- Occasional use of stopped horn in range *c' - b flat*', with ample time to prepare the horn and transposition (long tones)
- Sounds produced by playing with the spit valve open, with ample time to prepare
DIFFICULT

- Complex percussive sounds with little time to prepare
- Frequent mute changes with little or no time to prepare
- Short lip glissandi on open or one valve combinations
- Stopped horn in middle and low register with time to prepare

VERY DIFFICULT

- Quick mute changes involving a variety of mutes and little if any time to make changes
- Extensive hand stopping in middle and low registers, with some in the upper registers
- Extended lip glissandi on open or one valve combinations
- Exploitation of all other non-traditional instrumental techniques (e.g., multiphonics, sub-tones, flutter tonguing, etc.)
MUSICAL CHARACTERISTICS

1. FORM

EASY

- Simple, easily understood forms (e.g., A B, A B A, simple theme and variations)
- Considerable use of repetition

MEDIUM

- Moderately complex forms (e.g., A B A C A, A B A' C A", more elaborate theme and variations)

DIFFICULT

- Considerable formal complexity, often involving extensive developmental techniques (e.g., rhapsodic-fantasia designs, elaborate theme and variations, often with vague and undefined sections)

VERY DIFFICULT

- Extremely complex formal design, often with few or no clear formal distinctions
- Extensive use of highly developmental free forms

2. HARMONY

EASY

- Easy keys (refer to Technical Challenges) or simple modal pentatonic settings which are easily playable using up to 3 flats or 1 sharp
- Mostly tonal harmony with emphasis on primary chords
- Very limited use of chromatic alteration and dissonance
- Very limited use of modulation (e.g., simple modulations moving from minor to relative major or tonic to dominant in simple binary type forms)

MEDIUM

- Keys of moderate difficulty (refer to Technical Challenges) or modal and pentatonic settings which are playable using up to 4 flats or 3 sharps
- Largely tonal harmony, with some use of more complex harmonic structures (e.g., seventh chords, melodic ninths, secondary dominants) and modulations to closely related keys
- Some use of chromatic alteration and dissonance, including the interchanging of major and minor modes
- Simple, atonal writing with emphasis placed on horizontal sonorities with small intervals

DIFFICULT

- Some use of difficult keys (refer to Technical Challenges) and modal and pentatonic settings involving related key signatures
- More frequent use of complex and unusual chord progressions, dissonance, and chromatic alteration (e.g., melodic ninths, elevenths, and thirteenths, Neapolitan Sixths, Augmented Sixths, etc.)
- Quite frequent modulations, sometimes to distantly related keys
- More extensive atonal writing with increased emphasis on vertical sonorities and polytonal techniques

VERY DIFFICULT

- Extensive use of difficult keys, modes, and pentatonic settings
- Extensive use of complex harmonic progressions, chromatic alteration, and dissonance with frequent and rapid changes
- Very frequent, rapid, and complex modulations
- Complex atonal and polytonal settings

3. MELODY

EASY

- Mainly conjunct movement
- Very few large leaps, with ample embouchure preparation time in the few cases where large leaps do occur
- Diatonic movement with little use of chromaticism
- Some simple atonal melodies featuring major seconds, and major and minor thirds
- Little, if any, melodic ornamentation

MEDIUM

- Mainly conjunct movement with some disjunct movement
- Some larger leaps, with ample embouchure preparation time
- Some chromaticism and simple ornamentation
- Simple atonal melodies featuring major and minor seconds and thirds, with occasional larger intervals
DIFFICULT

- Quite frequent and rapid leaps
- Quite frequent chromaticism and ornamentation
- Angular and atonal melodies

VERY DIFFICULT

- Very extensive use of disjunct movement and angular melodic constructions
- Frequent awkward and difficult-to-hear intervals, with little or no time for embouchure preparation
- Extensive and complex chromaticism and ornamentation

4. RHYTHM

EASY

- Elementary rhythmic patterns using whole, half, dotted half, quarter, dotted quarter, and eighth notes
- Rhythmic patterns change infrequently
- Tied notes within a bar
- Little, if any, use of syncopation
- Mainly common metres, with few if any changes (e.g., \( \frac{4}{4}, \frac{3}{4}, \frac{2}{4}, \frac{6}{8} \))
- Slow to moderate tempi, with no changes except for cadential ritards

MEDIUM

- Some moderately complex rhythmic patterns incorporating basic combinations of eighth and sixteenth note values (e.g., \( \frac{3}{4}, \frac{5}{4} \))
- More variations in rhythmic patterns
- Tied notes may occur over the bar line
- Moderate use of simple syncopations
- Mainly simple and compound metres in 2, 3, and 4, with some use of changing metres if the pulse remains constant
- Tempi range from moderately fast to moderately slow with some simple changes
- Occasional use of triplets in eighth and slow sixteenth note patterns

DIFFICULT

- Increased complexity of rhythmic patterns incorporating frequent dotted rhythms and triplet figures
- Some simple subdivision within triplet figures
- Considerable use of syncopation, with some simple polyrhythmic passages
- Some use of uncommon metres (\( \frac{5}{4}, \frac{7}{8}, \frac{9}{8} \)), but with regular accent patterns for the most part
- Quite frequent changes of metre, some involving changes in pulse
- Some use of fast tempi

**VERY DIFFICULT**

- Very complex and rapidly changing rhythmic patterns using any rhythmic note values
- Extensive use of polyrhythmic, polymetric, and syncopated passages
- Very frequent metre changes involving complex pulse relationships
- Any tempo, with very frequent and sudden changes

5. **TIMBRE**

**EASY**

- Some contrasting timbres within the technical limitations discussed previously (see Special Effects)
- Limited dynamic range (mp to mf), with few crescendi and decrescendi
- Some simple percussive sounds with ample time to prepare for changes (e.g., tapping on bell with finger nail, buzzing in mouthpiece, tongue clicks, etc.)

