

**THE CANADIAN TRUMPET REPERTOIRE PROJECT:  
AN ANNOTATED AND GRADED REPERTOIRE LIST OF  
MUSIC WRITTEN BY CANADIAN COMPOSERS FOR SOLO TRUMPET,  
SUBMITTED TO THE ONLINE SEARCH SYSTEM TRUMPETINDEX.ORG**

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THE CANADIAN TRUMPET REPERTOIRE PROJECT

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## Abstract

This project is designed to create a greater awareness of Canadian solo or accompanied trumpet music among trumpet students, teachers and professional musicians. It consists primarily of an annotated and graded catalogue of solo Canadian trumpet repertoire. Each composition entered in the catalogue has been assigned an overall *Assessment of Difficulty* (levels 1-10) which is explained in a pedagogical commentary. The guideline criteria used for these assessments were derived through a combination of grading systems surveyed, the most important being the *Music Complexity Chart (MC<sup>2</sup>)*<sup>1</sup>, the *Royal Conservatory of Music Trumpet Syllabus (RCM)*,<sup>2</sup> and the *Official standard literature list: Tuba and Euphonium Solo Music from the International Tuba Euphonium Association (ITEA)*.<sup>3</sup> To aid in the dissemination of the catalogue, it will be available for search on *TrumpetIndex.org*. This online web index was created by Chris Hahn in 2012, to provide teachers and students a searchable database of trumpet solos.

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<sup>1</sup> Bernie W Andrews, "The Music Complexity Chart (MC<sup>2</sup>): Identifying the Characteristics of Levels of Difficulty in Educational Music," in *Pan-Canadian Symposium III: Widening the Boundaries of Music education*, ed. Benjamin Bolden and Mary Copland Kennedy (Victoria: University of Victoria, Faculty of Education, 2011), 109-135.

<sup>2</sup> *RCM Trumpet Syllabus / 2013 Edition*. (Toronto: The Fredrick Harris Music Co.)

<sup>3</sup> International Tuba Euphonium Association Selection Committee, *Official Standard Literature list*. <http://www.iteaonline.org/members/standardlit/ITEA%20Standard%20Literature%20List.pdf> (Accessed August 25<sup>th</sup>/2018)

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## List of Abbreviations

AMAF - Associated Manitoba Arts Festivals  
AMFA - Alberta Music Festival Association  
AOD - Assessment of Difficulty  
CMC - Canadian Music Centre  
CMEA - Canadian Music Educators Association  
EBSCO - Elton B. Stephens Co. database  
FCMF - Federation of Canadian Music Festivals  
ITEA - International Tuba Euphonium Association  
JAP - John Adaskin Project  
JSTOR - Journal Storage  
MC<sup>2</sup> - Music Complexity Chart  
NAFME - National Association for Music Education  
NFMF - Newfoundland Federation of Music Festivals  
NSKMFA - Nova Scotia Kiwanis Music Festival Association  
OMFA - Ontario Music Festivals Association  
PABC - Performing Arts British Columbia  
RCM - Royal Conservatory of Music  
RILM - Répertoire International Littérature Musicale  
SMFA - Saskatchewan Music Festival Association  
TGR - Trumpet Grading Rubric



# Chapter 1

## 1.1 Introduction

There is a large quantity of music written by Canadian Composers for the trumpet, but the resources for searching the literature are lacking. The library of the Canadian Music Centre (CMC)<sup>4</sup> holds over 100 compositions for the solo or accompanied trumpet and outside of this collection there are many pieces by self-publishing composers. The process of finding a technically and musically suitable Canadian composition for a student or performer is a difficult task. The CMC online databases lack the necessary information about the level of technical difficulty of each composition in its library for a performer or teacher to select a composition. Furthermore, most annotated entries are missing accessible electronic files and lacking recordings.

Apart from the CMC databases, there are numerous solo and ensemble-based literature guides<sup>5</sup> for various instruments to help pick appropriate Canadian compositions. These were all surveyed to help develop this project's methodology. The first of these was conceived and initiated by John Adaskin in 1961, to provide a graded educational music plan for Canadian teachers. In 1962, a committee began grading and evaluating Canadian repertoire in terms of its suitability for student performers.<sup>6</sup> The first major graded repertoire list of Canadian music by the John Adaskin Project (JAP) started as a joint venture between the CMC and the Canadian Music Educators' Association (CMEA), the undertaking had three main goals:

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<sup>4</sup> <https://www.musiccentre.ca/>, (Accessed August 25<sup>th</sup>/2018).

<sup>5</sup> Literature guide/Guidelist: A list of repertoire that gives insight to the features of a composition through an annotated format.

<sup>6</sup> Patricia Shand, "John Adaskin Project," *The Canadian Encyclopedia* (February 7<sup>th</sup>, 2006) <https://www.thecanadianencyclopedia.ca/en/article/john-adaskin-project-emc>, (accessed August 25<sup>th</sup>/2018).

1. To acquaint music educators with Canadian music currently available and suitable for student use;
2. To promote the publication of additional repertoire;
3. To encourage composers to add to the repertoire.<sup>7</sup>

The JAP's first literature guide (for wind ensemble) was published in 1978<sup>8</sup>. It included a one-page evaluation for each of the pieces of music selected. The goal was to provide teachers with specific guidance as to the features of the piece (style, mood, form, compositional techniques), degree of difficulty, specific technical challenges, and useful pedagogical aspects of the selected compositions. Each of these educational criteria<sup>9</sup> was designed to help guide teachers in selecting appropriate works for their students. The JAP first created guidelists for ensembles (string orchestra<sup>10</sup>, band<sup>11</sup>, brass chamber ensemble<sup>12</sup>, and jazz ensemble<sup>13</sup>), then for solo instruments (bass accordion<sup>14</sup>, trombone<sup>15</sup>, french horn<sup>16</sup>, clarinet<sup>17</sup>, violin<sup>18</sup> and flute<sup>19</sup>), but not for trumpet. The solo guides were designed in the same way as the previous ensemble literature guides. They included unpublished Canadian

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<sup>7</sup> Cameron Walter, "About the John Adaskin Project," *John Adaskin Project*, <http://adaskin.musiccentre.ca/> (Accessed August 18th/2018)

<sup>8</sup> Patricia M Shand, "Canadian music: A selective guidelist for teachers," *John Adaskin Project*, (Toronto: Canadian Music Centre, 1978)

<sup>9</sup> Educational Criteria: Musical and technical criteria used by literature guides/ guidelists to give insight to the features of a composition.

<sup>10</sup> Patricia M Shand, "Guide list of Unpublished Canadian String Orchestra Music Suitable for Student Performers," *John Adaskin Project*, (Toronto: Canadian Music Centre, 1986)

<sup>11</sup> Patricia M Shand, "Guidelist of Unpublished Canadian Band Music Suitable for Student Performers," *John Adaskin Project*, (Toronto: Canadian Music Centre, 1987)

<sup>12</sup> Patricia M Shand, "A Guide to Unpublished Canadian Brass Chamber Music Suitable for Student Performers," *John Adaskin Project*, (Toronto: Canadian Music Centre, 1989)

<sup>13</sup> Patricia M Shand and Cameron K Walter, "A Guide to Unpublished Canadian Jazz Ensemble Music Suitable for Student Performers," *John Adaskin Project*, (Toronto: Canadian Music Centre, 1994)

<sup>14</sup> Peggy MacInnis, "Guidelist of Canadian Solo Free Bass Accordion Music: Suitable for Student Performers," *John Adaskin Project*, (Toronto: Canadian Music Center, 1991)

<sup>15</sup> Karen A Maxwell and Patricia M Shand, "A Guide to Solo Canadian Trombone Literature Available Through the Canadian Music Centre," *John Adaskin Project*, (Toronto: Canadian Music Centre, 1985)

<sup>16</sup> Eleanor V Stuble, "A Guide to Solo French Horn Music by Canadian Composers," *John Adaskin Project*, (Toronto: Canadian Music Centre, 1990)

<sup>17</sup> Patricia M Shand, "A Guide to Selected Canadian Clarinet Music Suitable for Student Performers," *John Adaskin Project*, (Toronto: Canadian Music Centre, 1990)

<sup>18</sup>, Patricia M Shand, "A Guide to Published Canadian Violin Music Suitable for Student Performers," *John Adaskin Project*, (Toronto: Canadian Music Centre, 1993)

<sup>19</sup> Kathryn Cernauskas, "Guidelist of Unaccompanied Flute Music by Canadian Composers," *John Adaskin Project*, (Toronto: Canadian Music Educators' Association, 1995)

compositions for the purpose of incorporating new works into a performer's repertoire. The JAP set the standard for later Canadian guidelists created outside of the CMC, including those for marimba<sup>20</sup>, trombone<sup>21</sup>, oboe<sup>22</sup>, woman composers of the clarinet<sup>23</sup> and two for the trumpet.<sup>24</sup>

The first of the two trumpet guidelists is Daniel Funk's *Works for Trumpet* from 2005.<sup>25</sup> In it he surveyed solo trumpet music by composers of the Canadian prairies with the goal of establishing a repertoire database. He proposed a database and created a proto-type search system but did not develop it further. This project will be discussed in more detail in the next section.

The second of the two trumpet guidelists, developed by Alan Klaus in 2007, contains 76 Canadian compositions for either solo and piano-accompanied trumpet. Klaus's solo literature guide expands on the JAP by incorporating more technical elements specific to the solo nature of the trumpet. For each composition the following information was included in the annotation: title, year of composition, name of composer, dedication/commission, awards, difficulty, duration, required trumpet(s), range, required mute(s), sheet music availability, recordings, CMC remarks, musical style, technical challenges, and programming.<sup>26</sup> The compositions collected were then organized into categories of solo or accompanied pieces and sorted alphabetically by composer and title. Klaus

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<sup>20</sup>Jeffrey J Donkersgoed, "An Annotated Bibliography of Solo Marimba Music by Canadian Composers, 1981-2006," (Victoria: University of Victoria, 2007)

<sup>21</sup> Dale Sorensen, "Canadian Solo Trombone Recital Repertoire: An Annotated Bibliography," (Toronto: University of Toronto, 2015)

<sup>22</sup> Sarah J Hamilton, "An Annotated Bibliography of Canadian Music for Oboe, Oboe d'Amore, English Horn and Bass Oboe found in the Canadian Music Centre," (DMA diss, Ohio State University, 1996)

<sup>23</sup> Heather Henderson, "Canadian Women Composers: An Annotated Bibliography of Solo and Chamber Music for Clarinet," (DMA diss, Arizona State University, 2007)

<sup>24</sup> Alan S Klaus, "A Performer's Guide to Canadian Works for Unaccompanied Trumpet and Solo Trumpet with Piano," (DMA diss, Florida State University, 2014)

<sup>25</sup> Daniel J Funk, "Works for trumpet by Canadian Prairie Composers in publicly accessible non-archival holdings: toward establishing a repertoire database" (PhD diss, University of Saskatchewan, 2007)

<sup>26</sup>Alan S Klaus. "A Performer's Guide to Canadian Works for Unaccompanied Trumpet and Solo Trumpet with Piano," 6.

provided multiple indexes to the repertoire according to difficulty, length, number of movements, and general style to allow quicker results in finding a suitable composition located within the guidelist. The annotations in Klaus's project are extremely thorough in describing musical style and technical interpretation. The author also gives great insight into a practical use for each composition. Klaus's guidelist gave direction and deep pedagogical thought to the development of this project. Unfortunately, it lacks an online search system and its grading system is purely subjective.

## 1.2 TrumpetIndex.org

One of the primary goals to be resolved in this project was the creation of an online location for searchable annotated listings of Canadian trumpet music. This problem was first recognized by Daniel Funk in 2005.<sup>27</sup> Funk, in consultation with prairie brass instructors, developed a database of compositions by searching sources such as sheet music stores, publisher catalogues, library catalogues, encyclopedias, bibliographies, festival lists, method/pedagogical books, and online tools. His prototype database allows compositions to be weighed by diverse, yet specific objective criteria (Figure 1.1). The specific nature and large number of educational criteria used create a detailed annotation in which the technical level of a solo work can be communicated effectively to the reader. The database that Funk created is no longer active or available to the public.<sup>28</sup> Rather than creating my own online searchable database for my catalogue, I was led to use the website *TrumpetIndex.org*.<sup>29</sup>

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<sup>27</sup> Daniel J Funk, "Works for trumpet by Canadian Prairie Composers in Publicly Accessible Non-Archival Holdings: Toward Establishing a Repertoire Database," (Phd diss, University of Saskatchewan, 2007)

<sup>28</sup> <http://www.whogotdafunk.com/trumpetdb/> (Link broken)

<sup>29</sup> During attendance to the International Trumpet Guild conference in 2015, my graduate professor Josh Davies met Chris Hahn (Black Hills State University) leading to my communication with Hahn and the eventual co-operation with the web-index, *TrumpetIndex.org*.

BIBLIOGRAPHIC INFORMATION	GENERAL MUSICAL FEATURES	FEATURES RELATED TO MUSICALITY AND PHRASING	TRUMPET-SPECIFIC FEATURES
Date Added	Trp. Level/Grade	Slurring	Double Tonguing
Source	Accompaniment Difficulty	Tenuto	Triple Tonguing
Title	Total Number of Bars	Staccato	Large Intervals
Subtitle	Trumpet Number of Bars	Marcato	Endurance
Uniform Title	Tonal/Atonal	Cresc./Decres.	Finger Technique
Composer	Key Signature(s)	Grace Notes	Use of Third Valve
Year Composed	Key	Trills	Dynamic Contrast
Available from	Key Signature Changes	Glissando/Rip	Soft
Recordings	Accidentals		Loud
Performances	Time Signature(s)		Breath Control
Type of Trumpet(s)	Time Signature Changes		Flutter Tongue
Accompaniment Instrumentation	Range		Multiphonics
Duration	Tessitura		Mutes
Number of Movements	Tempi		Other Technical Requirements
Composer Gen. Comment	Tempo Changes		
Administrator Gen. Comment	Shortest Note Values		
User Gen. Comments	Triplets		
	Other Tuplets		
	Syncopation		
	Contemporary Compositional Techniques		

Figure 1.1 - Works table<sup>30</sup>

Created by Chris Hahn in 2012, *Trumpetindex.org* is an online search system that helps guide trumpet students, teachers and performers in selecting “high-quality solo repertoire”<sup>31</sup> used by the various state music festivals in the United States. It has two main aims: (1) to introduce traditional and new repertoire of an appropriate nature to students in middle and secondary school, (2) to communicate transparently the level of difficulty determined by each state festival list, which Hahn expands on in a section called “Pedagogy ideas.”<sup>32</sup> For each piece the site displays the following

<sup>30</sup>Daniel J Funk, “Works for trumpet by Canadian prairie composers in publicly accessible non-archival holdings: toward establishing a repertoire database,” 32.

<sup>31</sup> *TrumpetIndex.org/About the project* (Accessed on August 18<sup>th</sup>/2018)

<sup>32</sup>Part of the commentary section within a Trumpetindex.org annotation

information and educational criteria: composer, arranger, publisher, year of composition, year of publication, maximum flats and sharps, key of trumpet, pitch range, tempo range, meter types, meter in piece, approximate length, tonguing, dynamic range, style period, level/grade, form, features, editing suggestions, range issues, style features, pedagogy ideas, accompaniment issues, and summary (evaluation for its use)<sup>33</sup> A large selection of drop-down menu functions allows the user to search for most of the criteria mentioned above. (See *Chapter 3.3: Process of Gathering Information from Compositions* for full details).

After consulting with Hahn about the system in question, I decided to use *TrumpetIndex.org* instead of creating my own system. I choose to do this because 1. The system was already established and functional, 2. It could help bring Canadian trumpet music to a broader Canadian and international audience, 3. It used enough details in comparison to the previous Canadian catalogues to continue the research trend in a forward and healthy direction. There was one primary obstacle with adding these Canadian compositions to *TrumpetIndex.org*, in that an American state festival grade was required. These grades are impossible to recreate and are not standardized across the entire country. Thus, as part of this collaboration with *TrumpetIndex.org*, I have developed a new grading assessment system for the website along with the all-Canadian content. (This assessment system makes up the primary portion of my thesis.)

This short review of cataloguing and grading systems reveals some of the difficulty in finding suitable Canadian trumpet repertoire. The previous systems have effective annotations in some areas of evaluation, but lack transparency and depth in other sections. For example, Klaus's cataloguing system is

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<sup>33</sup> Chris D Hahn, "A web-based rating and annotation system for trumpet solo literature for middle and high school levels," (DMA diss, University of Northern Colorado, 2013), 13-16.

too subjective. The use of self-commentary and a rating system defined by his own frame of reference makes the system only useful within itself. The system is trusted because of the ability he has to break down the elements of the trumpet in a well-defined technical and musical nature but, without a formalized system of approach it is all based on his opinion. Funk, taking his approach from a more data-base system perspective, is too objective, giving extremely defined technical and musical characteristics to the point of extremity. Thus, in order to achieve this project's aim of creating "a greater awareness of Canadian solo or accompanied trumpet music among trumpet students, teachers and professional musicians," my project will try to find a nice medium between these two projects, accomplishing this with four goals: 1. locate relevant Canadian repertoire for solo and accompanied trumpet, 2. gather compositional features for the annotations on *TrumpetIndex.org*, 3. create a uniform grading system for this music, 4. share this repertoire in a graded and annotated format.

## Chapter 2

### 2.1 Preliminary Research to Generate an Appropriate *Assessment of Difficulty* System

What is a *grade*? How does it differ from a *rating*? Are they all in the same *level*? As I reviewed material to build my own grading system, I found that these terms all served the same purpose. For the purposes of this project, I will be using the term *Assessment of Difficulty (AOD)*. *AOD* is a grade/rating/level that is applied to a composition indicating an overall complexity from predetermined musical and technical guideline criteria. It can be found in most music catalogues and publisher websites and will be the term this project uses to denote rating systems. In creating the *AOD* system for this project, I first had to research other grading systems and how they function. Given the widespread use of music rating systems, I confined the literature review to that of Canada and the United States, with the aim of remaining consistent with the previous practice of Canadian rating systems and *TrumpetIndex.org*. Grading systems were surveyed to understand how they were designed, implemented and functioned. This also included research into the background and history of various *AOD* systems, specifically the Canadian and American festival systems, music publisher rating systems, the John Adaskin Project, and the ITEA repertoire list. A large quantity of the literature surveyed was focused on ensembles. It was from these ensemble-based systems that the solo assessment systems were derived. Most solo-rating *AOD* systems can find their roots in the guideline criteria of ensemble-based *AOD* systems. One means of converting an ensemble-based system to a solo-based system is found in *Guidelines for Analysis of Music for Student Performers*.<sup>34</sup> This publication showed the depth of information required in a grading system. Another primary source of information was the book *Trumpet*

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<sup>34</sup> Patricia M Shand, Eleanor V Stublely, and Cameron Walter, "Guidelines for Analysis of Music for Student Performers," (Toronto: Canadian Music Education Research Centre, 1998). This document contains the details about the JAP *AOD* system.



*Pedagogy: A Compendium of Modern Teaching Techniques*<sup>35</sup> by David Hickman, which provided direction in choosing trumpet-specific criteria for this project's AOD system.

## 2.2 Canadian and American Festival Rating Systems

Many connections can be made between the festival systems of Canada and the United States with regard to the rating systems they employ and how the individual states/provinces define a grade. The Canadian festival system consists of three levels; national, provincial, and local/district. The national level is overseen by the Federation of Canadian Music Festivals (FCMF).<sup>36</sup> The national festival only happens once a year, accepting successful competitors from the provincial-level festivals. To participate in the national festival, applicants must perform in one of the provinces' national classes or show an advanced level of performance equal to or greater than RCM level 10 as assessed by the provincial organization.<sup>37</sup> The classes for the national festival are divided into 9 fields of participation: Class 1- Vocals solo, Class 2- Piano solo, Class 3- String solo, Class 4- Classical guitar solo, Class 5- Woodwind solo, Class 6- Brass solo, Class 7- Percussion solo, Class 8- Chamber group, Class 9- Musical Theatre solo.<sup>38</sup>

There are ten festival organizations affiliated with the FCMF, one from each province. They are the Performing Arts of British Columbia (PABC),<sup>39</sup> the Alberta Music Festival Association (AMFA),<sup>40</sup> the

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<sup>35</sup> David Hickman, *Trumpet Pedagogy: a Compendium of Modern Teaching Techniques*, (Hickman Music Editions, 2006)

<sup>36</sup> Federation of Canadian Music Festivals, <http://www.fcmf.org/> (accessed August 29<sup>th</sup>/2018)

<sup>37</sup> Learned from conversation with Barabra Long, Executive Director at the Federation of Canadian Music Festival.

<sup>38</sup> Federation of Canadian Music Festivals, "Official Regulations and Syllabus," 3. (accessed August 29<sup>th</sup>/2018)

<sup>39</sup> Performing Arts BC: Association of Regional Festivals, <http://www.bcprovincials.com/docs/2018/OFFICIAL%20SYLLABUS%202017-18,%20final%20for%20website.pdf>, 15. (Accessed March 5<sup>th</sup>/2018)

<sup>40</sup> The Alberta Music Festival Association, [http://www.albertamusicfestival.org/Portals/0/2018\\_AMFA\\_Syllabus\\_Brass\\_SchoolBrass\\_Classes.pdf?ver=2017-10-18-154352-747](http://www.albertamusicfestival.org/Portals/0/2018_AMFA_Syllabus_Brass_SchoolBrass_Classes.pdf?ver=2017-10-18-154352-747). (accessed March 5<sup>th</sup>/2018.)

Saskatchewan Music Festival Association (SMFA),<sup>41</sup> the Associated Manitoba Arts Festival,<sup>42</sup> the Ontario Music Festival Association (OMFA),<sup>43</sup> The Annual Quebec Music Festival,<sup>44</sup> the New Brunswick Federation of Music Festivals (NBFMF),<sup>45</sup> Nova Scotia Kiwanis Music Festival Association (NSKMFA),<sup>46</sup> and Newfoundland Federation of Music Festivals (NFMF).<sup>47</sup> Each of the provincial organizations functions autonomously, creating their own guidelines and structure for festival competitions. Provinces use various limiting guidelines with different expectations to create competition levels. The system that is used most is from the Royal Conservatory of Music.<sup>48</sup> The RCM has syllabi that are updated every three years in consultation with post-secondary instructors. An overview of what each level consists of for trumpet can be found in Figure 2.1. The province of Saskatchewan (SMFA) uses developmental levels with an age limitation to determine competition levels. The levels consist of elementary (12 years and under), junior (14 years and under), intermediate (16 years and under), intermediate (17 years and under) and senior (Open). Manitoba (AMAF) also uses developmental levels but adds the necessary duration of the program; for example, the levels of difficulty are preliminary (eight minutes), junior (ten minutes), intermediate (fifteen minutes), advanced (twenty minutes), and senior (twenty minutes). The Canadian territories do not have any organizations for music festivals.

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<sup>41</sup> Saskatchewan Music Festival Association, <http://smfa.ca/wp-content/uploads/2015/05/2016-2018-Syllabus.pdf>, 90. (accessed March 5<sup>th</sup>/2018)

<sup>42</sup> Associated Manitoba Arts Festivals, <https://static1.squarespace.com/static/56cde977746fb9eaf4b87b53t/5a0a0cb9ec212d1131d6ee89/1510608057720/PJIAS+Solo+Music+Regulations+2018.pdf>, 1. (Accessed March 5<sup>th</sup>/2018)

<sup>43</sup> Ontario Music Festival Association, <https://omfa.ca/syllabus/>. (accessed March 5<sup>th</sup>/2018)

<sup>44</sup> Run through McGill University, Provincial organizer Thomas Davidson.

<sup>45</sup> New Brunswick Federation of Music Festivals, [http://www.nbfmf.org/wp-content/uploads/2016/08/Local-Music-Festival-Syllabus-2018\\_Template.pdf](http://www.nbfmf.org/wp-content/uploads/2016/08/Local-Music-Festival-Syllabus-2018_Template.pdf), 35-36. (accessed March 5<sup>th</sup>/2018)

<sup>46</sup> Nova Scotia Kiwanis Music Festival Association. <http://www.hfxmusicfest.com/syllabus.php> (Accessed March 5<sup>th</sup>/2018)

<sup>47</sup> Newfoundland Federation of Music Festivals, [http://www.fcmf.org/wp-content/uploads/2018/01/List-of-festivals\\_NL\\_2017.pdf](http://www.fcmf.org/wp-content/uploads/2018/01/List-of-festivals_NL_2017.pdf). (accessed November 2/2018)

<sup>48</sup> The Royal Conservatory of Music, <http://www.rcmusic.ca> (accessed August 25<sup>th</sup>/2018)

The Royal Conservatory of Music (RCM) was founded in 1886 and is the second oldest conservatory in Canada. The RCM's primary focus is "to develop human potential through leadership in the music and the arts"<sup>49</sup> with practical examinations and syllabi for accordion, bassoon, cello, clarinet, double bass, euphonium, flute, french horn, guitar, harp, harpsichord, oboe, organ, percussion, piano, recorder, saxophone, speech arts and drama, trombone, trumpet (Figure 2.1), tuba, viola, violin, and voice. Each syllabus presents a holistic approach to learning an instrument, giving technical requirements, musicality requirements and literature suggestions.

Royal Conservatory Grade Levels	Time signatures	Range (Concert pitch)	Key Signature	Tempo (fastest)
RCM 1	2/4, 3/4, 4/4,	A3-C5	Bb, C, D	Quarter: 60 Bpm
<u>Grade 1 trumpet:</u> Candidates in Grade 1 should be able to slur and single tongue while maintaining a consistent, flowing tone throughout the required range. There should be evidence of a steady rhythmic pulse. Some variety in dynamics should be present, without sacrificing tone or intonation. There is a continuing emphasis on good posture and playing position.				
RCM 2	2/4, 3/4, 4/4, 6/8	A3-C#5	Bb, C, D, Eb	Quarter: 100 Bpm
<u>Grade 2 trumpet:</u> Candidates in grade 2 should be able to extend their range and dynamic palette while maintaining good tone. Rhythmic and technical skills continue to develop through traditional pieces and other elementary repertoire.				
RCM 3	2/4, 3/4, 4/4, 3/8, 6/8	G3-D5	A, Bb, C, D, Eb, E	Quarter: 104 Bpm
<u>Grade 3 trumpet:</u> Candidates in grade 3 will experience a broader selection of classical, baroque, and modern repertoire. Beautiful tone and clear articulation are expected. Finger dexterity and clear begin to develop.				
RCM 4	2/4, 3/4, 4/4, 5/4, 3/8, 6/8, C	F#3-E5	Ab, A, Bb, C, D, Eb, E, F,	Quarter: 120 Bpm
<u>Grade 4 trumpet:</u> Candidates in Grade 4 are exposed to more complex folk melodies, as well baroque and classical composers including Bach, Handel, and Mozart. Pieces are longer and more technically challenging, and endurance becomes a greater factor in practice and performance.				

<sup>49</sup> RCA Music, "Our Mission," <https://www.rcmusic.com/about-us/our-mission>. (Accessed August 25th/2018)

RCM 5	2/4, 3/4, 4/4, 5/4, 3/8, 6/8, C	F3-F5	G, Ab, A, Bb, C, C#, D, E, F, F#	Quarter: 144 Bpm
<u>Grade 5 trumpet:</u> List A containing Baroque and Classical repertoire, and list b contains 19th, 20th and 21st century repertoire. This serves to highlight the importance of developing stylistic awareness in young trumpeters. Range continues to expand.				
RCM 6	2/4, 3/4, 4/4, 5/4, 6/4, 3/8, 5/8, 7/8, 9/8	E3-G5	All key signatures	Quarter: 166 Bpm
<u>Grade 6 trumpet:</u> Range and dynamic levels continue to expand in grade 6, and candidates are exposed to the earliest pieces in the standard repertoire for trumpet. Technical demands continue to increase.				
RCM 7	All	E3-A5	All key signatures	Quarter: 200 Bpm
<u>Grade 7 trumpet:</u> Candidates in Grade 7 should have a well-developed sound and a range up to a B flat above the staff. Priority is still placed on consistent tone quality at all ranges, dynamics, and tempos. Candidates will be increasingly exposed to the standard contemporary and historical literature, and will be expected to demonstrate the corresponding style.				
RCM 8	All	E3-Bb5	All key signatures	Quarter: 284 Bpm
<u>Grade 8 trumpet:</u> Candidates in grade 8 should have a well-developed sense of stylistic awareness', as well as rich tone, fluency and accuracy up to a high C. Multiple tonguing is introduced. Longer and multi-movement piece will challenge endurance and expressive range.				
RCM 9	All	E3-C6	All key signatures	Quarter: 320 Bpm
<u>Grade 9 trumpet:</u> Candidates in Grade 9 should clearly demonstrate fluency in range extending to high D, clarity and consistency in multiple tonguing, and an expressive range increasing as the repertoire approaches standard pre-professional levels.				
RCM 10	All	E3-C#6	-Max Level. Music will carry details of challenges.	All key signatures Quarter: 332 Bpm
<u>Grade 10 trumpet:</u> Candidates in grade 10 should be able to demonstrate all articulation and play in a range up to high e flat. Repertoire includes major sonatas and concertos, as well as significant contemporary shorter works. Intonation should be precise, and tone should mature and soloist. Playing should be sophisticated, nuanced, and stylistically aware.				

Figure 2.1 - Royal Conservatory of Music, Trumpet level overviews

The United States music festival system has multiple bodies that exist within the national, state, and local levels. The largest organization is the *National Association for Music Education (NAFME)*.<sup>50</sup> Founded in 1907, the organization addresses all aspects of music education at the national, state and local levels, providing resources for teachers, parents and administrators. Each state has an affiliated branch within the federated collective.

While the Canadian festival system is relatively consistent in its rating system since the provincial and national levels use the RCM syllabi, the United States festival system has little standardization. One reason for this lack of consistency is that some states have a number of festival organizations that in some cases are not aware of each other activities. Furthermore, only twenty-four states have developed solo prescribed music lists of approved literature for their educational systems and festivals. States that have not generated their own lists instead rely on the repertoire lists from other states. (The two most “borrowed” American repertoire lists are the New York State School Music Association (NYSSMA)<sup>51</sup> and the Texas’ University Interscholastic League (UIL)).<sup>52</sup> For those states with repertoire listings, the listings vary in design, rating(s), and implementation from state to state.

American rating systems, like their Canadian counter-parts, use a variety of symbols to indicate level of difficulty, such as Roman numerals, Arabic numbers, letters and terms (Beginner, Advanced, etc.). Most systems do not present publicly the guideline criteria for their *AOD*.<sup>53</sup> Rating systems can vary in scope and interpretation using different presentations for similar meanings. For example, the

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<sup>50</sup> National Association for Music Education, <https://nafme.org/about/> (accessed August 25<sup>th</sup>/2018)

<sup>51</sup> Chris D. Hahn, “A web-based rating and annotation system for trumpet solo literature for middle and high school levels,” 8.

<sup>52</sup> University Interscholastic League, “Prescribed Music List,” <http://wwwdev.uiltxas.org/pml/index.htm> (accessed June 29<sup>th</sup>/2018)

<sup>53</sup> According to Chris Hahn, there are no consistent criteria for grading systems in the US (private conversation).

NYSSMA gives a 1-to-6 rating with 6 being the most difficult, while UIL give a 1-to-3 rating with 1 being the most difficult.<sup>54</sup> During the course of this project, UIL changed its rating assessment system to a 1-to-6 rating system, keeping 1 as the most difficult.

In his thesis from 1969, Duane Emerson Wareham attempted to solve this lack of standardization by surveying the American band festival system and developing guideline criteria to evaluate music with more objectivity.<sup>55</sup> The system's guideline criteria include, key signatures, accidentals, range, meters, and rhythmic characteristics. Each of these categories is rated for the instruments in the ensemble according to six levels (I-VI).<sup>56</sup> Each of these guideline criteria has a chart defining the level for each instrument in the piece, removing as much weight from the grader's subjective analysis as possible. The structure of this system is very rigid in function with 4 of the 5 criteria having definitive points of reference to a composition. When tested, this system had a 97% consistency rate.<sup>57</sup> Many American rating systems find their origin in this project. The problem with this project's rating system is the lack of analytical depth provided by the guideline criteria.

### **2.3 Music Publisher Rating Systems**

I surveyed any online publisher websites, catalogues or repertoire lists I could locate hosting a music rating system. This included J.W. Pepper, Alfred, Sheet Music Plus, Hal Leonard, Music 44, and

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<sup>54</sup> University Interscholastic League: Prescribed Music List, <http://wwwdev.uiltexas.org/pml/index.htm> (accessed September 30th/2016)

<sup>55</sup> Duane E Wareham, "The development and evaluation of objective criteria for grading band music into six levels of difficulty," (DMA thesis, University of Pennsylvania, 1969)

<sup>56</sup> *ibid*, 31.

<sup>57</sup> This testing consisted of the following procedure. 1. Subjective analysis, a committee of three experts (20 years of conducting or more) assigned grades to nine different band compositions without using the guideline criteria of the project. 2. Two band directors in their first year of experience were then given the same nine compositions to grade according to the guideline criteria. These directors were not in communication with each-other or the committee of experts. The results were then compared to find that the two were 97% in concurrence with each other. Duane E Wareham, "The development and evaluation of objective criteria for grading band music into six levels of difficulty," 98-104.

Bandstand. Music publishers often develop their own rating systems or reference festival rating systems. In some cases, they do both. In many instances, the publisher-generated ratings lack the necessary detail. For instance, J.W. Pepper has developed its own rating system, but also has included in its databases the ratings of various festival literature listings. However, its rating system is very superficial: Beginning(B), Very-Easy (VE), Easy(E), Medium-Easy (ME), Medium(M), Medium-Advanced (MA), and Advanced((P) = Professional level). The site has no further information on each grade's guideline criteria.<sup>58</sup> The situation behind rating explanations is such a serious issue that a site like Music44,<sup>59</sup> a hub that has links to most online music publisher stores, presents the problem and a possible solution as follows:

*What is the Grade Level on a piece of music? This is a complex question. The grading system generally ranges from 1-6 increasing in difficulty level. Unfortunately there is not an agreed upon scale for this grading system and it varies by publisher. They don't really publish the policy, but experienced players have provided the interpretation as follows:*

**Grade 1 (Beginner)** Music for 1st-2nd year players. Mainly quarter note values and longer are used, with eighth notes occasionally. Limited number of pitches used.

**Grade 2 (Intermediate)** More advanced than Grade 1. Uses more interesting rhythms incorporating dotted-quarter-eighth-note figures, with more pitches used than in Grade 1.

**Grade 3 (Late Intermediate)** Uses some sixteenth notes in addition to all other note values. Syncopation can be used. More key changes and accidentals are utilized, may call for full range of the instrument.

**Grade 4 (Early Advanced)** This is a grade level for people with ability who really want to play some cool charts. Players who feel comfortable with their instrument and have a good rhythmic abilities will be able to perform music at this level.

**Grade 5 (Advanced)** Most works at this level are going to take exactly that -- Work! They are not unplayable, however, you don't want to sit down at a gig and sight read one of these charts.

**Grade 6 (Advanced + )** This is a class of music for people who want to play something hard because a) they like to play something really difficult b) they really love the music, and don't mind putting in the work that it takes to play it well.<sup>60</sup>

This proposed solution, however, is vague and inconsistent. The language used in each level is not sufficiently detailed. For instance, the summary of grade 4 refers to "people with ability," "cool charts," and "players who feel comfortable with their instrument," none of which is further defined.