**MEDIUM**

- Moderate amount of variety of timbres within the limitations outlined previously, including the use of a horn mute in the middle register, with ample preparation time
- Some simple hand stopping in the middle register with ample time to prepare the horn and the transposition (long tones between e' - b flat')
- Increased dynamic range (p to f) with crescendi, decrescendi, and some sudden changes
- More complex twentieth-century and percussive techniques such as playing with the spit valves open or valve slides relocated or taken out

**DIFFICULT**

- Considerable variety of timbres, often with little preparation time
- Larger dynamic range (pp to ff), with many quick changes
- Considerable variety of twentieth-century timbres and percussive effects with little preparation time
**VERY DIFFICULT**

- Extensive variety of timbres involving complex playing techniques
- Rapid changes of timbre, with little or no preparation time
- Widest dynamic range possible, with many abrupt and subtle changes
- Extensive use of twentieth-century timbres and percussive effects, with little or no preparation time

**PEDAGOGICAL VALUE FRAMEWORK**

<table>
<thead>
<tr>
<th>Characteristic</th>
<th>rating</th>
<th>E</th>
<th>G</th>
<th>S</th>
<th>LS</th>
<th>P</th>
</tr>
</thead>
<tbody>
<tr>
<td>WELL-CRAFTED: reflects expert craftsmanship in shape, design, and orchestration</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>EXPRESSIVE: unpredictable enough to stimulate felt response; provides some space for collaboration between solo and accompaniment parts</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>IDIOMATIC HORN WRITING: captures the essence of the technical and colour capabilities of the horn</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>MUSICAL INTEREST: musical interest in both solo line and way in which solo interacts with accompaniment part</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>RELATIVE BALANCE BETWEEN TECHNICAL AND MUSICAL CHALLENGES: technical challenges do not predominate to the exclusion of musical content or challenge</td>
<td></td>
<td>5</td>
<td>4</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

**COMMENTS:**

Legend: 5 = Excellent  
4 = Good  
3 = Satisfactory  
2 = Less than satisfactory  
1 = Poor

Total: 125

83
GUIDELINES FOR ANALYSIS OF VIOLIN MUSIC
FOR STUDENT PERFORMERS

Patricia Martin Shand
University of Toronto

INTRODUCTION

Guidelines for Analysis of Violin Music were developed for and used in a 1993 research publication (Shand 1993). The Violin Guidelines were based on the previously developed Guidelines for Analysis of String Orchestra Music (Shand 1984, 1985, 1986). Procedures for developing the Violin Guidelines are described below.

(I) Establishment of Guidelines for Assessment of Level of Difficulty

The following procedures were used in establishing guidelines for assessing the difficulty of violin compositions:

(1) Study and analysis of related literature was carried out, focusing on existing rating scales, grading categories, and guidelines used in appraising the difficulty of music for student performers.

(2) Violin teachers were consulted to obtain detailed guidance as to technical and musical aspects contributing to the level of difficulty of compositions for student violinists.

(3) Draft versions of guidelines for assessing level of difficulty of violin compositions were established.

(4) Final guidelines for assessing level of difficulty were prepared, following consultation with violin teachers.

(5) A violin checklist, based on the final sets of guidelines, was constructed.

(II) Establishment of Frameworks for Analysis of Technical Challenges and Musical Characteristics

The following procedures were used in establishing frameworks for analysing the technical challenges and musical characteristics of violin compositions:

(1) The literature was reviewed for suggestions concerning types of technical challenges and musical characteristics of concern to teachers in analysing repertoire for student performers.

(2) Draft frameworks were developed for analysing the technical challenges and musical characteristics of violin music.
These frameworks were refined in consultation with violin teachers. These frameworks are included below.

**TECHNICAL CHALLENGES OF VIOLIN REPERTOIRE**

I. LEFT HAND CHALLENGES

(a) Finger patterns  
(b) Positions  
(c) Shifting  
(d) Finger dexterity  
(e) Special effects (left hand pizzicato, glissando, harmonics, chords, fingered tremolo, ornaments)

II. RIGHT HAND CHALLENGES

(a) Types of bowing  
(b) Tone production  
(c) Dynamics  
(d) String crossings  
(e) Chords  
(f) Pizzicato

III. LEFT-RIGHT HAND CO-ORDINATION CHALLENGES

IV. ENSEMBLE CHALLENGES

**MUSICAL CHARACTERISTICS OF VIOLIN REPERTOIRE**

(a) Form  
(b) Harmony  
(c) Melody  
(d) Rhythm  
(e) Texture  
(f) Timbre

(III) **Establishment of Guidelines for Appraisal of Pedagogical Value**

The following procedures were used in establishing guidelines for appraisal of pedagogical value:

(1) The literature was reviewed for suggestions concerning characteristics deemed important in appraising the pedagogical value of music for student performers.

(2) Draft guidelines for appraising pedagogical value were developed.

(3) These guidelines were finalized in consultation with violin teachers.
(4) The violin teachers agreed that a pedagogically valuable composition should:
(i) be well crafted
(ii) feature idiomatic writing
(iii) have musical interest
(iv) have technical challenges of an appropriate level
(v) have potential for furthering the student's development (e.g., provide opportunities for development of playing techniques, ensemble skills, aural skills, and musical understanding).

References


GUIDELINES FOR ANALYSIS OF VIOLIN MUSIC

Four categories are used in describing the level of difficulty of violin compositions: *Easy, Medium, Difficult, and Very difficult.*

*Easy* compositions would be suitable for beginning violinists.

*Medium* compositions would be suitable for junior level violinists.

*Difficult* compositions would be suitable for intermediate level violinists.

Compositions in the *Very difficult* category would be suitable for senior level violin students or professional performers.

The following pages provide descriptions of characteristics which may be found in compositions at each of these four levels of difficulty, although no compositions will exemplify all the characteristics listed for a particular level of difficulty. These guidelines are organized under the following headings:

I. TECHNICAL ASPECTS

A. LEFT HAND
   1. Finger patterns
   2. Positions
   3. Shifting
   4. Finger dexterity
   5. Special effects

B. RIGHT HAND
   1. Types of bowing
   2. Tone production
   3. Dynamics
   4. String crossings
   5. Chords
   6. Pizzicato

C. CO-ORDINATION OF LEFT AND RIGHT HANDS

D. ENSEMBLE CHALLENGES

II. MUSICAL ASPECTS

   1. Form
   2. Harmony
   3. Melody
   4. Rhythm
   5. Texture
   6. Timbre
I. TECHNICAL ASPECTS

A. LEFT HAND

1. FINGER PATTERNS

EASY

Simple patterns* (e.g., 0 1 23 4; 0 1 234; 0 12 3 4; 0 12 34)

MEDIUM

Moderate number of changes of finger pattern, possibly including
01 23 4; 0 1 2 34; 01 2 34; 0 123 4; 01 2 3 4; 012 3 4.

DIFFICULT

Quite frequent and quite rapid changes of finger pattern, possibly including
awkward finger patterns. (e.g., 0 1 2 3 4; 0 1 23 4; 0 1234)

VERY DIFFICULT

Very frequent and very rapid changes of finger pattern. Frequent use of
awkward finger patterns.

2. POSITIONS

EASY

First position.

* 1 2 indicates full tone spacing. 23 indicates a semitone. 1\textsubscript{T1/2} 2 indicates spacing of a tone and a half.
MEDIUM
Up to third position.

DIFFICULT
Up to seventh position.

VERY DIFFICULT
Beyond seventh position.

3. SHIFTING

EASY
No shifting.

MEDIUM
Some shifting. Time to prepare. Remain in one position long enough to establish the frame of the hand.

DIFFICULT
Quite frequent shifting, some awkward shifts (e.g., large leaps, hard-to-hear intervals, shifts combined with string crossings).

VERY DIFFICULT
Very frequent shifting, many awkward shifts (e.g., hard-to-hear intervals, very large leaps, shifts combined with string crossings).

4. FINGER DEXTERTY

EASY
Slow to moderate speed of finger changes. Ample time to prepare finger changes. Few fingered string crossings. Little if any chromatic alteration involving the slide of a finger (e.g., F F#, 2nd finger sliding).
MEDIUM

Moderate speed of finger changes. Moderate number of fingered string crossings. Few wide leaps. Some simple chromatic alteration involving the slide of a finger.

DIFFICULT

Some rapid fingered passages using common finger patterns. Some rapid fingered string crossings. Some wide leaps. Quite frequent and quite rapid chromatic alteration.

VERY DIFFICULT

Very frequent and very rapid fingered passages including awkward and rapidly changing finger patterns. Very frequent and very rapid fingered string crossings, including frequent wide leaps.

5. SPECIAL EFFECTS

EASY

Left hand pizzicato may be used on open strings at a moderate tempo. 2-note chords may be used if they are easy (e.g., at least one open string) and if there is ample time to prepare.

MEDIUM

Glissando may be used occasionally. Half-string harmonics may be used. 2-note chords involving 2 fingered notes may be used if simple finger combinations are involved and if there is time to prepare. Some simple ornaments may be used if there is time to prepare.

DIFFICULT

Occasional left hand pizzicato on fingered notes at a moderate tempo. Quite frequent use of glissando. Some use of artificial and natural harmonics. 2-note chords using more difficult finger combinations. Occasional 3- and 4-note chords if time to prepare.
**VERY DIFFICULT**

Extensive use of left hand pizzicato on fingered notes at a rapid tempo. Extensive use of glissando. Frequent use of artificial and natural harmonics. Frequent use of 2-, 3-, and 4-note chords in rapid passages, involving awkward finger combinations. Extensive use of fingered tremolo. Ornaments used frequently, in rapid passages.

**B. RIGHT HAND**

1. **TYPES OF BOWING** *

**EASY**

Détaché, slur (up to 4 notes per bow), portato (up to 4 notes per bow), slurred staccato (up to 4 notes per bow), martelé.

**MEDIUM**

Some use of moderately difficult bowings (e.g., slurs of 5 or more notes per bow, portato and slurred staccato involving 5 or more notes per bow, spiccato at slow and moderate tempi, col legno, collé, flautando, sul ponticello). Occasional short tremolo passages.

**DIFFICULT**

More extensive use of the bowings listed above, plus some use of difficult bowings (e.g., flying staccato, sautilé, rapid spiccato, ricochet, bariolage, son filé). Fairly extended tremolo passages.