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<sup>58</sup> J.W. Pepper, "J.W. Pepper Grading Scale," [https://www.jwpepper.com/sheetmusic/grade\\_classa brvs.jsp](https://www.jwpepper.com/sheetmusic/grade_classa brvs.jsp), (accessed June 28<sup>th</sup>/2018)

<sup>59</sup> Music 44, [http://www.music44.com/Merchant2/merchant.mvc?Session\\_ID=088F56E380EC9B1E48FA0123E3640CBD&Store\\_Code=X](http://www.music44.com/Merchant2/merchant.mvc?Session_ID=088F56E380EC9B1E48FA0123E3640CBD&Store_Code=X). (accessed June 28<sup>th</sup>/2018)

<sup>60</sup>Music44: Grade level, [http://www.music44.com/Merchant2/merchant.mvc?Session\\_ID=088F56E380EC9B1E48FA0123E3640CBD&Screen=PROD&Store\\_Code=X&Product\\_Code=GRADING](http://www.music44.com/Merchant2/merchant.mvc?Session_ID=088F56E380EC9B1E48FA0123E3640CBD&Screen=PROD&Store_Code=X&Product_Code=GRADING), (accessed June 28<sup>th</sup>/2018)

Furthermore, as far as consistency is concerned, years of experience are only mentioned in grade 1 and not again in any other grade. The above statement, “*They don’t really publish the policy*” is true, as guideline criteria for publisher-rating systems are difficult to find. Bandworld<sup>61</sup> was the only site on which I found definitions of guideline criteria. It uses a 1-to-5 system to rate band compositions (Figure 2.2). The system has more detail than J.W. Pepper with individual explanations behind each guideline criterion per level. With 13 guideline criteria (J.W. Pepper has none) the chart gives basic insight into the inner workings of a grade, but these explanations could go further. In its category of Key Signature for instance, it only lists the number flats or sharps you will find in the *Key Signature*, without mentioning possible accidentals or modulations, therefore the lacks depth. The guideline criterion of *Length* also has issues as it does not discuss how much playing time the piece requires (e.g. whether there are long demanding passages or long periods of rest). As can be seen from the above examples, publishers’ grading systems are difficult to understand because they are either too vague or too limited.

One of the most effective attempts to solve the problem of inconsistency and lack of depth in publisher grading systems in Canada is Bernie Andrews’ Music Complexity Chart (MCC) which he created for wind ensemble literature.<sup>62</sup> In Canada, publishers have agreed upon a grading system of six levels (I-VI), this is the one common feature of their catalogues. Andrews consulted with music publishers about what they thought to be the most significant musical elements used to grade a composition. Eight of

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<sup>61</sup>Bandworld, <https://www.bandworld.org/>, (Accessed June 28<sup>th</sup>/2018)

<sup>62</sup>Bernie W Andrews, “The Music Complexity Chart (Mc<sup>2</sup>): Identifying the Characteristics of Levels of Difficulty in Educational Music,” 109-135.



American Band College Music Grading Chart					
Grade	1	2	3	4	5
Meter	Simple: 2/4, 3/4, 4/4, e., e	2/4, 3/4, 4/4, e., e, 6/8 (easy compound)	2/4, 3/4, 4/4, e., e, 6/8, 9/8	Add: 3/8, 6/8, 9/8, asymmetrical (5/8, 7/8), changing meter	Any meter or combination of meter.
Key Signature	One to three flats (Key of C-end of year)	None to four flats	None to five flats	One sharp to six flats	Any key
Tempo	Andante-Moderato (72-120)	Andante-Allegro (72-132) ritard, accel.	Largo-Allegro (56-144) ritard, accel., rall.	Largo-Presto (44-168) ritard, accel., rall.	Largo-Prestissimo (44-208) ritard, accel., rall.
Note/Rest Value		As in Grade 1 plus simple 16th note patterns and triplets	All values in duple excluding complex syncopation plus easy compound rhythms.	All values in duple All values in compound	Complex duple and compound rhythms
Rhythm	Simple, mostly unison rhythm (dotted rhythm end of year)	Add simple syncopation & well-prepared dotted rhythms. More use of non-unison rhythms.	Basic duple and triple syncopation, dotted rhythms.	All rhythms except complex compound or complex 16th note syncopation.	All rhythms
Dynamics	<i>p</i> to <i>f</i>	<i>p</i> , <i>mp</i> , <i>mf</i> , <i>f</i> short cresc., decresc.	<i>pp</i> to <i>ff</i> cresc., decresc., <i>sfx</i> , <i>fp</i>	<i>ppp</i> to <i>fff</i> broad cresc., decresc.	<i>ppp</i> to <i>fff</i> ; cross dynamics, broad cresc., decresc.
Articulation	Attack, release, slurs, staccato, accent	Attack, release, slurs, staccato, accent, legato	Attack, release, slurs, staccato, accent, legato, tenuto.	Two or more articulations simultaneous in the ensemble.	All forms of articulation.
Ornaments	None	Simple trills and single grace notes.	Trills with entry or exit grace notes, double or triple grace note figures.	Trills, turns, mordents	Trills, turns, mordents
Scoring	Limited color combinations (clar-tpc, sax-tpc) Very limited part division within sections	Independent contrapuntal lines, limited exposed parts, 1 (possibly 2) horn parts.	Solos (fl, cl, sax, tpt, bar) Exposed woodwind or brass. 2-part horns.	Full range of instrumentation, exposed parts for any instrument.	Full range of instrumentation, exposed parts for any instrument, multiple solo/contrapuntal lines.
Length	1 to 3 minutes	2 to 5 minutes	3 to 7 minutes	6 minutes +	Any length
Things to Avoid	Exposed solos, divisi tbn or horn parts, clarinet crossing the break, frequent meter changes, key changes, changing syncopated rhythms.	Frequent key changes, frequent meter changes, wide range for 3rd parts.	Extreme low and high registers, technical playing for 3rd players. Difficult oboe or bassoon solos.	Extremes of range	Limited only by player ability.
Percussion Usage	Pitched: bells. Non-pitched: triangle, tambourine, cymbals, woodblock, snare, bass drum. Limited use of special effects.	Add: Pitched: chimes, xylophone. Non-pitched: timpani. Special effects on cymbals.	All common non-pitched Latin and traditional percussion. Limit range of special effects.	All instruments. Wide range of special effects.	All instruments. Wide range of special effects with diverse requirements for each member of section.
Flute <small>Whole notes indicate end-of-year, advanced range.</small>					
Oboe					
Bassoon <small>Whole notes indicate end-of-year, advanced range.</small>					
Clarinet <small>Whole notes indicate end-of-year, advanced range.</small>					
Alto/Bass Clarinet <small>Whole notes indicate end-of-year, advanced range.</small>					
Saxophones <small>Whole notes indicate end-of-year, advanced range.</small>					
Trumpet <small>Whole notes indicate end-of-year, advanced range.</small>					
Horn <small>Whole notes indicate end-of-year, advanced range.</small>					
Trombone/Baritone					
Tuba					

Revised 3/1/00

Figure 2.2 - American Band College Music Grading Chart

the eleven publishers contacted by Andrews responded. The following are the musical elements they considered to be significant (The numbers in parenthesis signify the number of publishers in agreement): Rhythmic pattern (7); Instrumentation (4), Range (4), Key signatures (3), Length of composition (3), Note values (2), Time signatures (2), Musical Terms (2), Articulation (1), Endurance (1), Phrasing (1), Meter (1), Dynamics (1), and Cueing (1).<sup>63</sup> Unfortunately, the specifics for each of the six graded levels within the individual categories were not defined by the publishers. Andrews first defined these specifics by analyzing 24 already graded scores from St. John's Music in Ottawa.<sup>64</sup> Using the selected composition's musical elements as reference, he identified patterns of increasing complexity in how they were graded. A further comparison took place as two grading systems were present, St. John's system (used across Canada) and individual ratings by music industry professionals.<sup>65</sup> After creating the first version of the Music Complexity Chart (MC<sup>2</sup>), eight composers, eight teachers and the eight consulted publishers were sent the chart to verify and consult on the results. (Figure 2.3) Their responses were then considered in making the final version of the MCC. In a further refinement to his first chart, he broke down the broad musical categories into sub-categories. For example, Rhythm is separated into Note values, Rhythmic patterns, and Meters, while Melody is separated into Melodic direction, Melodic structure and Intervals. Each of these musical criteria has specific definitions for each level.

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<sup>63</sup> Bernie W Andrews, "The Music Complexity Chart (MC<sup>2</sup>): Identifying the Characteristics of Levels of Difficulty in Educational Music," 112.

<sup>64</sup> St. John's Music is a major chain of music stores across Canada. Their Ottawa library is one of the largest music collections in Canada.

<sup>65</sup> Bernie W Andrews, "The Music Complexity Chart (MC<sup>2</sup>): Identifying the Characteristics of Levels of Difficulty in Educational Music," 113.

Elements	Easy Level (Grade 1 < 2)	Medium Level (Grade 3 < 4)	Advanced Level (Grade 5 < 6)
<b>Overall Organization</b> <i>*Instrumentation</i>  <i>*Range</i>  <i>*Orchestration</i>	1 part per instrument (e.g., alto sax, French horn) or 2 parts (e.g., 1st and 2nd trumpets, 1st and 2nd violins); basic percussion; condensed score; opt. tympani	2 and 3 parts (e.g., 1st and 2nd Fr. horns, 1st, 2nd and 3rd clarinets); more instruments (e.g., piccolo, bassoon, alto/bass clarinet, bari sax, aux. percussion)	4 French horn parts; division of parts (e.g., divisi 1st flute); specialized instruments (e.g., contra bass clarinet, flugelhorn, English horn, cornet)
<b>Rhythm</b> <i>*Note values</i>  <i>*Rhythmic patterns</i>  <i>*Meters</i>	Whole, half, quarter, eighth and dotted notes; some sixteenths  Combinations and syncopations of note values above in melody and harmony	Sixteenth and thirty-second notes; triplets; dotted sixteenths  Combinations and syncopation of notes in melody, counter-melody and harmony	Full range of notes and dotted notes  Polyrhythmic patterns
<b>Melody</b> <i>*Melodic structure</i>	Brief Motives and short phrases; limited variation/development	Longer motives and phrases; variation and development	Extended development and variation of motives and phrases
<i>*Melodic direction</i>	Tonal/modal melody	Chromatic/whole-tone	Atonal/serial melody

Elements	Easy Level (Grade 1 < 2)	Medium Level (Grade 3 < 4)	Advanced Level (Grade 5 < 6)
<i>*Intervals</i>	Step-wise movement, leaps to P 5th up/down	Wider intervals (P 6th-to P 12th)	Augmented and diminished intervals
<b>Harmony</b> <i>*Key signatures</i>  <i>*Keys</i>  <i>*Harmonic organization</i>	Winds: 1 sharp; up to 3 flats  Strings: 1 flat; up to 3 sharps.  C+, G+, D+, A+; F+, Bb+, Eb+; A-, E-, B-, F#-; D-, G-, C-	Upwards of 5 sharps and 5 flats  E+, B+; Ab+, Db+; C#-, G#-, F-, Bb-  Transposition to unrelated key; chromatic harmonies; unrelated progressions	Upwards of 6 sharps and 6 flats; use of accidentals in place of key signatures  Enharmonic keys: F#+/Gb+; C#+/Db+; D#-/Eb-; A#-/Bb-  Atonal, twelve-tone, polytonal progressions; aleatoric and polystylistic writing
<b>Form</b> <i>*Types</i>  <i>*Themes</i>  <i>*Duration</i>	Binary, ternary, rondo, tone poem, variation, overture  Theme or variation of theme in separate sections  1 – 2 movements; upwards of 4 minutes	Sonata, polyphonic forms (e.g., fugue)  Multiple themes or development of multiple themes within sections  1 – 3 movements, upwards of 8 minutes	Combination forms (e.g., sonata-rondo, rondo-variation)  Multiple themes and/ or development of themes and/ or variation of themes within sections  1 – 4 movements; upwards of 12 minutes
<b>Expression</b> <i>*Dynamics</i>	pp, p, mp, mf, f, ff  crescendo, diminuendo	sfp, sfz; changes in dynamics	Full range of gradations (e.g., ppp to fff); rapid dynamic changes; sustained crescendo/ diminuendo

Elements	Easy Level (Grade 1 < 2)	Medium Level (Grade 3 < 4)	Advanced Level (Grade 5 < 6)
* <i>Articulations</i>	Detached, staccato, legato, and accents	Sostenuto, variety of accents/ articulations, contrasting passages	Full range of articulations, variety within sections
* <i>Phrasing</i>	Phrasing within bars and upwards of 2 bars	Moderate phrasing (up to 4 bars in length)	Extended phrasing (up to 4 bars and more)

Figure 2.3 - The Music Complexity Chart (MC<sup>2</sup>)<sup>66</sup>

## 2.4 Canadian Music Catalogue Rating Systems

As previously mentioned, there exists a large quantity of music catalogues for solo and ensemble Canadian repertoire. Overall, I found the rating systems of these catalogues to have more description in the selected musical elements when compared to their American counterparts. The most influential and detailed of these systems was created for the John Adaskin Project (JAP) and is in *“Guidelines for Analysis of Music for Student Performers”* by Patricia Shand, Eleanor Stublely, and Cameron Walter.<sup>67</sup> This book contains several different rating systems for ensembles and solo instruments, along with definitions and the developmental processes behind their construction. There is no rating system for trumpet in the JAP. The closest example for solo brass instrument is the rating system for the French horn. In *Guidelines for Analysis of Solo French Horn Music for Student Performers*.<sup>68</sup> Here the grading system contains four levels:

<sup>66</sup> Bernie W Andrew. “The Music Complexity Chart (MC<sup>2</sup>): Identifying the Characteristics of Levels of Difficulty in Educational Music,” 129.

<sup>67</sup> Patricia M Shand, Eleanor V Stublely, and Cameron Walter. “Guidelines for Analysis of Music for Student Performers,” (Toronto: University of Toronto, 1998).

<sup>68</sup> Eleanor V Stublely, “Guidelines for Analysis of Solo French Horn Music for Student Performers,” (Toronto, Canadian Music Centre, 1990).

**Easy:** Compositions would be suitable for beginning performers (e.g., players have had less than 2 years of playing experience).

**Medium:** Compositions would be suitable for intermediate level performers (e.g., players have had 2 to 3 years' 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.<sup>69</sup>

The musical criteria are divided between two categories; musical characteristics (e.g., Form, Harmony, Melody, Rhythm, and Timbre) and technical challenges (e.g., Range, Key Signature, Time Signature, Dexterity, Rhythm, Articulation, Phrasing, Dynamics, and Special Effects). Each of these musical criteria is applied to the four levels listed above, with detailed descriptions of how to interpret the specific difficulty for each criterion on each level. It should also be noted in comparison to other grading systems that the JAP musical criteria are subject to a multi-faceted interpretation. Furthermore, the two main categories (Musical Characteristic(s) and Technical Challenge(s)) are inter-related since, according to Stubley, "technical challenges cannot be isolated from their musical context, nor the musical challenges from their technical implications."<sup>70</sup> For example, *Rhythm* as a criterion is included as both a Technical Challenge and a Musical Characteristic. In the level *Medium*, for the criterion *Rhythm*, the descriptions compare as follows:

*Technical Challenge(s): Level – Medium – Rhythm*

- Some moderately complex rhythmic patterns incorporating basic combinations of eight and sixteenth note values.
- More variation in rhythmic patterns
- Moderate use of simple syncopations.
- Tempi range from moderately fast to moderately slow with some simple changes.
- Occasional use of eighth notes triplets.

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<sup>69</sup>Eleanor V Stubley, "Guidelines for Analysis of Solo French Horn Music for Student Performers," 70.

<sup>70</sup> Ibid, 68.

*Musical Characteristic(s): Level – Medium - Rhythm*

- Some moderately complex rhythmic patterns incorporating basic combinations of eighth and sixteenth note values.
- 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

In the above example, the Musical Characteristics overlap the Technical Challenges, filling out the criteria with more detail. Another example can be seen under the criterion *Key Signatures* in Technical Challenges, which is referenced in the Musical Characteristic of *Harmony*:

*Technical Challenge(s): Level – Medium – Key Signatures*

- 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.

*Musical Characteristic(s): Level – Medium – Harmony*

- 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.

Looking at the Musical Characteristic of *Harmony*, it fully encompasses the Technical Challenge *Key Signatures* and expands on the details. For instance, it includes specific chords (Seventh and Ninth's), Chromatic alterations, and it even mentions atonality. Thus, in both examples above the Musical Characteristics give the grader a broader perspective than the Technical Challenges alone. The idea of broadening the categories can also be taken too far, leading to grading interpretation issues. One

such grading system created for trumpet, based on the JAP is in Alan Klaus's dissertation *A Performers Guide to Canadian Works for Unaccompanied Trumpet and Solo Trumpet with Piano*.<sup>71</sup> Klaus's grading system is as follows:

**Novice compositions** contain limited challenges in any category and are accessible for junior-high or early-high school students.

**Easy compositions** may contain moderate demands in one or more areas and are accessible for dedicated high school students.

**Medium compositions** have notable challenges in one or more areas and are accessible for early undergraduate or advanced high school students.

**Medium-Difficult compositions** generally include a wider range along with increased technical demands and are accessible for dedicated undergraduate students.

**Difficult compositions** require significant musical and technical polish and are accessible for advanced undergraduate students including performance majors.

**Very Difficult compositions** contain strong demands in many areas and are accessible for graduate and exceptional undergraduate students.

**Very Difficult+ compositions** often require a specialized skill set in order to facilitate a successful performance. Limiting factors may be one or more: range, endurance, and velocity. These are often combined with challenging articulations and intervals. These works are accessible for professionals and strong graduate students.<sup>72</sup>

In contrast to Stublely's detailed system, the categories presented in this system only consist of broad educational levels and are not defined by any specifics. In conversation, Klaus spoke of the grading system being purely subjective making it only useful within the context of his project.

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<sup>71</sup> Alan S Klaus, "Performer's Guide to Canadian Works for Unaccompanied Trumpet and Solo Trumpet with Piano,"

<sup>72</sup> *ibid*, 5.



## 2.5 ITEA Rating System

The next source to mention is a rated repertoire list created by the International Tuba Euphonium Association (ITEA)<sup>73</sup>. In the repertoire list's rating system, a unique system is found using smaller numeric weightings which are added up within guideline criteria to create a rating. The system is totaled out of 100 points, giving a maximum of 40 points to range; 30 points to dexterity; 20 points to rhythm and tempo; and 10 points to miscellaneous. The guideline criteria have explanations of how to place them within the point system, rating music objectively and leading to increased consistency in the system overall.