**VERY DIFFICULT**

Extensive use of the difficult bowings listed above. Very extensive tremolo passages.

2. **TONE PRODUCTION**

**EASY**

Bow distribution, speed, pressure, sounding point generally quite constant.

**MEDIUM**

Moderate amount of variety in bow distribution, speed, pressure, sounding point.

**DIFFICULT**

Considerable variety in bow distribution, speed, pressure, sounding point.

**VERY DIFFICULT**

Very frequent and extreme changes in bow distribution, speed, pressure, sounding point.

3. **DYNAMICS**

**EASY**

Obvious rather than subtle dynamic changes (e.g., *f to p*). Infrequent dynamic changes, with time to prepare.

**MEDIUM**

Greater dynamic range (*ff to pp*). Moderate number of dynamic changes.

**DIFFICULT**

Some subtle and rapid dynamic changes (e.g., *pp cresc. p*).

**VERY DIFFICULT**

Very frequent, rapid and subtle dynamic changes.
4. **STRING CROSSINGS**

**EASY**

Few string crossings, mainly involving adjacent strings. Time to prepare for crossings.

**MEDIUM**

More frequent string crossings at a moderate tempo, following the natural arm movement, mainly involving adjacent strings.

**DIFFICULT**

Some rapid string crossings, following the natural arm movement. At a moderate tempo, some more intricate and frequently changing bowing patterns on string crossings, some skips to non-adjacent strings, some crossings of 3 and 4 strings.

**VERY DIFFICULT**

Frequent intricate, complex, changing patterns of string crossings, possibly at a rapid tempo. Frequent skips to non-adjacent strings. Frequent crossings of 3 and 4 strings with complex rhythms and bowing patterns.

5. **CHORDS**

**EASY**

Some 2-note chords at a moderate tempo and dynamic level, with ample time to prepare.

**MEDIUM**

Moderate use of 2-note chords, mainly at moderate tempo and dynamic levels.

**DIFFICULT**

Quite extensive use of 2-note chords, including some soft and/or long sustained chords. Some 3- and 4-note chords with time to prepare.
VERY DIFFICULT

Very extensive use of 2-, 3-, and 4-note chords, requiring extremes of bow speed and dynamics.

6. **PIZZICATO**

**EASY**

Some pizz. at a moderate tempo. Ample time to prepare for changes between arco and pizz.

**MEDIUM**

Pizz. at a moderate or somewhat faster tempo. Fairly frequent changes between arco and pizz., with time to prepare.

**DIFFICULT**

Occasional rapid pizz. passages. Occasional rapid changes between arco and pizz.

**VERY DIFFICULT**

Very rapid pizz. passages. Very rapid and frequent changes between arco and pizz.

C. **CO-ORDINATION OF LEFT AND RIGHT HANDS**

**EASY**

Minimal technical demands in one hand when the other hand has a demanding technique to execute.

**MEDIUM**

Occasional demanding techniques in two hands simultaneously, at a moderate tempo.
DIFFICULT

Quite frequent demanding techniques in two hands simultaneously.

VERY DIFFICULT

Very frequent and very complex techniques in two hands simultaneously, possibly at a very rapid tempo.

D. ENSEMBLE CHALLENGES

EASY

Simple rhythmic accompaniment using whole, half, quarter, and eighth notes. Perhaps a few bars of solo piano, but for the most part, the piano acts as support for the violin. The accompaniment is texturally sparse. It generally acts as a basic harmonic outline.

MEDIUM

A moderate number of varied and more difficult rhythms, with use of dotted rhythms, and syncopations. Accompaniment is more varied harmonically, and increases in independence. It may use melodic material from the violin part.

DIFFICULT

Considerable complexity in accompaniment, texturally, technically, rhythmically, and harmonically. Increasing independent interaction between the two instruments.

VERY DIFFICULT

Extreme complexity of accompaniment. Greater interaction and complementing of the 2 parts; the accompaniment is vital. The accompaniment is very complex rhythmically, harmonically, and texturally.
II. MUSICAL ASPECTS

1. FORM

EASY

Simple, easily understood form (e.g., AB, ABA). Considerable use of repetition.

MEDIUM

Moderately complex form.

DIFFICULT

Considerable formal complexity.

VERY DIFFICULT

Extremely complex form.

2. HARMONY

EASY

Easy keys (e.g., G+, D+, C+), or modal, pentatonic, or atonal writing in which the notes are playable using simple finger patterns (see FINGER PATTERNS - EASY, p. 88). Restricted use of modulation and chromatic alteration.

MEDIUM

Keys of moderate difficulty (e.g., A+, F+, B flat+, minors up to 2 sharps and 2 flats), or modal, pentatonic, or atonal writing in which the notes are playable using moderately difficult finger patterns (see FINGER PATTERNS - MEDIUM, p. 88). Some more complex harmonic structures (e.g., some increase in modulation, dissonance, chromatic alteration).

DIFFICULT

Some use of difficult keys (e.g., E+, B+, F#+, C#+, G#+, E flat+, A flat+, D flat+, G flat+, minors with 3 or more sharps or flats), or modal, pentatonic, or atonal writing requiring some awkward finger patterns (see FINGER PATTERNS - DIFFICULT, p. 88). Quite frequent modulation, dissonance, chromatic alteration.
VERY DIFFICULT

Extensive use of difficult keys, or modal, pentatonic, or atonal writing requiring extensive use of awkward finger patterns and requiring rapid and frequent changes of finger pattern. Extensive use of complex harmonic structures (e.g., very frequent modulation, chromatic alteration, dissonance).