## 2.6 Trumpet Instructional Sources

Apart from rating systems, two sources of trumpet instructional practice aided in my creation of a grading system. They are *Arban's Complete Conservatory Method for Trumpet*,<sup>74</sup> and David Hickman's *Trumpet Pedagogy: A Compendium of Modern Teaching Techniques*.<sup>75</sup> Jean-Baptiste Arban (1825-1889) was the first virtuoso on the valve cornet and his complete conservatory method is considered to be the foundation of modern trumpet practice. The RCM requires exercises from this method as part of their examination process in upper levels. Arban's method was useful in defining specific technical requirements for each level of this project's grading system. The second source, Hickman's trumpet pedagogy, is the most comprehensive discussion of trumpet technique and practice. It is very influential among trumpeters. It informed me of the fundamental problems in trumpet playing and how to approach them.

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<sup>73</sup> International Tuba Euphonium Association Selection Committee, *Official Standard Literature list*. <http://www.iteaonline.org/members/standardlit/ITEA%20Standard%20Literature%20List.pdf> (accessed August 25<sup>th</sup>/2018)

<sup>74</sup> Jean-Baptiste Arban, "Arban's complete conservatory method for trumpet," (Courier Corporation, 2011)

<sup>75</sup> David Hickman, "Trumpet pedagogy: a compendium of modern teaching techniques," (Hickman Music Editions, 2006)

## 2.7 Concluding Thoughts on Rating Systems

In searching to find a suitable grading system to accompany this project's compositions on *TrumpetIndex.Org*, my research consistently found a lack of depth, rating inconsistency, and problems with the communication of ratings to readers. This made any of the surveyed solo literature systems or their adaptation(s) impractical. The subjective nature of music itself is the primary root of these problems. Since any composition created is unique in its own design, having its own unique complexity of interlocking parts such as tempos, rhythmic patterns, meters, range, melodic direction, harmonic contour, etc. I believe that this is the reason that most systems used in measuring music complexity, require equally broad guidelines to function. In combining broad guideline criteria with an individual grader's interpretation of musicality, a different rating outcome from grader to grader is almost certain. Contributing to this inconsistency is the fact that most rating systems use very general explanations to define a level. Thus, grading becomes highly subjective placing too much weight on the graders interpretation of the music. My favorite metaphor in understanding grading systems is the image of an

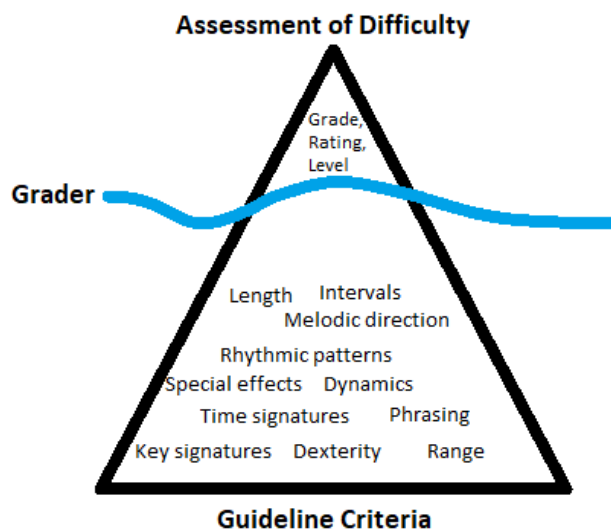


Figure 2.4 - Ice Berg Metaphor  
ice berg (Figure 2.4). The grader acts as the water line, controlling the overall level or what you see from an *AOD*. While the mass of information located in the guideline criteria supporting the grade, remains

uncommunicated to the reader. With most systems functioning in a similar manner to this metaphor, the decision was made to attempt creating a new system to accompany the annotated entries.

# Chapter 3

## 3.1 Methodology Introduction

This portion of the project outlines the steps taken to 1. locate relevant Canadian repertoire for solo and accompanied trumpet, 2. gather compositional features for the annotations on *TrumpetIndex.org*, 3. create a uniform grading system for this music, 4. share this repertoire in a graded and annotated format.

## 3.2 Locating Compositions

The search criteria to locate suitable Canadian compositions were kept broad to allow for a wide array of solo or accompanied trumpet compositions. The criteria were as follows:

1. The work must be created by a Canadian composer (by birth or immigration)
2. The works in the catalogue must be for solo or accompanied trumpet.

(This includes but is not limited to; concertos, sonatas, solos, works with obbligato trumpet, and ensembles with any number of players with featured trumpet soloist)

I contacted the CMC headquarters in Toronto in November of 2015 to gain a full listing of all compositions scored for trumpet in their library holdings. This made sure that the entire library of the CMC was surveyed, and that no relevant compositions were excluded. The spreadsheet they sent me contained 4198 entries. I then narrowed it down to entries for only solo or accompanied trumpet.<sup>76</sup> I then sent out the narrowed down list in May of 2015 to various academics and professional trumpeters

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<sup>76</sup> The previous projects by Funk and Klaus were less comprehensive. Funk only surveyed compositions by Canadian prairie composers and Klaus only surveyed Canadian compositions for solo trumpet or trumpet accompanied by piano (I included accompaniments by larger ensembles and orchestras).

to see if I had missed any important repertoire. I received about 20 suggestions for further compositions. Some gave only titles, others gave full musical scores. A list of those who have contributed to this project can be found in Appendix C, along with the email request, in Appendix A. It was discovered during visits to the CMC in Calgary that some compositions had two versions and that some were no longer physically in the libraries. This led to several compositions being removed from the catalogue due to the inability to collect enough information. A list all of compositions discovered by the project, with the included composer can be found in Appendix B. Lastly, a search with regards to compositional history was conducted to confirm the entire composition history for each composer. A total of 152 compositions and 96 composers were located through the search.

### 3.3 Process of Gathering Information from the Compositions

As previously mentioned in chapter 1.2, I decided to use *TrumpetIndex.org* for disseminating the music collected. *TrumpetIndex.org* has its own annotation system using twenty-four categories of information.<sup>77</sup> The annotations contain a combination of compositional features including bibliographical information (e.g. *Publisher, Editor*, etc.), objective musical features (e.g. *Range, Tempo*, etc.) and subjective commentary (e.g. *Pedagogy Ideas, Editing Suggestions*, etc.) The information demanded by this annotation is very detailed. The categories of information are as follows:

**Composer:** The name of the creator behind each work.

**Arranger/Transcriber/Editor:** Arranger: A composer who recreates a preexisting composition. Editor: The person who evaluates a composition for errors. Transcriber: rewrites a version of the composition.

**Publisher:** The company or person responsible for the distribution of each composition.

**Composition:** The name of the individual work.

**Year of composition:** The year the individual work was created.

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<sup>77</sup> Hahn uses the term *Educational Criteria* instead of *Musical Features* for the categories in the annotation.

**Year of publication:** The year the individual work was distributed commercially.

**Maximum number of flats and sharps:** The number of accidentals in the order of flats and sharps, regardless of key signature.

**Key of trumpet:** The harmonic pitch of the trumpet required for the work, if specified at all.

**Pitch range:** The lowest and highest pitch in the individual composition, transposed to concert pitch.

**Tempo ranges:** The slowest and fastest tempo marking in each work.

**Meter types:** All different time signatures located in each work.

**Approximate length:** The amount of time each work takes to play, based on tempo markings and time signatures.

**Tonguing:** A recommendation of the technical level of tonguing needed to play the composition.

**Style period:** The approximate compositional style period the work fits into.

**Dynamic range:** The volume indicated by markings of loudness and softness in a work.

**State lists (Grade/Level):** The overall assessment of difficulty given to each composition taken from the American state festival systems.

**Movements:** The number of sections divided by a pause, located within each work.

**Form:** The overall structure of each composition (e.g. Binary, Ternary, Sonata form, etc.).

**Features:** Special techniques (e.g. alternate fingerings) or extended techniques (multi-phonics).

**Editing suggestions:** Markings to a score that could help a student learn the piece. (e.g. marking asymmetrical groupings)

**Range issues:** The upper and lower range of the composition.

**Style features:** Compositional ideas that tie the work to a specific era of musical genre.

**Pedagogical possibilities:** Technical rudiments and description of work.

**Accompaniment issues:** Problems located in the accompanying part of the composition, including sections with complicated timing.

Using these categories, annotations were created for 115 of 152 compositions located by this project, as some compositions could not be obtained. For each piece, I analyzed the full score because of the amount of detail required to annotate a composition. The category of *State Lists (grade/level)* is required for the composition to be uploaded onto *TrumpetIndex.org*. This section contains ratings from various American music repertoire lists to help in navigating the broad range of systems employed for festivals and music competitions within the United States. Due to the inconsistency and lack of transparency in the ratings used by the American Festival System, it was impossible to place a corresponding rating on the Canadian compositions. It was decided instead to create a grading system that communicated the logical rationale behind each annotation.

### **3.4 Creating a Grading System**

In creating a rating system for this project, I surveyed over 100 rating systems looking at the functions they fulfil and guideline criteria they employ to create an *Assessment of Difficulty* (AOD) system. The goal of this new system is to improve the effectiveness of an AOD through communicating the musical and technical characteristics of a composition and presenting its general level of difficulty. To accomplish this task, three main issues needed to be addressed:

- 1. Lack of transparency in rating conveyance,*
- 2. Lack of depth and consistency in Guideline criteria,*
- 3. Lack of consistency with regards to separate grader outcomes.*

Concerning the lack of transparency in previous grading systems, usually these systems give an overly general explanation of a grade. This is an issue in presenting a musical grade, as the only way one can understand the meaning of the grade fully is if one is already familiar with the individual system.

To solve this problem, I combined the foundational structure of the Music Complexity Chart (MC<sup>2</sup>) and Royal Conservatory of Music (RCM) to create the basis of a new grading system. The MC<sup>2</sup> not only displays a grade but it also shows the details of its guideline criteria in an easily readable format. I then added to these guideline criteria further details from the material referenced in RCM trumpet syllabus. This combination of systems, in my eyes, allows for easier comprehension of how a grade is determined.

Concerning the lack of depth and consistency found within many *AOD* systems' guideline criteria, I found that many systems do not use consistent musical and technical criteria and are missing necessary detail to make an informed decision about a composition's level of difficulty. To solve this problem, I drew from as many grading systems as possible to assemble a larger and more in-depth set of guideline criteria. For example, many systems when using the criterion *Key* just display the key signatures in the level. In contrast, my *Trumpet Grading Rubric* displays not only the keys, but information about accidentals as well.

Concerning the lack of consistency in grader outcomes, there are two main problems. 1. The systems themselves are too superficial in the musical criteria they survey, not providing enough information for the grader. Therefore, the grader has to make his/her own inferences in a grading outcome. 2. The musical criteria are either too vague, not being defined enough, or too exclusive, locking the system into a restricted perspective. An example of too vague a system is that of Klaus, which only presents an overall description of each grade without providing any musical criteria. An example of too restrictive a system is that of Wareham, in which the musical criteria are specific technical aspects (Key, Range, Tempo) and nothing more. These two problems in combination make designing a grading system extremely difficult, as a system needs to be flexible enough to incorporate any composition, but detailed enough to help structure the grader's interpretation.



To solve the first problem above, I created more in-depth and all-encompassing guideline criteria to help provide a detailed structure for the grader to follow. To solve the second issue above, I placed a numeric system onto the *Trumpet Grading Rubric* to measure the guideline criteria with an objective, yet flexible nature. When each individual composition is graded with the *Trumpet Grading Rubric*, the overall grade is determined by adding the technical criteria (100 points) and musical criteria (100 points) to find a combined sum (out of 200 points). The addition of the numerical system in combination with the musical complexities surveyed led to an outcome with a more objective and focused narrative.

The *Assessment of Difficulty* system this project created, called the *Trumpet Grading Rubric (TGR)*, went through multiple versions moving from broadened subjective criteria in earlier stages to a more objectively detailed criteria that incorporate expanded thoughts on their interaction with trumpet technique. The resultant *AOD* system is designed for the purpose of grading trumpet music.<sup>78</sup> The TGR is presented in a table format that convey all its data in an easily readable display.

The guideline criteria used by this trumpet grading system are as follows: Range, Endurance, Keys & Accidentals, Intervals, Meters, Tempo & Note Values, Dynamics, Articulations, Melodic Direction, Rhythmic Patterns, Melodic structure, Phrasing, Types (Form), Harmonic Organization, and Themes. These fifteen guideline criteria were primarily drawn from the Music Complexity Chart (MC<sup>2</sup>) and were further expanded on to suit this project's needs. These guideline criteria were divided into ten levels. In the MC<sup>2</sup> there are only three levels: Easy, Medium and Advanced, each of which is divided into two sub-

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<sup>78</sup> The *TGR* does not include in-depth thoughts with regards to accompaniment in the formulation of its *AOD*. *Trumpetindex.org* has included in its annotation's problems with accompaniment.

levels thus, Easy (Grades 1-2), Medium (Grades 3-4), and Advanced (Grades 5-6). I decided instead to use a ten-level structure which I derived from the RCM examination syllabus for trumpet. This expansion to a ten-level system helped to create more specific distinction between levels of difficulty, while expanding the details covered by each level.

To understand the RCM system, I surveyed all published instructional material by the RCM for trumpet to make sure I was consistent. Several compositions listed in the RCM examination standards were collected and used as a gauge for consistency between the *Trumpet Grading Rubric* and the RCM levels. Compatibility was an important goal for the system to achieve in connection with the RCM, as the majority of Canadian festival systems use the RCM examination standards for structure. I used the technical guideline criteria of the RCM examination syllabus as a basis for determining the level of difficulty. This was done to remove as much of my own subjectivity as possible from the system. I made several revisions of my system before coming to what I thought was a successful final version. I tested this version of the *TGR* by giving it to three undergraduate students with a basic explanation of the process and ten compositions each to grade. Within the ten, one composition *Hat trick*<sup>79</sup> was given to all three students. This composition I believed to be a very successful example of a level 3 piece in my system and was also graded in the RCM as level 3. In the findings I saw that *Hat Trick* had been graded at level 2, level 3 and level 4, by the three undergraduate students. Having such a variance in rating showed me that the lower levels did not have enough details within the guideline criteria to make an accurate assessment. I thus further refined the guideline criteria with more specifics using the RCM examination syllabus in comparison to their published repertoire list and a more detailed look at the technical exercises of *Arban's Complete Conservatory Method for Trumpet*. I did this not just for the

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<sup>79</sup> Schudel, T. *Hat Trick*. Canadian Music Centre. Composed in 2002.

lower levels, but for all levels within my system. This led to several further revisions, even including consulting in person with Klaus before the final tested version.

The final version incorporated a numerical system based on the ITEA repertoire grading system.<sup>80</sup> This helped to place grades on a quantifiable, less subjective basis. I tested this final version of the *Trumpet Grading Rubric* with the trumpet studio at the University of Lethbridge in April of 2018, under the direction of Dr. Josh Davies. The goal was to check to see if the system gives consistent results in evaluation from person to person. Nine participants ranging from a first-year undergraduate to our professor were each given a copy of the *Trumpet Grading Rubric* and told to select 3 of 10 compositions at random that I had previously graded. Each of them was told to assign *AOD* scores to the three compositions based on the *TGR*. I then converted their *AOD* scores into percentages and compared the scores. The results in the *AOD* findings showed a greater than 90% overall consistency for each composition (See Appendix D).

The numerical system I imposed on the guideline criteria works in the following way. The guideline criteria are divided into two main categories, Technical Criteria and Musical Criteria. The Technical criteria (“Range,” “Endurance,” “Keys and Accidentals,” “Intervals” and “Tempo & Note Values”) are worth 20 points each (2 points per level). Musical criteria are worth 10 points each (1 point per level). The Technical criteria are worth more points because they are based on the idiomatic characteristics of the trumpet. After assigning each criterion point in a composition, the points are then added up, combining the 15 criteria for a maximum score of 200.

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<sup>80</sup> See chapter 2.5 for details.

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Figure 3.1 Trumpet Grading Rubric

# Chapter 4

## 4.1 Introduction to Assessment of Difficulty System

This section of the paper will explain the *Trumpet Grading Rubric* and how it is used to assign a grade to a composition. In order to show how the system functions. Examples from five different grade levels from the catalogue will be discussed. In addition, these examples will show the flexibility and consistency of the system in comparison to other commonly used systems.

## 4.2 Trumpet Grading Rubric

The *Trumpet Grading Rubric (TGR)* is an all-encompassing grading system that allows for the consistent analysis of trumpet compositions from a generally objective perspective. The system is completely transparent, having no additional definitions behind the guideline criteria, which allows for a direct understanding of grade placement for each criterion analyzed. The definitions of these guideline criteria are based on the RCM examination standards, the idiomatic tendencies of the trumpet (as laid out in *Arban's Method* and *Hickman's Trumpet Pedagogy*), and personal experience as a trumpet performer. For example, the criterion *Intervals* considers that trumpeters have to change air pressure, tonguing position and aperture size, to make larger leaps on the instrument. The coordination of multiple muscle systems in the player to make an octave leap thus increases the difficulty level of larger intervals. The addition of numeric values to each criterion on top of this places the created grade on an immediately obvious scale, which helps to establish a more objective foundation in the evaluation of each composition. While the system is designed to focus on the trumpet part, it also has to take into account other musical features, such as harmony. The system solved this problem with such criteria as *Harmonic Organization* and *Form*. These criteria include the consideration of the other instruments in the composition.<sup>81</sup>

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<sup>81</sup> Guideline criteria for solo systems usually have a criterion to measure the complexity of accompanying parts.

The *TGR* is very simple to use. It consists of five technical criteria (worth 20 points each), and ten musical criteria (worth 10 points each), allowing for a maximum of 200 points per composition. Thus, 50% is based on Technical Criteria, and 50% on Musical Criteria. The Technical Criteria are Range, Endurance, Keys & Articulations, Intervals, and Tempo & Note Values. The Musical criteria are Meter, Dynamics, Articulations, Melodic Direction, Rhythmic Patterns, Melodic Structure, Phrasing, Types (Form), Harmonic Organization<sup>82</sup>, and Themes. The grader simply goes down the chart using it to measure the features of the composition then adding up the points from each level to find an overall grade. The grading outcomes are as follows:

- Grade 1: 1-19 points,
- Grade 2: 20-39 points,
- Grade 3: 40-59 points,
- Grade 4: 60-79 points,
- Grade 5: 80-99 points,
- Grade 6: 100-119 points,
- Grade 7: 120-139 points,
- Grade 8: 140-159 points,
- Grade 9: 160-179 points,
- Grade 10: 180-200 points.

With this system in place the grader still has some subjectivity within the criteria, but the composition is now analyzed with a finer tool (A scalpel instead of a hacksaw).

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<sup>82</sup> The difference between **Melodic Direction** and **Harmonic Organization** is that Melodic Direction refers to the trumpet part alone, and Harmonic Organization takes consideration in all parts.

## 4.3 Musical Examples

### Musical Example 1:

<b><u>Composition:</u></b>	<i>Lively Time</i>
<b><u>Composer:</u></b>	Richard Johnston
<b><u>Grade (AOD):</u></b>	2 (27/200) – Figure 4.3
<b><u>Description:</u></b>	Composed by Richard Johnston in 1987, <i>Lively Time</i> is a very simple etude for a beginning trumpeter. It has a very small cadenza-like idea in holding out a note for as long as possible at the end of the work. The piece features: 1. simple rhythmic patterns with eighth-notes and quarter-notes, 2. small interval movement and 3. simple articulation changes. It was the simplest composition surveyed by this project.

<b><u>Grading Reason:</u></b>	<b>Range:</b> the highest note is a concert Bb5 (level 1: 2 points). <b>Endurance:</b> It is about 1 minute and 40 seconds (Level 1: 2 points). <b>Keys &amp; Accidentals:</b> the piece is entirely diatonic in the key of F (Level 1: 2 Points). <b>Intervals:</b> very simple (2nds and 3rds), with the range of linear sections not exceeding a 5th (Level 1: 2 points). <b>Tempo &amp; Notes Values:</b> 112 Bpm to the quarter note, consists of simple eighth note patterns, see figure 4.1 (Level 4: 8 Points). <b>Meter:</b> the only meter is 2/4. (Level 1: 1 point). <b>Dynamics:</b> little change occurs, remaining in MF-F the entire work. Bars 9-10, Figure 4.1 (Level 1: 1 point). <b>Rhythmic Patterns:</b> There are two basic repeating patterns. Pattern one is in figure 4.1, bars 5-6. Pattern is in figure 4.2, bars 31-32. (Level 1: 1 point). <b>Articulations:</b> Consist mostly of simple staccato, with occasional legato in lip-slurs of 2-3 notes in length. Figure
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4.1, Bars 16, 18, and 19. (Level 2: 2 points). **Melodic Direction:** (Level 1: 1 point). **Phrasing:** consists of two-bar patterns. Figure 4.1, Bars 5-6. (Level 1: 1 point). **Form:** modified ternary design (Level 1: 1 point). **Harmonic Organization:** No modulation (Level 1: 1 points). **Themes:** There are two simple themes that have very limited variation, figure 4.2. (Level 2: 2 points).

♩ = 112 Richard Johnston

Figure 4.1- *Lively Time*, Trumpet-part. bars 1-31.

Figure 4.2 – *Lively Time*, Trumpet-part. bars 31-42.



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F,  Little to no contrast in dynamic change.	P-F  Simple uses of crescendo and decrescendo over long medium length passages.	P-FF  Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF  changes in dynamics happen frequently and require more energy from the performer	FFF  changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Figure 4.3 - Lively Time, overall AOD score: (27/200), Grade 2.

### Musical example 2:

**Composition:** *Three Pieces for Trumpet and Piano*

**Composer:** Richard Johnston

**Grade (AOD):** 3 (55/200) – Figure 4.6

**Description:** Composed by Richard Johnston in 1987, *Three Pices for Trumpet and Piano* is composed of the movements *Calm Breezes*, *Quiet Time*, and *Lively Time*. This composition includes the piece discussed previously *Lively Time*. The purpose of the material covered twice by these examples is to show the rubric's ability to deal with a piece on it's own vs the larger that suite that contains it. *Three Pices for Trumpet and Piano* is an excellent composition for a beginning player.

**Grading Reasoning:** **Range:** the highest note is a concert Bb5 (Grade 1: 2 points). **Endurance:** the suite is approximately 5 minutes and 45 seconds in length over three movements (Grade 5: 10 points). **Keys & Accidentals:** Movement one is in G Major, movement two begins in G Major and ends in F Major, and movement three is in F Major. (Grade 1: 2 points). **Intervals:** not larger than 3rds, with a 6<sup>th</sup> being the most extended range over a passage. Figure 4.4 (Grade 1: 2 points). **Tempo & Note Values:** the fastest tempo in this piece is 126 bpm in the first movement with eighth notes, being the fastest note value (Grade 5: 10 points). **Meters:** Movement one changes between 2/4 and 3/4. Movement two is in 3/4 and 4/4. Movement three is in 3/4. (Grade 1: 1 point). **Dynamics:** Remain simple (P-F), but occasionally challenge the tendency of the instrument through certain passages. The tendency of the instrument is to become shriller and more

intense during ascending passages. This suite has decrescendos on some ascending lines. **Ex.** Figure 4.4, bars 33-37. (Grade 2: 2 points). **Articulations:** are simple, only having staccato and legato (Grade 2: 2 points). **Melodic Direction:** has simple modulation in the first movements going from G Major to F Major before returning to G Major. Movement two starts in G Major and moves to F Major at the end. Figure 4.5, Bar 35-45 (Grade 2: 2 points). **Rhythmic Patterns:** change occasionally incorporating simple syncopation, using the same rhythmic idea with different melodic ideas. Figure 4.5, bars 30-31 compared to bars 32-33. Also see figure 4.1 bars 33-34, compared to 35-36. (Grade 2: 2 points). **Melodic Structure:** multiple motifs are present with change in the approach (Grade 4: 4 points). **Phrasing:** varies in length with the longest phrase being 5 bars, Bars 89-93 “Lively Time” (Grade 4: 4 points). **Form:** the movements of the suite are in simple in modified ternary and binary forms, with some variation in the repeated material (Grade 4: 4 points). **Harmonic Organization:** remains tonal (Grade 1: 1 point). **Themes:** Each movement has a different theme. These themes share similar rhythmic ideas. (Grade 3: 3 points).

The image shows a musical score for trumpet and piano, titled "Quiet Time," covering bars 12 to 20. The score is written on two staves. The first staff contains bars 12 through 15. Bar 12 has a whole rest. Bar 13 begins with a mezzo-forte (*mf*) dynamic and features a melodic line starting on a half note G4, followed by quarter notes A4, B4, and C5, with a slur over the last three notes. Bar 14 continues with quarter notes D5, E5, and F5, also with a slur. Bar 15 ends with a half note G5. The second staff contains bars 16 through 20. Bar 16 starts with a quarter note G4, followed by quarter notes A4, B4, and C5, with a slur. Bar 17 continues with quarter notes D5, E5, and F5, with a slur. Bar 18 has a half note G5. Bar 19 has a whole rest. Bar 20 has a whole rest and is marked with a ritardando (*rit.*) dynamic.

Figure 4.4 – *Three pieces for trumpet and piano, “Quiet Time,”* bars 12-20.

The image displays a musical score for trumpet and piano, titled "Calm Breezes", covering bars 26 to 48. The score is written in treble clef and consists of four staves. The first staff begins with a "(Piano)" instruction and a box containing the number "30". It features a long melodic line with a slur over the first four measures, followed by a measure with a *mf* dynamic. The second staff starts with a box containing "35" and includes dynamics of *f* and *mf*. The third staff begins with another "(Piano)" instruction and a box containing "45", with *mf* dynamics. The fourth staff concludes with a *mp* dynamic. The score is characterized by frequent changes in time signature, including 2/4, 3/4, and 2/4, and uses various musical notations such as slurs, ties, and dynamic markings.

Figure 4.5 – Three pieces for trumpet and piano, "Calm Breezes", bars 26-48.

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Figure 4.6 - Three Pieces for trumpet and piano, overall AOD score: (54/200), Grade: 3.

### Musical example 3:

**Composition:** *5 sketches for solo trumpet*

**Composer:** Stacey Brown

**Grade (AOD):** 6 (115/200) – Figure 4.10

**Description:** Composed by Stacey Brown in 1999, this five-movement composition presents each movement with an individual theme. Movement one has syncopated leaps (mostly minor 3rds) that give a kind of joking feeling. Movement two is a continuous cycle of 16<sup>th</sup> note passages using chromatics that fit the tempo description *scurrying* perfectly. Movement three, uses a repeating theme that changes small ideas with overarching leaps that span octaves in lip slurs. Movement four is a slow 6/8 with rhythmic challenges in 32<sup>nd</sup> notes and syncopations. It demands that the performer concentrate on accuracy in a less comfortable range of the instrument. The final movement is a march with sections of complicated 32<sup>nd</sup> note phrases. Fermatas occur regularly in the work. This is great composition for an advanced high school to first or second year university player.

**Grading Reasoning:** **Range:** the highest note of the composition is a concert A5 (Grade 7: 14 points). **Endurance:** the compositions is approximately 9 minutes long over five movements. This piece is a solo (Grade 7: 14 point). **Keys & Accidentals:** Movement one centers around G Major, movement two is constantly switching between Eb Major and Eb minor, Movement three is in C minor locrian mode, movement four centers around D dorian, but uses flattened two prominently, movement five centers around B. (Grade 5: 10 points). **Interval:** an octave is the

largest leap, tri-tones are present. (Grade 4: 8 points). **Tempo & Note Values:** the fastest tempo is 138 bpm to the quarter in the first movement, with eighth notes (Grade 6: 12 points). **Meters:** remain constant within in each movement, 2/2 for movement one, 4/4 for movement two, 3/4 for movement three, 6/8 for movement four, and 4/4 for movement five (Grade 5: 5 points). **Dynamics:** go against the instrument's tendency and require detailed focus to accomplish properly range from PPP-FF. **Ex.** Figure 4.7, bars 24-End (Grade 10: 10 points). **Articulations:** are simple (staccato, legato), (Grade 3: 3 points). **Melodic Direction:** this composition borrows accidentals from relative keys, with the suite having increased chromaticism. **Ex.** Figure 4.8 (Grade 7: 7 points). **Rhythmic Patterns:** constant switching between duple and triple patterns happens in movement 5, with dotted 16<sup>th</sup> notes followed by 32<sup>nd</sup> notes. **Ex.** Figure 4.9 (Grade 7: 7 points). **Melodic Structure:** consists of many different motifs (Grade 5: 5 points). **Phrasing:** ranging from 2-5 bars in length (Grade 4: 4 points). **Types:** a combination of simple forms Movement one is a ternary with the opening line coming back to the end. Movement two is a binary with the repetition happening half way through the composition. Movement three is through-composed with the original theme modified at the end. Movement four is through-composed. Movement five has returning themes which presents as a modified ternary. (Grade 5: 5 points). **Harmonic Organization:** There is not applicable as it has no accompaniment; therefore, the grade copies melodic

direction (Grade 7: 7 points). **Themes:** different themes per movement with mild variation in repetition (Grade 6: 6 points).



Figure 4.7 – 5 sketches for solo trumpet, “Wistful”, bars 24-35

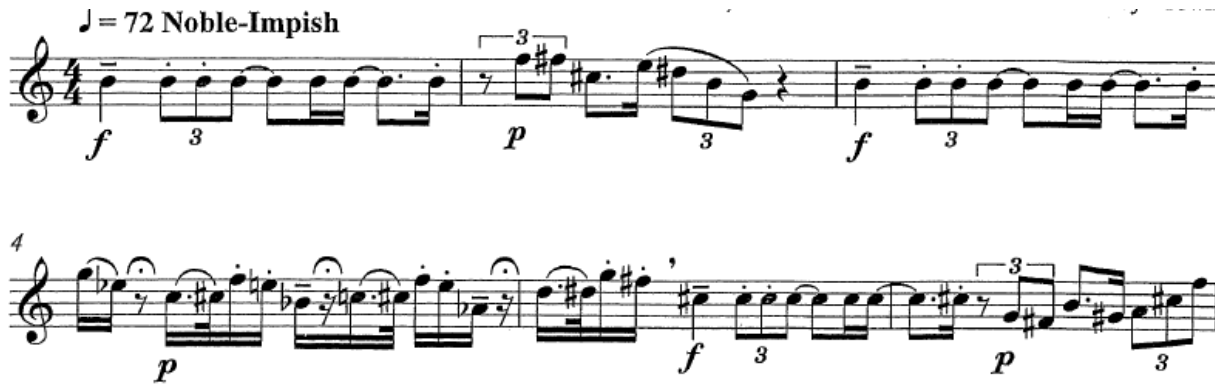


Figure 4.8 – 5 sketches for solo trumpet, “scurrying”, bars 10-14.



Figure 4.9 – 5 sketches for solo trumpet, “Noble-Impish”, bars 1-6.



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	pp-ff changes in dynamics happen frequently and require more energy from the performer	fff changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Figure 4.10 - 5 sketches for solo trumpet, overall AOD score: (115/200), Grade 6.

#### Musical example 4:

<b><u>Composition:</u></b>	<i>Moonscape</i>
<b><u>Composer:</u></b>	Jan Jarvlepp
<b><u>Grade (AOD):</u></b>	8 (149/200) – Figure 4.15
<b><u>Description:</u></b>	<i>Moonscape</i> was written in 1993 and is scored for electric guitar and un-specified voice (usually played by clarinet, oboe, or trumpet.) The difficulty of the un-specified voice part when played on the trumpet is that it requires diligent control over accents and dynamics as sections require the performer to start from very soft dynamics (N-P).
<b><u>Grading Reasoning:</u></b>	<p><b>Range:</b> the composition's highest note is a concert A5 (Grade 7: 14 points).</p> <p><b>Endurance:</b> the composition is about 8 minutes and 40 seconds with occasional rest for the trumpeter (Grade 7: 14 points). <b>Key &amp; Accidentals:</b> Starts in E major then modulates to A major, then to C# major, then back to E major. (Grade 6: 12 points). <b>Intervals:</b> do not exceed a 10<sup>th</sup> (Grade 6: 12 points). <b>Tempo &amp; Note Values:</b> require a double tongue of 66 bpm, 72 bpm to the quarter is the fastest tempo. <b>Ex.</b> Figure 4.11, bar 125 (Grade 7: 14 points). <b>Meters:</b> the composition uses various quarter note, eighth note, and sixteenth note meters (2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 8/4) (1/8, 9/8) (6/16, 9/16, 10/16, 12/16, 13/16, 14/16, 15/16, 17/16) (Grade 7: 7 points). <b>Dynamics:</b> require diligent control from (N-FF) <b>Ex.</b> Figure 4.12, bar 4-5. (Grade 10: 10 points). <b>Articulations:</b> requires extended technique with the performer having to use <i>Niente</i> and timbre matching with guitar in certain sections (Grade 10: 10 points). <b>Melodic Direction:</b> Moves between penta tonic's to a highly chromatic moving. <b>Rhythmic Patterns:</b> simple</p>

16<sup>th</sup> note ideas are repeated challenging the performer’s rhythmic capacity over the changing time signatures **Ex.** Figure 4.13, bars 77-84 (Grade 10: 10 points).

**Melodic Structure:** ideas repeat and are developed over the work (Grade 7:7 points). **Phrasing:** Regular lengths of phrases over the changing time signatures.

(Grade 9: 9 points). **Types:** complex forms. (Grade 7: 7 points). **Harmonic**

**Organization:** in some sections the guitar line is in dialogue with the trumpet line with counter-melodies, in some sections it harmonically supports, and in some sections, it moves in parallel with the trumpet. (Grade 7: 7 points).

**Themes:** themes are modified throughout, becoming more complicated rhythmically and melodically, Figure 4.14, bars 7-21 trumpet line (Grade 7: 7 points).

Figure 4.11 – *Moonscape for trumpet and piano*, bars 123-127.

Figure 4.12 – *Moonscape for trumpet and piano*, bars 1-6.

76 *balance with guitar*

*cantabile* *mf*

80

*ritmico* *f* *simile*

Figure 4.13 – *Moonscape* for trumpet and piano, bars 76- 84.

7 *espressivo leggero*

*pp* *mp* *mp* *sempre tremolo rapido* *mf* *pp* *mp* *pp*

Figure 4.14 – *Moonscape* for trumpet and piano, bars 7-21.

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Figure 4.15 - Moonscape, overall AOD score: (149/200) Grade: 8.

### Musical example 5:

**Composition:** *Heat*

**Composer:** Sydney Hodkinson

**Grade (AOD):** 10 (187/200) – Figure 4.20

**Description:** This short étude was written for a virtuoso jazz-trained performer and is, in reality, a tonguing study testing both the dexterity and the stamina of the trumpet soloist. Following an extended (and optional) introduction, brief passages of improvisation are imbedded within the notated segments and lead into a vociferous coda in the upper register.

**Grading Reasoning:** **Range:** of this composition is from concert E3-C#6 (Grade 10: 20 points). **Endurance:** this work is exclusively solo, lasting about 9 minutes (Grade 7:14 points). **Keys & Accidentals:** Centers around the notes E and B and requires improvisation from the performer which includes modulation. **Ex.** Figure 4.16, bar 19. (Grade 10: 20 points). **Intervals:** do not exceed two octaves (Grade 8: 16 points). **Tempo & Note Values:** Double tonguing requires 126 bpm to the quarter (Grade 10: 20 points). **Meters:** stay mostly consistent in 2/4, changing into 5/8 occasionally. The beginning of the piece presents a series of musical ideas and the performer chooses the order of which to play them by. Figure 4.17 (Grade 7: 7 points). **Dynamics:** require extremely precise control over short periods. Figure 4.18, Bars 73-78 (Grade 10: 10 points). **Articulations:** Requires extended techniques such as ghosting, echoing, and physical effects, such as covering the trumpet bell with your hand (Grade 10: 10 points). **Melodic Direction:** requires use of modulation in the improvised sections and modulates

consistently (Grade 10: 10 points) **Rhythmic Patterns:** are mostly 16<sup>th</sup> note structures that are repeated and modified. Changing time signatures and sections of free time make them more challenging. (Grade 10: 10 points)

Melodic **Structure:** extensive sections of repeated ideas that change a single rhythmic or melodic idea. Figure 4.19, bars 333-341 (Grade 10: 10 points).