3. **MELODY**

**EASY**

Mainly conjunct movement. Very few large leaps. Ample time to prepare for leaps.

**MEDIUM**

Conjunct and disjunct movement. Time to prepare for large leaps. Some simple ornamentation.

**DIFFICULT**

Quite frequent and quite rapid leaps, angular construction. Quite frequent ornamentation.

**VERY DIFFICULT**

Very extensive use of disjunct movement, angular construction. Frequent awkward large leaps. Extensive and complex ornamentation.

4. **RHYTHM**

**EASY**

Elementary rhythmic patterns using whole, dotted half, half, quarter, eighth and sixteenth note values. Little if any use of syncopation. Mainly very common metres (e.g., $\frac{4}{4}$, $\frac{3}{4}$, $\frac{6}{8}$). Few if any metre changes. If changes occur, pulse remains constant and rhythmic patterns change infrequently. Moderate tempo. Few if any tempo changes.

**MEDIUM**

Some moderately complex rhythmic patterns. Moderate use of syncopation. Mainly simple and compound metres in 2, 3, and 4. Moderate use of changing
metres, with pulse usually remaining constant but with some changes in rhythmic patterns. Some tempo changes. Tempi ranging from moderately fast to moderately slow.

**DIFFICULT**

Increased complexity of rhythmic patterns. Considerable use of syncopation. Some use of uncommon metres (e.g., $\frac{5}{4}$, $\frac{7}{8}$, $\frac{6}{8}$). Quite frequent changes of metre, some involving changes in pulse and frequent changes in rhythmic patterns. Some use of extreme tempi (very fast, very slow). Quite frequent tempo changes.

**VERY DIFFICULT**


5. **TEXTURE**

**EASY**

Homophonic or simple polyphonic texture between violin and piano.

**MEDIUM**

Moderate amount of independence between violin and piano.

**DIFFICULT**

Variety of texture. Considerable independence of violin and piano. Simple polyphony for the violin.

**VERY DIFFICULT**

Complex and changing textures between violin and piano. More complex polyphony for the violin.
6. **TIMBRE**

**EASY**

Some contrasting timbres within the technical limits described in TECHNICAL ASPECTS. Ample time to prepare for timbre changes.

**MEDIUM**

Moderate amount of variety of timbre, within the limits of the playing techniques described in TECHNICAL ASPECTS.

**DIFFICULT**

Considerable variety of timbre.

**VERY DIFFICULT**

Extensive variety of timbre involving complex playing techniques. Rapid changes of timbre.
GUIDELINES FOR ANALYSIS OF JAZZ ENSEMBLE MUSIC
FOR STUDENT PERFORMERS

Cameron Walter
University of Toronto

INTRODUCTION

Guidelines for Analysis of Jazz Ensemble Music were developed for and used in a 1994 study (Walter 1994b). The purpose of the study was to develop standards and apply them to unpublished Canadian jazz ensemble compositions, in order to identify repertoire suitable for inclusion in the school curriculum. Jazz big band performance materials were evaluated, using data from the following sources: (1) holistic evaluation based on the connoisseurship of experts applied to levels of difficulty, improvisational challenges, technical challenges and musical characteristics; (2) degree of difficulty ratings of selected musical elements which may be quantified for study; and (3) the evaluation of challenges included in improvisation sections of performance materials. Although the research methodology had much in common with previous studies connected with the John Adaskin Project, unique to this study was the application of expert panel knowledge to the location of repertoire and to the evaluation of improvisational challenges. The results of the research were published in 1994 and 1995 (Walter 1994a, 1995).

Establishment of Guidelines for Level of Difficulty

The process of establishing guidelines for assessing level of difficulty employed two methods: holistic description and elemental analysis. Literature related to the holistic description of curriculum materials was investigated and adapted to the appraisal of jazz ensemble repertoire. Related literature was investigated to assess guidelines and grading categories used to classify the difficulty of music for student performers. A four-level descriptive adjective scale was selected for rating the level of difficulty of jazz ensemble repertoire. The four levels were defined as follows:

*Easy* repertoire would be suitable for players who have had less than two years of instrumental music instruction.

*Medium* repertoire would be suitable for players who have had two to three years of instrumental music instruction.

*Difficult* repertoire would be demanding for average high school performers who have had over three years of instrumental music instruction.

*Very Difficult* repertoire would be too demanding for the average high school jazz ensemble, but might be suitable for university, college or professional performance.

Draft level of difficulty guidelines were developed and submitted to a panel of three experienced jazz teachers for revisions and suggestions. Evaluation forms were constructed based on the final guidelines.
Establishment of Guidelines for Technical Difficulty, Improvisational Challenge and Musical Characteristics

Related literature was investigated to determine the primary concerns of teachers when analysing repertoire for student performances. Three draft content analysis frameworks, based on the related literature, were developed: one for analysing technical challenges, one for analysing musical characteristics and ensemble challenges, and one for rating improvisational challenges. These frameworks were refined by submitting them to a panel of expert jazz educators, requesting revisions and suggestions, and securing a consensus on a final version of each framework. These analytical frameworks were then tested on four located compositions to verify their usability.

The finalised frameworks were included in a repertoire evaluation form, and were subsequently used when analysing all the located jazz ensemble literature included in the study. A description of dexterity challenges, articulation vocabulary, embouchure demands, endurance challenges, and independence of individual parts was recorded in a holistic form. A framework of three elements, including Special Effects, Piano Voicing Density, and Ensemble Dexterity received an elemental difficulty rating which was then combined with the holistic rating.