**Phrasing:** phrases repeat in extending passages throughout (Grade 10: 10 points) **Types:** Complex form (Grade 10: 10 points). **Harmonic Organization:** Matches Melodic Direction due to solo part (Grade 10: 10 points). **Themes:** Themes constantly change in the composition between written material and improvisation (Grade 10: 10 points).

Figure 4.16 – Heat, bars 11-19.

Figure 4.17 – Heat, Intro section

Figure 4.18 – Heat, bars 71-80

Figure 4.19 – Heat, bars 330-347(End)



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Figure 4.20 - Heat, overall AOD score: (187/200) Grade: 10.

## 4.4 Conclusion

As stated near the outset of this thesis, the primary aim of this project was to expose as many trumpet students, teachers and performers to solo Canadian trumpet music as possible. In trying to accomplish this task, I surveyed the goals of the two previous Canadian trumpet projects (Funk and Klaus) in the hope of building on what they had accomplished. Funk's found that the categories of his proto-type database could be too technically specific. Klaus, on the other hand considered his findings to be highly subjective. I needed to find a happy medium between being too technical and too subjective in my findings. To achieve this balance, I expanded on their systems by 1. Surveying a broader range of compositions, 2. Creating an *AOD* system with consistent guideline criteria and a quantitative numerical system. 3. Finding an effective way of disseminating the music through the website *TrumpetIndex.org*. This led to the second goal of the project, to not only share this music with people, but more effectively inform them about the overall complexity of a trumpet composition. My second goal is a process rather than a finite end and I am hoping that with *Trumpetindex.org* adopting the *Trumpet Grading Rubric* as its primary assessment system, that more trumpet works will continue to be annotated and then uploaded.

## 4.5 Future Research

Looking towards what the future holds for this project, I hope that trumpeters of the world find use in the *Trumpet Grading Rubric* and continue to improve upon my work. I believe that outside expertise and influence can further refine this system. The next big accomplishment moving forward is the ability of this project in helping to successfully communicate more detailed information about solo trumpet music. The RCM (as mentioned previously in this paper) has syllabi for 30 other instruments, each of these documents having the same detail and intensity of process to help in developing a professional musician. This project's structure could very easily be used to help develop consistent *AOD* systems for every instrument, allowing for a wider use of these compositions in Canadian festivals and

competitions. The *TRG*, in combination with *TrumpetIndex.org*, will create more effective communication between a composer's music and potential performers, displayed in a detailed fashion, without the possibility of theft or piracy.

# Chapter 5

## 5.1 Catalogue

### A

Composition	Fanfare for solo trumpet
Composer	Adaskin, Murray
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1990
Year of Publication	1994
Maximum Number of Flats: Sharps	0:4
Key of Trumpet	Not Specified
Pitch Range (transposed)	C-4/A-5
Tempo Range	(72-200) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 6/8
Approximate Length	3 minutes 15 Seconds
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (86/200)
Commentary	<p><u>Form</u>: one movement (Modified Rondo)</p> <p><u>Features</u>: Nothing Unusual</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Fanfare containing slower more contrasting sections, as well as a waltz feel.</p> <p><u>Pedagogy Ideas</u>: This composition is a fanfare. The themes used are made up of a couple of simple 8<sup>th</sup>-note ideas. The composition spends most of its time leaping between the 4th and 6th partial with occasional interval jumps of 5th's and 6ths. While the 8th note is the quickest note value, due to the presto tempo in certain sections, double tonguing is necessary.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: Good for advanced students in high school. 1st year University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Song for Bb trumpet and organ
Composer	Anderson, Jean
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1993
Year of Publication	1994
Maximum Number of Flats: Sharps	4:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Cb-4/G-5
Tempo Range	(52-66) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	4/2
Approximate Length	3 minutes
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (88/200)
Commentary	<p><u>Form</u>: One movement: (Ternary Form)</p> <p><u>Features</u>: Tempo is stressed periodically through-out</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Many diminuendos and crescendos, within slight tempo changes through-out.</p> <p><u>Pedagogy Ideas</u>: A relatively simple composition, this work uses creative chromatic passages and obscure patterns of dissonant sounding leaps to create a simple study. It should be noted that the only time signature is 4/2. Thus, certain passages are faster than they may appear. Music can be found on CMC website.</p> <p><u>Accompaniment Issues</u>: Organ if possible.</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  Whole notes, half notes, quarter notes, with some eighth notes occasionally	Quarter: 100 Bpm  More use of the eighth notes, dotted quarters are added	Quarter: 104 Bpm  Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Old Bulgarian musical pictures for trumpet and chamber orchestra
Composer	Angelova, Vania
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2014
Year of Publication	2015
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	G-3/ Undetermined
Tempo Range	(84-144) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 7/8, 5/16, 9/16,
Approximate Length	8 Minutes 30 Seconds
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	21 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (149/200)
Commentary	<p><u>Form</u>: One movement: (ABCD) No strict form.</p> <p><u>Features</u>: Extended techniques such as lip bending, multiphonics and noise making are used in this composition.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Programmatic music: based on multiple old Bulgarian artwork.</p> <p><u>Pedagogy Ideas</u>: An advanced composition, this work for chamber orchestra and trumpet requires the soloist to use extended techniques throughout to portray the composer's programmatic intention. The composition gains momentum over the duration of the work. Time signatures change back and forth from simple (4/4) to complex (5/16). The passagework is very linear in direction, with small leaps occurring occasionally. Glissing and ripping over an octave and a half happens several times. This piece requires multiphonics.</p> <p><u>Accompaniment Issues</u>: For Chamber Orchestra</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 3rd or 4th year university.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 Triplet: 80  Dotted sixteenth added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 Triplet: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 Triplet: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 Triplet: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Little Suite for trumpet and piano
Composer	Archer, Violet
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1975
Year of Publication	1990
Maximum Number of Flats: Sharps	1:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	C-4/G-5
Tempo Range	(52-120) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	3/4, 4/4, 6/8
Approximate Length	7 Minutes
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (101/200)
Commentary	<p><u>Form</u>: Four short movements: I-Song (2 mins) (Rounded Binary), II-Quiet time (2 mins) (ABC), III-Fanfare (1 min) (Variation on original material), IV- Jig (2 mins) (Rounded Binary).</p> <p><u>Features</u>: Movement two requires a cup mute.</p> <p><u>Editing Suggestions</u>: Movement three, the F-5 should be an an F# (m. .</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Dissonance in the leaps and passages create an overall modern feel to this work.</p> <p><u>Pedagogy Ideas</u>: The movements have programmatic titles but there are no tempo indications. The performer thus has to pick their own tempo to capture the character presented by each movement. Movement one is simple. It consists of two sections with simple rhythmic ideas and melodies featuring directional changes after small leaps. Movement two is just as simple with slow moving small leaps in a linear fashion. Long held notes are present in the middle range of the instrument. Movement three is a simple fanfare that has leaps of 5ths. A slow double tongue should be used. Movement four is a light dance with short articulations. This brisk movement ends the composition.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 Triplet: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 Triplet: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 Triplet: 126  Comfortable with all rhythmic values	Quarter: 332 Bpm DoubleT: 126 Triplet: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## B