Evaluation of Improvisational Challenge

Jazz improvisation textbooks were nominated by a panel of expert jazz educators. These texts were surveyed to determine if a common approach emerged in terms of concepts and materials and their order of presentation. Most of the nominated textbooks followed a common approach to sequencing materials for jazz improvisation. The commonality of presentation implies an inherent level of difficulty and a possible progression through the tools for jazz improvisation. The materials follow a sequence which moves from limited materials in use to more complex materials implying an inclusive materials vocabulary.

The analysis of improvisational challenge in the study included a prose description of that musical element and its function and framework within the selected repertoire. Individual difficulty ratings were assigned to specific elements including the number of improvised solos, duration of improvised solo sections, harmonic density (i.e., frequency of harmonic change) and harmonic language in solo sections.

Establishment of Guidelines for Appraisal of Pedagogical Value

The literature was reviewed for suggestions concerning characteristics of pedagogically valuable repertoire. Draft guidelines were developed and refined by submitting them to the members of an expert panel for revisions and suggestions. The guidelines were tested on four located compositions to verify their usability.

Guidelines developed by Shand (1984) for the rating of pedagogical value of string orchestra repertoire, and criteria developed by Stubley (1985) for the assessment of Canadian brass chamber music were used as the basis of guidelines for the evaluation of potential pedagogical value of jazz ensemble literature. The inclusion of improvisational challenges of an appropriate level was indicated as a necessary variable for evaluation because of its integral connection with all jazz music. The members of a panel of expert jazz educators confirmed that a pedagogically valuable big-band jazz composition should:
(1) be well-crafted;
(2) be written idiomatically for all instruments including rhythm section;
(3) have musical interest in all parts;
(4) be technically challenging at an appropriate level in all parts;
(5) include improvisational challenge at an appropriate level;
(6) provide potential for student musical growth.

The finalised guidelines were incorporated in a repertoire evaluation form and were applied to the located jazz ensemble literature.

References


GUIDELINES FOR ANALYSIS OF
JAZZ ENSEMBLE MUSIC

1. Level of Difficulty

(1) Holistic Level Rating:

1.5 = easy,  3 = medium,  4.5 = difficult,  6 = very difficult

(2) Element Difficulty Rating (edr)

(a) Key signatures element difficulty rating scale

- Major Keys B flat, F = edr: 1
- Major Keys C, E flat = edr: 2
- Major Keys A flat, G = edr: 3
- Major Keys D, A = edr: 4
- Major Keys E, B = edr: 5
- Major Keys G flat, D flat = edr: 6
- Minor Keys g, d = edr: 1
- Minor Keys a, c = edr: 2
- Minor Keys f, e = edr: 3
- Minor Keys b, f# = edr: 4
- Minor Keys c#, g# = edr: 5
- Minor Keys e flat, b flat = edr: 6

(b) Tempo average element difficulty rating scale

Based on mm. = \( \frac{\text{j}}{} \) beats. Pieces based on \( \frac{\text{j}}{} \), \( \frac{\text{j}}{} \). or others must be converted.

- mm. 100 - 108 = edr: 1
- mm. 108 - 120, 76 - 108 = edr: 2
- mm. 120 - 168, 66 - 76 = edr: 3
- mm. 168 - 200, 60 - 66 = edr: 4
- mm. 200 - 208, 52 - 60 = edr: 5
- mm. 208 - 240, 40 - 52 = edr: 6
(c) Rhythm patterns element difficulty rating scale

edr: 1 Simple time signatures (i.e. , , , ) divided into two equal parts. All combinations of whole, half, quarter, dotted-quarter and eighth notes with minimal syncopation. All combinations of whole, half, quarter, dotted-quarter and eighth rests with minimal syncopation. Very simple swing figures with minimal variation in notation. Limited vocabulary.

edr: 2 Division of beats into four parts and three parts swing feel when notated in duple form. Simple time signatures (i.e. , , , ) Sixteenth notes may be used but limited in complexity. Simple syncopation is included. Figures centred on one or two bars in length. Still much repetition of figures with limited variation. Includes all rhythm materials from edr: 1.

edr: 3 Division of the beat into three equal parts. Compound and irregular figures are introduced. More frequent variations of syncopation common. All combinations of rhythms. Includes all rhythm materials from edr: 1 and 2.

edr: 4 Includes all earlier rhythm patterns plus more common use of complex triplet and sixteenth note figures. Frequent complex syncopated use of notes and rests. Extended rhythmic patterns.

edr: 5 Division of beat into five and seven. Complex subdivision and syncopation. Interlocked syncopation crossing sections. Rhythmic independence within sections. Includes all previous levels of rhythmic materials.

edr: 6 All resources available in previous levels in extended vocabulary.