Composition	Dialogues for trumpet and double-bass
Composer	Maya Badian
Arranger/Transcriber/Editor	N/A
Publisher	Lucian Badian Editions
Year of Composition	1973
Year of Publication	1993
Maximum Number of Flats: Sharps	6:4
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Bb-3/Bb-5
Tempo Range	(110-130) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4
Approximate Length	7 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (115/200)
Commentary	<p><u>Form</u>: One movement: moderately, in a swing style (ABCA' Coda) (Form can change with removal of suggested solo sections)</p> <p><u>Features</u>: Triplets are the primary feel.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Glissandos and Jazz Vibrato</p> <p><u>Pedagogy Ideas</u>: A duo with a double bass player, this one movement work is a through-composed jazzy swing chart. With multiple sections of written and open improvisation, it is a wonderful and well-rounded work to learn. Throughout the work glissandos and lip slurs of octaves are present, along with passages involving intensive semitone work. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Double Bass</p> <p><u>Summary</u>: A good pick for a student learning to push slow controlled playing. 2nd or 3rd year university.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 Triplet: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 Triplet: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 Triplet: 126  Comfortable with all rhythmic values	Quarter: 332 Bpm DoubleT: 126 Triplet: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Cantilena for trumpet and piano
Composer	Baker, Michael C.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1995
Year of Publication	1998
Maximum Number of Flats: Sharps	4:0
Key of Trumpet	C Trumpet
Pitch Range (transposed)	C-4/A-5
Tempo Range	(63) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	$\frac{3}{4}$
Approximate Length	6 Minutes 30 Seconds
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (81/200)
Commentary	<p><u>Form</u>: One movement: (Modified Ternary)  <u>Features</u>: Nothing unusual.  <u>Editing Suggestions</u>: None.  <u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.  <u>Style Features</u>: Simple overarching phrases.  <u>Pedagogy Ideas</u>: This composition has a number of themes that use repeated 8<sup>th</sup>-note patterns through-out. Small leaps of thirds happen occasionally with a couple of larger arpeggios spanning more than an octave. The slow tempo will cause some difficulty to the developing trumpet player. Music can be found on the Canadian Music Centre website.  <u>Accompaniment Issues</u>: None  <u>Summary</u>: Good for advancing students in high school and 1<sup>st</sup> year university.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 Triplet: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 Triplet: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 Triplet: 126  Comfortable with all rhythmic values	Quarter: 332 Bpm DoubleT: 126 Triplet: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Mirage
Composer	Baker, Michael C.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1979
Year of Publication	1988
Maximum Number of Flats: Sharps	6:3
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Db-4/Ab-5
Tempo Range	(66-120) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/4,
Approximate Length	4 Minutes
Tonguing	Single Tonguing
Dynamic Range	PP-F
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (109/200)
Commentary	<p><u>Form</u>: One movement: Three interweaving parts (Modified Binary form)</p> <p><u>Features</u>: A trio for horn, trumpet and organ.</p> <p><u>Editing Suggestions</u>: Notation is messy in some spots; possible re-write could be suggested.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Modern trio</p> <p><u>Pedagogy Ideas</u>: This piece is a trio for trumpet, horn and organ. Each part starts with a 32<sup>nd</sup> note pick-up. The main theme consistently uses lip slurs extending over the range of the instrument. A major portion of this piece is made up of chromatic passages linked to slurred octave leaps and leaps of thirds. The slurred octave leaps will challenge the performer. Music can be found on the Canadian Music Centre</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 Triplet: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 Triplet: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 Triplet: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 Triplet: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Scherzo for trumpet and organ
Composer	Baker, Michael C.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1968
Year of Publication	1988
Maximum Number of Flats: Sharps	0:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	B-3/A-5
Tempo Range	(66-168) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 4/4, 5/4,
Approximate Length	4 Minutes 30 Seconds
Tonguing	Single Tonguing
Dynamic Range	P-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (93/200)
Commentary	<p><u>Form</u>: One movement: (Rounded Binary with coda)</p> <p><u>Features</u>: Requires a straight mute.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Scherzo: Simple solo with accompaniment</p> <p><u>Pedagogy Ideas</u>: This work's range is located in the middle to upper range of the trumpet tessitura. The composition uses simple quarter and 8th-note melodies, with staccato articulations. There are held chords in the organ, with a simple melody in the trumpet. There are two alternating themes (primary and secondary). The piece ends boldly with a strong dynamic shift to the primary theme. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Organ if obtainable.</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 Triplet: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 Triplet: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 Triplet: 126  Comfortable with all rhythmic values	Quarter: 332 Bpm DoubleT: 126 Triplet: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, Rounded Binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Summit Concerto: for trumpet and chamber orchestra op. 105
Composer	Baker, Michael C.
Arranger/Transcriber/Editor	N/A
Publisher	Evocation Publishing Co. Inc
Year of Composition	1994
Year of Publication	2002
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	G-3/C-6
Tempo Range	(50 – 72) (63) (60 -120) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 6/8, 9/8, 12/8
Approximate Length	31 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PPP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (153/200)
Commentary	<p><u>Form</u>: Concerti: I-Largo (11: 30) (Modified Ternary), II-Cantilena (8:00) (Modified Rondo), III-Larghetto (13:00) (Modified Rondo)</p> <p><u>Features</u>: Requires a straight mute.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Technically demanding in speed and endurance</p> <p><u>Pedagogy Ideas</u>: The first movement uses 16th note triplet patterns. These patterns are repetitive and remain rhythmically constant even when they include small leaps. Movement two follows a very simple rhythmic structure with long overarching phrases. Leaps of 3rds are present with the fastest value being an 8<sup>th</sup>note. Movement three features a rhythmically simple theme with a repetitive syncopated 8<sup>th</sup>-notes patterns. It also has multiple cadenzas. This first cadenza (immediately after the beginning) is a very complicated section with alternating duple and triple rhythmic ideas. The third movement also has two cadenzas to choose from at the end and an alternate ending. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Written for chamber orchestra</p> <p><u>Summary</u>: A great piece of music for a 4th year university student to professional performer.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 Triplet: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 Triplet: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 Triplet: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 Triplet: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo,	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Elegy for trumpet and organ
Composer	Barnes, Milton
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1990
Year of Publication	1994
Maximum Number of Flats: Sharps	2:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	A-3/B-5
Tempo Range	(66 -72) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	4/4
Approximate Length	6 Minutes
Tonguing	Single Tonguing
Dynamic Range	PP-F
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (96/200)
Commentary	<p><u>Form:</u> One movement: Slowly and freely, this composition is through composed in a ternary style form. Rhythmic complexity becomes quicker during the composition from start to finish.</p> <p><u>Features:</u> Nothing unusual</p> <p><u>Editing Suggestions:</u> None.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players</p> <p><u>Style Features:</u> Ballad: Slow and not forced</p> <p><u>Pedagogy Ideas:</u> This composition is melodically and rhythmically simple with slow arching lines spanning an octave and mainly quarter and half-notes rhythms. The player must strive to create beauty out of the simplicity of the work. Constant modulation and long phrases will push the mid-range control of the player.</p> <p><u>Accompaniment Issues:</u> Organ if obtainable.</p> <p><u>Summary:</u> A good pick for a student learning to push slow controlled playing. 1<sup>st</sup> or 2<sup>nd</sup> year university.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Lament: Fantasia on lament di triland
Composer	Barnes, Milton
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1976
Year of Publication	1988
Maximum Number of Flats: Sharps	3:0
Key of Trumpet	Baroque Trumpet (No key specified)
Pitch Range (transposed)	E-4/C-6
Tempo Range	(66) (72) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/2, 3/2, 4/2
Approximate Length	4 Minutes
Tonguing	Single Tonguing
Dynamic Range	PPP-F
Style period	20 <sup>th</sup> Century Baroque Work
Assessment of Difficulty: Grade (Score)	5 (94/200)
Commentary	<p><u>Form</u>: Two movements: I-Fantasia (2:00) (ABCD), II-Maestoso (2:00) (Ternary)</p> <p><u>Features</u>: Baroque Trumpet</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players</p> <p><u>Style Features</u>: Modern baroque Trumpet, Oboe and organ duo.</p> <p><u>Pedagogy Ideas</u>: This composition is a simple two movement work for baroque trumpet and organ. It involves 8<sup>th</sup>-note and quarter-note rhythms. The player of the baroque trumpet has to be knowledgeable through-out the range of the instrument. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Organ if obtainable.</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenth added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, ♪	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/development	Longer motives and short phrases; limited variation/development	Longer motives and phrases; limited variation/development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo,	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Last Act: A theatre piece for Trumpet and Piano
Composer	Barnes, Milton
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1972
Year of Publication	1994
Maximum Number of Flats: Sharps	6:3
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Ab-3/Bb-5
Tempo Range	(60-180) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	3/2, 3/4, 4/4, FT
Approximate Length	9 Minutes and 30 Seconds
Tonguing	Double and Triple Tonguing
Dynamic Range	PPP-F
Style period	20th Century Contemporary
Assessment of Difficulty: Grade (Score)	6 (113/200)
Commentary	<p><u>Form</u>: One movement: No strict form, divided into 3 primary sections of material.</p> <p><u>Features</u>: Cloth Mute section, Improvisation section with pitch bending, Circular breathing.</p> <p><u>Editing Suggestions</u>: Label Ad-Lib section more clearly, distinguishing between parts and motifs, Label accidentals when notes change within measures</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern Sonata</p> <p><u>Pedagogy Ideas</u>: The composition is A-tonal with sections of improvisation. Played with rather a syncopated feeling in the way it traverses duple and triple feels, sections of the work go between extended techniques and slow overarching sections. A fast triple tongue is necessary to play this work at the tempo required. The piano also requires extended techniques, playing with mallets inside of the piano. The ending requires a long note held ad libitum. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Specific stage instructions for set of performance in the piano.</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 4th year university or higher.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 Triplet: 80  Dotted sixteenth added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 Triplet: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 Triplet: 126  Comfortable with all rhythmic values	Quarter: 332 Bpm DoubleT: 126 Triplet: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo,	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Sonatina in two movements for trumpet and piano
Composer	Beckwith, John
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1982
Year of Publication	1988
Maximum Number of Flats: Sharps	5:4
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	G-3/C-6
Tempo Range	(69-138) (84-120) Bpm
Meter Type(s)	Simple and compounded
Meter(s) in Piece	2/2, 3/2, 3/4, 4/4, 3/8, 5/8, 6/8, 7/8, 8/8, 9/8
Approximate Length	8 Minutes
Tonguing	Double Tonguing
Dynamic Range	PP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (148/200)
Commentary	<p><u>Form</u>: Two movements: I-Andante (4:00) (ABCA'), II-Allegro (4:00) (Mostly through composed with some repeated fragments.)</p> <p><u>Features</u>: Fast tonguing and pitch bending are important in this work. The performer must also be able to perform flutter tonguing.</p> <p><u>Editing Suggestions</u>: Certain copies could be re-written in a professional program for easier reading. Add page numbers and bar numbers.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Modern sonatina, with large leaps and fast sections.</p> <p><u>Pedagogy Ideas</u>: A two-movement work that has tricky double and triple tonguing sections. The first movement has sections of lip bending in the upper partials. Rhythmically it switches between duple and triplet subdivisions. Syncopations are a constant occurrence and the middle section has meter shifts. Movement two starts with freeer rhythm and shifting meter. It then moves to strict time. It requires a lot of flexibility within leaping passages. The music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Chords are clustered, two notes per finger.</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 4th year university or higher.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenth added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, ♪	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo,	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Little Suite for Bb trumpet and piano
Composer	Bissell, Keith
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1966
Year of Publication	1988
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Ab-3/Bb-5
Tempo Range	(112-120) (52-60) (112-120) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4
Approximate Length	6 Minutes 20 Seconds
Tonguing	Double Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (116/200)
Commentary	<p><u>Form</u>: Three Movements: I-Allegro (Rondo) (2 mins), II-Andante (Fragmented Binary) (2 mins),III-Allegro (Ternary) (2 mins 30 seconds)</p> <p><u>Features</u>: Nothing unusual.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: A three movement work for a technically advancing player.</p> <p><u>Pedagogy Ideas</u>: A short three-movement work with directional runs and octave grace notes that add difficulty to the work. The performer should be experienced and comfortable with double tonguing as large leaps in the work have 16th note rhythms. Sheet music and a recording can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 Triplet: 80  Dotted sixteenth added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 Triplet: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 Triplet: 126  Comfortable with all rhythmic values	Quarter: 332 Bpm DoubleT: 126 Triplet: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, ♪	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	<i>sfp, sfz; changes in dynamics become more sudden and happen over shorter periods</i>	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo,	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Suite for Solo Trumpet
Composer	Blair, Dean
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1981
Year of Publication	1996
Maximum Number of Flats: Sharps	6:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	G-3/G-5
Tempo Range	(168) (69) (120) (66) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	4/4, 5/4, 6/8
Approximate Length	9 Minutes
Tonguing	Triple and Double Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (114/200)
Commentary	<p><u>Form</u>: Four Movements: I-Toccata (1:00) (Modified Ternary), II-Narration (1:30) (Rondo), III-Fox Trot (2:15) (Ternary), IV-Fanfare (1:45) (Modified Ternary)</p> <p><u>Features</u>: Flutter tonguing</p> <p><u>Editing Suggestions</u>: The third movement has the first half written as if for two trumpets, yet the bottom and top parts have bars that don't fit the time signature.</p> <p><u>Range Issues (tessitura)</u>: Mid-tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Dance like with an extended triplet feel; an extended flutter tonguing section and with septuplet runs.</p> <p><u>Pedagogy Ideas</u>: A four-movement work. Each of the movements is a different type of music for the performer to interpret. Movement one is a light, fast triple tonguing exercise, with duple leaps in the middle. Movement two is filled with slow 16<sup>th</sup> note quintuplets and 8th note patterns with flutter tonguing. Movement three requires skill with a mute. The trumpet switches quickly between muted and unmuted lines indicated by the notation. Movement four is a fanfare that shows specific features of the trumpet. Leaps are located within the strong harmonics of the trumpet with 32<sup>nd</sup> note septuplets building tension. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 Triplet: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 Triplet: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 Triplet: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 Triplet: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo,	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Fantasia
Composer	Bottenberg, Wolfgang
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1966
Year of Publication	1989
Maximum Number of Flats: Sharps	6:5
Key of Trumpet	C Trumpet
Pitch Range (transposed)	E-3/C-6
Tempo Range	(66-120) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	3/4, 6/8, 9/8,
Approximate Length	10 Minutes
Tonguing	Double Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	7 (122/200)
Commentary	<p><u>Form</u>: One movement: (ABB'CB'D) Themes are used and combined throughout the composition. Rhythmic motifs are modified to be used with new melodic ideas.</p> <p><u>Features</u>: Being comfortable in the upper register of the instrument needs to be comfortable with regards to this work.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Simple rhythmic ideas that prove difficult with the tempo and range of the work.</p> <p><u>Pedagogy Ideas</u>: A work of simple rhythmic ideas and fast notes, Fantasia brings an interesting performance style to the trumpet. It includes fast trills and many differently keyed arpeggios through diverse key signatures. Fast 16th note phrases with quick melodic direction turns are the main component of this work.</p> <p><u>Accompaniment Issues</u>: Orchestra or chamber ensemble.</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Propos
Composer	Bouchard, Linda
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1983
Year of Publication	2001
Maximum Number of Flats: Sharps	5:5
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Bb-3/C-6
Tempo Range	(54-76) Bpm
Meter Type(s)	N/A
Meter(s) in Piece	FT
Approximate Length	8 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	7 (121/200)
Commentary	<p><u>Form</u>: One movement: Performer's choice</p> <p><u>Features</u>: Sections of free time on two pages make up this composition.</p> <p><u>Editing Suggestions</u>: Suggest re-writing for order of performance.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Narrative story for performer(s) interpretation.</p> <p><u>Pedagogy Ideas</u>: This is a rather interesting aleatoric composition. Two parts "la réplique" and "mots" contain a set of musical ideas that tell a story of two people communicating. The performer(s), takes an idea from "mots" and then responds with a section chosen from "la réplique." Since each idea from "mots" has a different response chosen from "la réplique" the performer(s) creates their own version of the story.</p> <p><u>Accompaniment Issues</u>: Up to four trumpets, can be played in a solo or duet.</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in little combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation of themes and/ or variation of themes within the sections	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Sans Titre
Composer	Boudreau, Michelle
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1985
Year of Publication	2006
Maximum Number of Flats: Sharps	3:3
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Bb-3/G-5
Tempo Range	(60-120) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 1/8, 2/8, 3/8, 4/8, 5/8, 6/8, 9/8, 12/8, 15/8, 5/16, 6/16, 7/16
Approximate Length	11 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	7 (121/200)
Commentary	<p><u>Form</u>: One movement: Binary with variations to tempo and rhythmic complexity</p> <p><u>Features</u>: Plunger, cup and straight mutes required.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: A trio for trumpet, various percussion and piano. The composition builds through-out the entire work, before returning to the opening idea.</p> <p><u>Pedagogy Ideas</u>: This composition requires a more active role from the performer. The trio of piano, trumpet and mallet percussion constantly shift between approximately measured time and structured meter. The mallet percussion and piano are constantly playing while the trumpet weaves in and out of their lines matching the quality of sound of the specific percussion instrument being highlighted. There is little rest for the trumpet player in this composition of 11 minutes, so endurance of the player should be noted. Extra effects such as glissing between pitches, and flutter tonguing are also necessary. A recording of this composition can be found on the Canadian Music Centre Website.</p> <p><u>Accompaniment Issues</u>: Requires percussionists and piano, Sections of approximated time will have to be queued to the group.</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Monument
Composer	Brady, Timothy
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1986
Year of Publication	1989
Maximum Number of Flats: Sharps	2:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	A-3/C-6
Tempo Range	(52-104) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/4, 5/8, 7/8,
Approximate Length	5 Minutes
Tonguing	Double Tonguing
Dynamic Range	PPP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (145/200)
Commentary	<p><u>Form</u>: One movement: Modified Rondo</p> <p><u>Features</u>: A dissonant composition that requires extreme control of soft playing.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: A solo work that will push the dynamic abilities of the player.</p> <p><u>Pedagogy Ideas</u>: A dissonant sounding composition focusing around the idea of leaps and intense quiet playing. Constant tempo changes make the complex rhythms more challenging and the lack of a conventional tune adds more difficulty. Complicated rhythmic units include various use of 16<sup>th</sup> and 32<sup>nd</sup>-note subdivisions.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, ♪	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	5 sketches for solo trumpet
Composer	Brown, Stacy
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1999
Year of Publication	2015
Maximum Number of Flats: Sharps	5:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Ab-3/A-5
Tempo Range	(69) (92) (52) (88) (72) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	1/4, 2/2, 3/4, 4/4, 6/8
Approximate Length	7 Minutes
Tonguing	Double Tonguing
Dynamic Range	PPP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (113/200)
Commentary	<p><u>Form</u>: Five movements: I-Playful (1:00) (Modified Ternary), II-Scurrying (1:00) (Binary), III-Wistful (2:00) (Modified Binary), IV-Mellifluous (1:00) (Theme with Variation), V-Noble impish (1:00) (Binary with Variation)</p> <p><u>Features</u>: Straight mute for movement 3</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Dance-like simple solo, no accompaniment.</p> <p><u>Pedagogy Ideas</u>: A five-movement work, there are no titles for each movement, but the tempo indications mark the character. Movement one has syncopated leaps that give a joking feeling. Movement two is 16th note running chromatic lines that fit the title perfectly. Movement three mixes smaller and larger leaps with changing rhythmic patterns with lip slurs. Movement four is in compound time with various rhythmic patterns involving 8<sup>th</sup>, 16<sup>th</sup> and 32<sup>nd</sup>-note rhythms. The performer has to concentrate on accuracy and range movement. The final movement is a march with sections of dotted 16<sup>th</sup> notes rhythms that can be difficult for a slow double tongue. One repeated phrase contains multiple fermatas for which the performer has to make artistic choices.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: A great work for an advancing high school student or 1st year university student looking to work on fast fingers, and slurred interval jumps.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	pp-ff changes in dynamics happen frequently and require more energy from the performer	fff changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	In Paradisum
Composer	Buczynski, Walter
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1979
Year of Publication	1994
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	A-3/C-6
Tempo Range	(60) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/4, 3/4, 4/4, 3/8, 7/8,
Approximate Length	9 Minutes
Tonguing	Triple Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	7 (125/200)
Commentary	<p><u>Form</u>: One movement: (Modified Ternary form)</p> <p><u>Features</u>: Vocal and Synth parts along with piano, whisper mute by trumpeter</p> <p><u>Editing Suggestions</u>: The works writing could be re-written in music notation software.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: 16<sup>th</sup> note triplets and syncopated structure.</p> <p><u>Pedagogy Ideas</u>: This slow, one-movement work uses voice, synthesizer, and piano along with solo trumpet. A solo section for trumpet opens the work, using 16<sup>th</sup>-note triplets with slurs to create an interesting timbre. Whisper mutes and other additions add color to the work throughout. Slow controlled playing is necessary for a successful performance of this composition. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Requires Synth, Voices, and Piano.</p> <p><u>Summary</u>: A good pick for a student learning to push slow controlled playing. 2nd or 3rd year university.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Trumpet Concerto
Composer	Burge, John
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2002
Year of Publication	2004
Maximum Number of Flats: Sharps	7:6
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Bb-3/Bb-5
Tempo Range	(152) (56) (168) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	3/2, 2/4, 3/4, 4/4, 3/8, 6/16
Approximate Length	20 Minutes
Tonguing	Triple Tonguing
Dynamic Range	P-FFF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	10 (186/200)
Commentary	<p><u>Form</u>: Three movements: I-Allegro Marcoto (7:00), II-Lento (7:00), III-Allegro scherzando (6:00) (Tradition concerti form, call and response)</p> <p><u>Features</u>: Constant meter changes and melody shifting.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern Concerto</p> <p><u>Pedagogy Ideas</u>: This Concerto is organized in the traditional, three-movement design of contrasting fast-slow-fast movements. The first movement is somewhat monothematic in the way that it makes extensive use of the opening idea that is initially heard in the violins. The middle movement is written in a more reflective character with more contrapuntal passages. The final movement's lighter feeling is created by the unexpected shifts between triple and duple meter that are often undermined by misplaced accents and sudden changes of melodic direction and orchestration. A recording can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 4th year university or higher.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## C

Composition	A Bouquet of Brevities: Seven Short Pieces for Trumpet and Organ. Op 315
Composer	Cabena, Barrie
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1996
Year of Publication	1998
Maximum Number of Flats: Sharps	7:6
Key of Trumpet	C Trumpet
Pitch Range (transposed)	B-3/C-6
Tempo Range	(76) (63) (116) (52) (116) (72) (126) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/2, 2/4, 3/4, 4/4, 5/4, 5/8, 7/8,
Approximate Length	13 Minutes 30 Seconds
Tonguing	Double and Triple Tonguing
Dynamic Range	P-F
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (148/200)
Commentary	<p><u>Form</u>: Seven Movements: I-Overture (2:17), II-Duet (2:40), III-Lude (1:42), IV-Duet II (0:50), V-Canon (1:35), VI- Duet III (1:35), VII-Dance (2:00)</p> <p><u>Features</u>: Each movement has a small scripture to be read before each movement.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-High tessitura, will cause difficulty for advancing players.</p> <p><u>Style Features</u>: Modern imagery music</p> <p><u>Pedagogy Ideas</u>: A seven-movement composition, each movement has a separate quote to be read and associated with the music. Movement one uses a repetitive 16<sup>th</sup> and 8<sup>th</sup> note pattern that is modified slightly throughout. There are no key signatures in this composition instead accidentals are used to show the precise pitches. Movement two has slurred 8<sup>th</sup> note and 16<sup>th</sup> note patterns, with occasional quarter and dotted quarter-note patterns. The rhythmic patterns are repeated in the middle and upper ranges of the instrument. Movement three has a repetitive pattern of 8<sup>th</sup> notes followed by a 16<sup>th</sup> note grouping. The idea repeats itself with slight rhythmic expansion throughout. Movement four has simple half, quarter and 8<sup>th</sup> note rhythmic ideas. The slow tempo with slurred patterns works with the dynamic tendencies of the instrument. Movement five has slurred leaping 8<sup>th</sup>-note patterns with occasional 16<sup>th</sup> and quarter note rhythms. The movement travels over a large range of the instrument. Movement six uses simple 8<sup>th</sup> and quarter note patterns that travel a large range of the instrument quickly. Movement seven uses a variety of 16<sup>th</sup>, 8<sup>th</sup>, and quarter note patterns over a various time signatures. Music can be found on Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Organ if possible.</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 4th year university or higher.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 (Comfortable with all rhythmic values)	Quarter 332 Bpm DoubleT: 126 TripleT: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Wound and Release
Composer	Charke, Derek
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre and Derek Charke
Year of Composition	2013
Year of Publication	2014
Maximum Number of Flats: Sharps	4:6
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	F#-3/B-5
Tempo Range	66-156 Bpm
Meter Type(s)	Simple Compound
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/8, 9/8, 12/8,
Approximate Length	12 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PP-FFF
Style period	21 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (153/200)
Commentary	<p><u>Form</u>: Three movements: I-Wound (5 mins) (Rounded Ternary), II-And (3 mins) (Through-composed), III-Released (4 mins) (Repeated themes with no strict form)</p> <p><u>Features</u>: Flutter tonguing, Cup mute sections, cadenza, Fast fingers and tonguing in movement III</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Nothing Unusual</p> <p><u>Pedagogy Ideas</u>: A three-movement work that will push the rhythmic and technical abilities of a university undergraduate player. Movement one consists of sections of non-syncopated and syncopated 8<sup>th</sup>-note and 8<sup>th</sup>-note rest patterns in contrast to a refrain in long note patterns (tied whole notes). The more rhythmically continuous as the movement gets "wound" up in triple and duple 8<sup>th</sup>-note patterns. Movement two uses a cup mute. Large leaps with intricate rhythms are present. A cadenza ends the movement.</p> <p>Movement three is the climax of the entire work, using complex time signatures, 16<sup>th</sup>-note patterns and diverse articulations to release the tension built up by the first two movements. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 (Comfortable with all rhythmic values)	Quarter 332 Bpm DoubleT: 126 TripleT: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Le dernier cri
Composer	Cherney, Brian
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1992
Year of Publication	1993
Maximum Number of Flats: Sharps	0:7
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	F#-3/A-5 (C6)
Tempo Range	(72) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	FT
Approximate Length	5 Minutes 30 Seconds
Tonguing	Double and Triple Tonguing
Dynamic Range	PPP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (152/200)
Commentary	<p><u>Form</u>: One movement: Through-composed with variations on the original theme.</p> <p><u>Features</u>: A solo work, the entire song is in free time. Sections require delicate plunger mute as well as cup.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: A challenging rhythmic work.</p> <p><u>Pedagogy Ideas</u>: This short composition will push a performer's ability to count and feel pulse. The range of dynamics is very wide from PPP-FFF with quick changes. Fast double and triple tonguing sections occur with 16<sup>th</sup> note quintuplets and sextuplets occasionally. The composition requires comfort in all ranges of the instrument.</p> <p><u>Accompaniment Issues</u>: Open Piano with damper pedal down.</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 3rd or 4th year university or higher.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Fanfare Sonata for trumpet and piano
Composer	Coulthard, Jean
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1978
Year of Publication	1988
Maximum Number of Flats: Sharps	7:7
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/C-6
Tempo Range	(66-88) (52-66) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/4, 4/4, 5/4, 6/4, 9/4, 6/8, 8/8, 12/8, 18/8,
Approximate Length	12 Minutes
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century Contemporary
Assessment of Difficulty: Grade (Score)	8 (143/200)
Commentary	<p><u>Form</u>: Two movements: I-Con vivo allegro ma non troppo (5:00), II-Passacaglia: Adagio espressivo (7:00).</p> <p><u>Features</u>: Straight muted sections</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern fanfare.</p> <p><u>Pedagogy Ideas</u>: This work has a lot to offer a performer attempting to play it. The range sits nicely inside the mid-high range of the trumpet. The rhythm features dotted 8<sup>th</sup> patterns with 16<sup>th</sup> note patterns. While some of the sections project great beauty and power this is counteracted well by the lightly articulated sections the performer will have to tackle as well. Music and a recording can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 3rd or 4th year university.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable against the dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthening contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Suite Champetre for trumpet and piano
Composer	Crawley, Clifford
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2002
Year of Publication	2005
Maximum Number of Flats: Sharps	4:7
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/B-5
Tempo Range	108-200 Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/4, 3/4, 4/4, 5/8, 6/8, 7/8, 8/8, 9/8,
Approximate Length	7 Minutes 30 Seconds
Tonguing	Triple Tonguing
Dynamic Range	PP-FF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	8 (140/200)
Commentary	<p><u>Form</u>: Four movements: I-Allegro deciso (1:10) (Modified Ternary), II-Adagio (1:25) (Binary), III-Brioso (1:35) (Rounded Binary), IV- Con allegrezza (3:10) (Modified Ternary)</p> <p><u>Features</u>: Multiple passages of extended triple tonguing, and flutter tonguing.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern suite encompassing four very different styles.</p> <p><u>Pedagogy Ideas</u>: A four-movement work with contrasting movements. The first movement has 16th note structures that include quintuplet and sextuplets. Movement two is slower and more expressive with an because of the 8th note pulse. The third movement is march like with large interval leaps, simple rhythm and a cantabile middle section. The fourth movement is faster with more complicated rhythms and melodies having syncopation over shifting time signatures.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	For Puffer's Shore
Composer	Current, Brian
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1997
Year of Publication	2004
Maximum Number of Flats: Sharps	5:1
Key of Trumpet	C Trumpet
Pitch Range (transposed)	A-3/C-6
Tempo Range	(54-200) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 2/8, 3/8, 5/8, 6/8, 9/8, 11/8
Approximate Length	13 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PPP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	9 (169/200)
Commentary	<p><u>Form</u>: One movement: Free form style, switches between sections of metered time and free time.</p> <p><u>Features</u>: Requires a Harmon, straight and cup mute. Multiple extended techniques required such as flutter tonguing, singing, multi-phonics', and playing other instruments.</p> <p><u>Editing Suggestions</u>: Individual parts could be written out.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern post tonal work</p> <p><u>Pedagogy Ideas</u>: A complex work. It is written for solo trumpet, piano, double bass and various percussion instruments. It includes sections of specific time durations without time signatures and sections of shifting time signatures. Many composer directions with extended techniques using drastically changing ideas that require a very broad knowledge of the trumpet. The accompanying parts require experienced players their lines requiring extended techniques. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Piano, Double Bass, and Various percussion.</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 3rd or 4th year university or higher.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 Triplet: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 Triplet: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 Triplet: 126 (Comfortable with all rhythmic values)	Quarter 332 Bpm DoubleT: 126 Triplet: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns 18 with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