(d) Trumpet Range element difficulty rating scale (Concert pitch)

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<thead>
<tr>
<th>Note Range</th>
<th>edr</th>
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<tr>
<td>B flat/4 to D/6</td>
<td>edr: 2</td>
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<tr>
<td>A flat/4 to F/6</td>
<td>edr: 3</td>
</tr>
<tr>
<td>G/4 to G/6</td>
<td>edr: 4</td>
</tr>
<tr>
<td>F/4 to B flat/6</td>
<td>edr: 5</td>
</tr>
<tr>
<td>E/4 to C/7</td>
<td>edr: 6</td>
</tr>
</tbody>
</table>

(e) Trombone Range element difficulty rating scale (Concert pitch)

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<th>Note Range</th>
<th>edr</th>
</tr>
</thead>
<tbody>
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<td>B flat/3 to B flat/4</td>
<td>edr: 1</td>
</tr>
<tr>
<td>B flat/3 to D/5</td>
<td>edr: 2</td>
</tr>
<tr>
<td>G/3 to E flat/5</td>
<td>edr: 3</td>
</tr>
<tr>
<td>G/3 to F/5</td>
<td>edr: 4</td>
</tr>
</tbody>
</table>
F/3 to A flat/5 = edr: 5
E/3 to B flat/5 = edr: 6

Range of instruments is defined with reference to the following chart:

(f) Duration of Piece element difficulty rating scale
1 to 2 1/2 minutes = edr: 1
2 to 3 minutes = edr: 2
3 to 4 minutes = edr: 3
4 to 5 minutes = edr: 4
5 to 7 minutes = edr: 5
extended compositions = edr: 6
Framework for Assessment of Level of Difficulty

(1) Holistic Level Rating:

1.5 = easy, 3 = medium, 4.5 = difficult, 6 = very difficult

Holistic Rating

(2) Element Difficulty Rating:

(a) Key Signatures element difficulty rating
(b) Tempo Average element difficulty rating
(c) Rhythm Patterns element difficulty rating
(d) Trumpet Range element difficulty rating
(e) Trombone Range element difficulty rating
(f) Duration of Piece element difficulty rating

Total element difficulty rating
Average element difficulty rating

Elemental Average and Holistic Level Rating Combined

Score conversion to Canadian Rating System
0 - 3 = easy, 3.1 - 6 = medium, 6.1 - 9 = difficult, 9.1 - 12 = very difficult

Level of Difficulty Rating:

Repertoire Evaluation Guidelines:
Analysis of Technical Challenges

1. Holistic description of dexterity challenges, articulation vocabulary, embouchure demands, endurance challenges, special effects, use of mutes, and independence of instrumental parts.

(1) Holistic Level Rating:

1.5 = easy, 3 = medium, 4.5 = difficult, 6 = very difficult

(2) Element Difficulty Rating

(a) Special Effects

edr: 1 & 2 Saxophone and Brass: Limited use of mutes for brass with ample time to prepare. Glissandi up or down within one harmonic on trombone.

edr: 3 Saxophone and Brass: Straight or cup mutes for brass with some time to prepare. Simple half valve effects on trumpet. Falls and glisses in brass and saxophones. String Bass: Glissando may be used occasionally. Isolated double stop or harmonic. Percussion: More frequent fast movement across drums with ample preparation time; some stick changes to brushes with ample preparation time.

edr: 4 & 5 Saxophone and Brass: Frequent quick brass mute changes involving cup, straight, harmon, and wa-wa mutes. Falls over a harmonic or through a valve (F-attachment) on trombone. Longer glissandi and falls on trumpet. Enharmonic fingerings and trills on saxophones. String Bass: Rapid pizzicato passages. Quite frequent use of glissando. Some use of artificial and natural harmonics.
edr: 6  Woodwind and Brass: Quick mute changes involving a variety of mutes. Extended brass lip glissandi through one overtone series or involving a change of harmonic series. Exploitation of any other non-traditional wind instrument techniques (e.g., sub-tones, multiphonics, enharmonic trills, etc.).

(b) Piano Voicing Density element difficulty rating scale

edr: 1 to 2  Fully written out voicings on the piano part with suggested rhythmic vocabulary included. Clearly notated parts with easy and moderately easy hand dexterity required. Changes notated above staff. Harmonic vocabulary limited to triadic and blues scale.

edr: 3 to 4  Fully written out voicings on the piano part with sections in piece where rhythmic placement is left to performer. Changes notated above staff. Sections notated with changes only should refer to previously introduced material with suggested voicings. Harmonic vocabulary includes frequent II-V7-I. Increased range of scales is necessary for performance.

edr: 5 to 6  Changes on parts possibly combined with some suggested voicings. A higher proportion of piece left to creative interpretation by performer. Harmonic vocabulary includes complex changes and alterations at faster tempos.

(c) Ensemble Dexterity element difficulty rating scale

edr: 1 & 2  Saxophone: No trills or awkward patterns. Finger movement primarily involves diatonic scalewise patterns, with no awkward finger combinations. No difficult register changes. Ample time to prepare finger change. Trumpet: No trills, turns or shakes. Limited awkward finger combinations. Trombone: No use of alternate positions necessary. No fast movement of the slide to 6th or 7th positions. String Bass: Slow to moderate speed of finger changes. Percussion: Primarily one basic pattern. Simple drum set combinations requiring little co-ordination (e.g., two or three voices, each consisting of a simple ostinato pattern).

edr: 3  Saxophones: Limited use of note combinations in which a number of fingers on either hand or both hands are moving in opposite directions. Some register changes. Limited cross fingerings. Trumpet: Some use of 1, 3 and 1, 2, 3 valve combinations but with some time to prepare (3rd valve slide out). A few cross fingerings may be incorporated. Simple valve trills involving one open tone. Trombone: Few alternate positions necessary. Limited number of rapid changes between higher and lower slide positions. String Bass: Moderate speed of finger changes. Few wide leaps. Occasional demanding techniques in two hands simultaneously, at a moderate tempo. Percussion: Two, three or four voices played by one percussionist on drum set combining to make common jazz or rock patterns.