**D**

Composition	Un endriot pour trompette
Composer	Richard, Desilets
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2006
Year of Publication	2006
Maximum Number of Flats: Sharps	5:4
Key of Trumpet	Not Specified
Pitch Range (transposed)	Bb-3/G-5
Tempo Range	(120-130) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	4/4
Approximate Length	3 minutes 10 seconds
Tonguing	Triple Tonguing
Dynamic Range	MP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (99/200)
Commentary	<p><u>Form:</u> One movement (Rondo Form)</p> <p><u>Features:</u> Extended dynamic expressions and vibrato</p> <p><u>Editing Suggestions:</u> None.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features:</u> A catchy etude that uses triplets switching between syncopation and on beat.</p> <p><u>Pedagogy Ideas:</u> This composition features triplet 8<sup>th</sup> note patterns with widespread syncopations. Long trills in the work allow for artistic creativity from the performer. There are some chromatic passages.</p> <p><u>Accompaniment Issues:</u> None</p> <p><u>Summary:</u> A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 (Comfortable with all rhythmic values)	Quarter 332 Bpm DoubleT: 126 TripleT: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	♩, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Giants Tomb
Composer	Dolin, Samuel
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1991
Year of Publication	1992
Maximum Number of Flats: Sharps	7:4
Key of Trumpet	C, Bb, or Eb Trumpet
Pitch Range (transposed)	F-3/Eb-6
Tempo Range	(33-300+) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	3/4, 4/4, 5/4, 2/8, 3/8, 5/8, 6/8,
Approximate Length	23 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PPPPP-FFFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	10 (197/200)
Commentary	<p><u>Form</u>: Four movements: I-East, II-South, III-West, IV-North (Through composed with sections of free time.)</p> <p><u>Features</u>: Requires extensive understanding of the instrument to play. Quarter tone production as well as other extended techniques are required for this work.</p> <p><u>Editing Suggestions</u>: Possibility of writing out of ideas in the free sections, as there are several.</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Sections of free improvisation time throughout with a highly fluctuating feeling of meter and notation. Requires flutter tongue as well as cup, and straight mutes.</p> <p><u>Pedagogy Ideas</u>: This composition is very difficult with a multiple 32<sup>nd</sup> note patterns consisting of quintuplets, sextuplets, and septuplets. Along with this difficulty in pulse, the range of this work causes the performer the have to work in the less comfortable upper ranges of the instrument, also going down into pedal tones many times during faster 32<sup>nd</sup> note runs. Playing quickly in the upper range makes this work extremely difficult. A recording can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Requires experienced pianist.</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Joubert
Composer	Douglas, Paul, M.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1990
Year of Publication	1990
Maximum Number of Flats: Sharps	2:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	D#-4/A-5
Tempo Range	(45-180) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	4/4
Approximate Length	3 minutes 10 seconds
Tonguing	Double and Triple Tonguing
Dynamic Range	PPP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (98/200)
Commentary	<p><u>Form:</u> One movement: (Ternary form)</p> <p><u>Features:</u> straight mute sections, with flippant tempo changes.</p> <p><u>Editing Suggestions:</u> None.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features:</u> A simple performance piece.</p> <p><u>Pedagogy Ideas:</u> A work that will push a player's dexterity with regards to quick passage work and light tonguing. Several tempo changes occur moving between expressive phrases and the quick movements required for the triple tonguing. Each allegro section is approached by scalar octuplet played accellarando with a quick transition in dynamics from P to F. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues:</u> None</p> <p><u>Summary:</u> Good for advanced students in high school. 1st or 2nd year work for University.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## E

Composition	Eight Dudes
Composer	Eddington, Alex
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2006
Year of Publication	2007
Maximum Number of Flats: Sharps	6:5
Key of Trumpet	Bb Trumpet, Bb Cornet, Bb Flugelhorn, Bb Piccolo trumpet, Eb Trumpet
Pitch Range (transposed)	C-2/Bb-5
Tempo Range	(88) (100) (60-152) (FT) (FT)(52-63) (138+) (112) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	10/16, 14/16, 3/8, 6/8, 2/4, 3/4, 4/4, 5/4, 7/4, 2/2, 3/2, FT
Approximate Length	9 Minutes
Tonguing	Double Tonguing
Dynamic Range	PPPPP-FFFFF
Style period	21st Century
Assessment of Difficulty: Grade (Score)	9 (167/200)
Commentary	<p><u>Form</u>: Eight movements: I-A tune (0:45) (Binary), II-The mood (0:30) (Theme with fragmentation), III-High noon (1:30), IV-Fork/Spoon (1:00) (Strophic), V-Point moot (0:45) (Strophic), VI-Dark moon (1:35) (Modified Binary), VII-The move (1:20) (Fragmented Binary), VIII-Last toot (1:30) (Variation on primary theme).</p> <p><u>Features</u>: Lots of extended techniques, each movement has something different.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern Showpiece</p> <p><u>Pedagogy Ideas</u>: A suite of eight contrasting movements. Movement one has a steady line to play on the trumpet, while a multi phonic line is sung above. Movement two is a miniature study in “raunchy tone and jazzosity,” using a plunger with flutter tonguing. Movement three is a four-scene monodrama for a lone hero. It uses 16th note passages with four themes to tell a story (Storm’s a-comin, Velma’s theme, Gunfight, Hero’s death.) Movement four is an ad-lib movement with a plunger and bent lip slurs using extreme dynamic range. The end of the movement requires a circular breath with a low C-2 pedal tone. Movement five is a single note that the instrument is sung upon. The composer gives directions for the syllable enunciated on each note. Movement six consists of complicated rhythmic gestures with additional effects of foot stomps, grace notes and valve clicking. Movement seven is a series of key clicks and sucking on the instrument to create sound. Instructions for the movement are given. Movement eight is a tonguing drill, it jumps between duple and triple tonguing and has a couple of muted effects with specific directions from the composer. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	So Joab blew a trumpet
Composer	Eddington, Alex
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2007
Year of Publication	2007
Maximum Number of Flats: Sharps	5:4
Key of Trumpet	Bb, or C Trumpet
Pitch Range (transposed)	A-3/A#-5
Tempo Range	(72-216) Bpm
Meter Type(s)	Compound
Meter(s) in Piece	Free Meter
Approximate Length	5 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PP-FF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	8 (140/200)
Commentary	<p><u>Form</u>: One movement: (Modified Rondo)</p> <p><u>Features</u>: Includes performance instructions, Fast tonguing and note bending.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players</p> <p><u>Style Features</u>: A technically demanding solo</p> <p><u>Pedagogy Ideas</u>: A fast technically demanding work, the performer is in complete control of the tempo and length of notated ideas. Contrasting dynamics over incredibly fast lines are the idea of this piece representing the name of this work in biblical fashion with an equally deep intense piece. Lip bending and glissing take place regularly, with singing sections occurring in the second half of the work. Small leaps start, then they grow large and more intense with a slower tempo. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	I Giorni
Composer	Einaudi, Ludovico
Arranger/Transcriber/Editor	Drew Erfle
Publisher	Drew Erfle
Year of Composition	2017
Year of Publication	2017
Maximum Number of Flats: Sharps	0:2
Key of Trumpet	C Trumpet, Eb (optional)
Pitch Range (transposed)	D-4/B-5
Tempo Range	(120-132) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	3/4
Approximate Length	6 Minutes 40 Seconds
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	5 (82/200)
Commentary	<p><u>Form</u>: One movement: (Rondo Form)</p> <p><u>Features</u>: Long sustained passages</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern Piano/Trumpet arrangement</p> <p><u>Pedagogy Ideas</u>: An arrangement of a piano work by Ludovico Einaudi, the upper line is played by the trumpet. Long notes in the upper register push the endurance of the trumpeter, with slow quarter and 8<sup>th</sup>-note ideas.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Inscription for an unintended monument
Composer	Ellenberger, Kurt. J.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre/ Assayer Publishing
Year of Composition	2001
Year of Publication	2004
Maximum Number of Flats: Sharps	6:7
Key of Trumpet	Bb Flugelhorn
Pitch Range (transposed)	Ab-3/B-5
Tempo Range	(112-116) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/8, 9/8, 12/8, FT
Approximate Length	9 Minutes 45 Seconds
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	8 (150/200)
Commentary	<p><u>Form</u>: One Movement: (Compounded Rondo A B (Improvisation) A Coda)</p> <p><u>Features</u>: Improvisation section with a free ending.</p> <p><u>Editing Suggestions</u>: Writing out of improvisational section as chords are complex.</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Modern jazz blues</p> <p><u>Pedagogy Ideas</u>: This work starts with a free solo section where the performer can play with the phrasing indicated by multiple fermata. It shifts then into a kind of blues of feel. Improvisation can be brought into the work as well for more of a challenge. There is a section where the piano or flugel can play a fully improvised solo, or play the written part. The endurance to play this work is quite challenging. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: The accompanist can change styles depending on feel of the performer.</p> <p><u>Summary</u>: For advanced players only.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 (Comfortable with all rhythmic values)	Quarter 332 Bpm DoubleT: 126 TripleT: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## F

Composition	De rerum natura
Composer	Foley, Daniel
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1986
Year of Publication	1990
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/C-6
Tempo Range	(63) (73) (63) (66) (73) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/4, 3/4, 4/4, 5/8, 8/8, 9/8, 12/8,
Approximate Length	11 Minutes 30 Seconds
Tonguing	Single Tonguing
Dynamic Range	P-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (146/200)
Commentary	<p><u>Form</u>: Five movements: I-Evocation and prayer (2:30), II-Polychromates (2:00), III-Crystal symmetry (2:00), IV-Narcissus (2:00), V-The children of the forest (3:00)</p> <p><u>Features</u>: Straight and cup mute required</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Atonality through-out tonal sections.</p> <p><u>Pedagogy Ideas</u>: This work has five movements of a different form of natural understanding of the universe. The meter and rhythms through-out will cause challenge due to their complexities. The compositions leaps exceed an octave regularly and line directions can be erratic. A recording can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Organ if obtainable.</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 3rd or 4th year university or higher.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Concerto for trumpet and orchestra
Composer	Forsyth, Malcolm.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1987
Year of Publication	1988
Maximum Number of Flats: Sharps	6:7
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/D-6
Tempo Range	(66-216) (192-216) (56) (144) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	6/4, 12/8, FT
Approximate Length	18 Minutes 25 Seconds
Tonguing	Double and Triple tonguing
Dynamic Range	PPP-FF
Style period	20 <sup>th</sup> Century Concerto
Assessment of Difficulty: Grade (Score)	9 (174/200)
Commentary	<p><u>Form</u>: Four movements: I-Cadenza (3:30), II-Allegro (6:15), III-Tranquillo (4:10), IV-Presto spiritoso (4:30) (Through composed with repeated fragments)</p> <p><u>Features</u>: Requires a plunger, harmon, straight and cup mutes.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Modern Concerto with a Cadenza at the beginning.</p> <p><u>Pedagogy Ideas</u>: This composition is highly a challenging work. Double tonguing is an absolute necessity at a fast level. Unlike a classical concerto, this work involves intricate dialogue with the orchestra, with the mallet percussion being the primary counter-melodic voice. Stylistic features such as being funky, and swinging are required. A recording of this work can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: No piano reduction made yet.</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Romance
Composer	Friedman, Daniel
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1992
Year of Publication	1995
Maximum Number of Flats: Sharps	5:0
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	E-3/G#-5
Tempo Range	(138-150) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	3/4, 2/2, 3/2
Approximate Length	8 Minutes
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (106/200)
Commentary	<p><u>Form</u>: One movement: (Modified Rondo)</p> <p><u>Features</u>: Many repeated ideas.</p> <p><u>Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Low range tessitura</p> <p><u>Style Features</u>: Considerable repetition of certain ideas.</p> <p><u>Pedagogy Ideas</u>: This composition is comprised of simple 8<sup>th</sup> note patterns and slurred half notes. Ideas become more complex and then simplify again giving a break in the middle to the performer. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Organ if obtainable.</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## G

Composition	Pompa nuptialis for trumpet and organ
Composer	George, Graham. E.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1971
Year of Publication	1990
Maximum Number of Flats: Sharps	7:5
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Ab-3/B-5
Tempo Range	(60-120) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 4/4
Approximate Length	2 Minutes
Tonguing	Single Tonguing
Dynamic Range	MP-F
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (100/200)
Commentary	<p><u>Form:</u> One Movement: (Theme with variation)</p> <p><u>Features:</u> Nothing unusual.</p> <p><u>Editing Suggestions:</u> Parts are difficult to read; re-writing of parts might prove useful.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features:</u> Modern Chorale</p> <p><u>Pedagogy Ideas:</u> A simple work with predominantly 8<sup>th</sup> note rhythmic motion. The challenge presented by this work is the large leaps and dissonant sounding melodies that happen over a short period. Near the end of the work triplet 8<sup>th</sup> notes occur.</p> <p><u>Accompaniment Issues:</u> Organ if obtainable.</p> <p><u>Summary:</u> Good for advanced students in high school. 1st or 2nd year work for University.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Trumpet Tune
Composer	George, Graham. E.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1952
Year of Publication	1990
Maximum Number of Flats: Sharps	4:4
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Ab-3/A-5
Tempo Range	92 Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4,
Approximate Length	2 minutes
Tonguing	Double Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (93/200)
Commentary	<p><u>Form:</u> One movement: (Modified Ternary)</p> <p><u>Features:</u> Nothing unusual.</p> <p><u>Editing Suggestions:</u> None.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players</p> <p><u>Style Features:</u> Short etude with accompanist</p> <p><u>Pedagogy Ideas:</u> A short etude that uses 16th note runs with a variation of articulations. The composition uses quarter, 8<sup>th</sup> and 16<sup>th</sup> note combinations of simple rhythmic patterns to create a simple yet complex piece that goes over a decent range of the instrument. Arpeggios are featured heavily in this composition.</p> <p><u>Accompaniment Issues:</u> Organ if obtainable.</p> <p><u>Summary:</u> Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	You Gotta Move
Composer	Gibson, Richard
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2002
Year of Publication	2003
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	F-3/Ab-5
Tempo Range	(96-102) (40-60) (60-108) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/4, 3/4, 4/4, 3/8, 5/8, 6/8, 7/8, 9/8, 12/8, 15/8, 9/16
Approximate Length	10 Minutes
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	21st Century
Assessment of Difficulty: Grade (Score)	7 (137/200)
Commentary	<p><u>Form</u>: Three movements: I-Moderato (3:20), II-Tres lent (3:40), III-Quasi martiale (3:00) (Sections of repeated material with mild variation in combinations of fragments ideas.)</p> <p><u>Features</u>: Nothing Unusual</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Mid to High range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Solo three movement composition that plays with pulse in the jazzoisity??? it presents.</p> <p><u>Pedagogy Ideas</u>: A three-movement solo work. Movement one plays with syncopation with various meter shifts (6/8, 8/8, 9/8, 12/8, 15/8, 2/4, 4/4) and with occasional changes to triplets from triplets. Movement two has slurred 8<sup>th</sup> note passages wth occasionally sustained notes. Movement three features large leaps, grace notes, and shots at the beginning and end. Music can be found on Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Concerto for trumpet and orchestra
Composer	Gilliland, Allan
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1993
Year of Publication	2006
Maximum Number of Flats: Sharps	5:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	F-3/E-6
Tempo Range	(108-126) (56-69) (168) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	3/4, 4/4, 5/4, 6/4, 6/8, 7/8, 8/8,
Approximate Length	14 minutes
Tonguing	Double Tonguing
Dynamic Range	PP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (152/200)
Commentary	<p><u>Form</u>: Three movements: I- Moderato with energy (7:00), II- Slowly (3:45), III- Presto (3:30)</p> <p