edr: 4 & 5  Saxophones: More frequent use of note combinations involving a number of fingers moving in opposite directions. Frequent register changes, often at fast tempi. More complex ornaments and trills. Cross fingerings required with increasing frequency. Trumpet: 1, 3 and 1, 2, 3 valve combinations used frequently at quick tempi. Trills in upper register. Trombone: Frequent use of alternate positions for fluency. Some use of shakes and turns. Use of F-attachment necessary for Trombone 4. String Bass: Some rapid passages. Some wide leaps. Quite frequent demanding techniques in two hands simultaneously. Percussion: Three to four voices combining to make common and uncommon jazz, rock and latin drumset patterns, with occasional complexities and changes of rhythm, metre or texture.
edr: 6  Saxophone: Use of rapid runs employing difficult finger combinations. Extensive use of alternate and chromatic fingerings. Brass: Use of rapid runs employing difficult finger combinations. Lip trills in a variety of registers. Moderate to extensive use of ornaments. Extensive use of alternate fingerings and positions. String Bass: Very frequent and very complex techniques, possibly at faster tempi. Percussion: Frequent and rapid changes of pattern, instruments, rhythm, metre, texture, etc.

Framework for Analysis of Technical Challenges

Description of dexterity challenges, articulation vocabulary, embouchure demands, endurance challenges, special effects, use of mutes, and independence of instrumental parts.

Holistic Description:

(1) Holistic Level Rating:

\[ 1.5 = \text{easy}, \ 3 = \text{medium}, \ 4.5 = \text{difficult}, \ 6 = \text{very difficult} \]

Holistic Rating

(2) Element Difficulty Rating

(a) Special Effects
(b) Piano Voicing Density
(c) Ensemble Dexterity

Total element difficulty rating
Average element difficulty rating

Elemental Average and Holistic Level Rating Combined

Score conversion to Canadian Rating System

0 - 3 = easy, 3.1 - 6 = medium, 6.1 - 9 = difficult, 9.1 - 12 = very difficult

Technical Challenges Level Rating:

Repetoire Evaluation Guidelines: Analysis of Improvisational Challenges

(1) Holistic Level Rating:

\[ 1.5 = \text{easy}, \ 3 = \text{medium}, \ 4.5 = \text{difficult}, \ 6 = \text{very difficult} \]

(2) Element Difficulty Rating

(a) Number of Improvised Solos

\[
\begin{align*}
1 & = \text{edr: 1} \\
1 \ or \ 2 & = \text{edr: 2} \\
2 & = \text{edr: 3}
\end{align*}
\]
2 or 3  =  edr: 4  
open number  =  edr: 5  

(b) Length of solo section  element difficulty rating scale
Total duration of improvised solo sections in piece.
0 to 30"  =  edr: 1  
30" to 1'  =  edr: 2  
1' to 1'30"  =  edr: 3  
1'30" to 2'  =  edr: 4  
2' to 2'30"  =  edr: 5  
2'30" and longer  =  edr: 6  

(c) Chord Frequency of Change / solo element difficulty rating scale
Low Frequency of Change  =  edr: 1 & 2  
Medium Frequency of Change  =  edr: 3 & 4  
High Frequency of Change  =  edr: 5 & 6
Harmonic Frequency of Change Graph

<table>
<thead>
<tr>
<th>Tempo Rating</th>
<th>Harmonic Frequency</th>
<th>EDR Combined</th>
</tr>
</thead>
<tbody>
<tr>
<td>L</td>
<td>L</td>
<td>2</td>
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<tr>
<td>L</td>
<td>M</td>
<td>3</td>
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<td>5</td>
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<tr>
<td>H</td>
<td>H</td>
<td>6</td>
</tr>
</tbody>
</table>

(d) Harmonic Vocabulary element difficulty rating scale

- Limited triadic = edr: 1
- Major or blues scale = edr: 2
- Several scales necessary = edr: 3
- Frequent II-V7-1 = edr: 4
- Complex changes, faster tempos = edr: 5
- Complex changes and alterations = edr: 6
Framework for Analysis of Improvisational Challenges

(1) Holistic Level Rating:
1.5 = easy, 3 = medium, 4.5 = difficult, 6 = very difficult

Holistic Rating [ ]

(2) Element Difficulty Rating
(a) Number of Improvised Solos [ ]
(b) Length of Solo Section [ ]
(c) Chord Frequency of Change: Solo Section [ ]
(d) Harmonic Vocabulary [ ]

Total element difficulty rating [ ]
Average element difficulty rating [ ]

Elemental Average and Holistic Level Rating Combined [ ]

Score conversion to Canadian Rating System
0 - 3 = easy, 3.1 - 6 = medium, 6.1 - 9 = difficult, 9.1 - 12 = very difficult

Improvisational Challenges Difficulty Rating:

Repetoire Evaluation Guidelines:
Musical Characteristics and Ensemble Challenges

Holistic Description:

Form:

Style:

Melody:

Rhythm:

Orchestration and Texture:

Balance:

Phrasing:

Expression:
**Repertoire Evaluation Guidelines:**  
**Pedagogical Value Appraisal**

Characteristics:

1. well-crafted; Yes: No:
2. written idiomatically for all instruments; Yes: No:
3. musical interest in all parts; Yes: No:
4. technically challenging at an appropriate level in all parts; Yes: No:
5. improvisational challenge at an appropriate level; Yes: No:
6. provides potential for student musical growth. Yes: No: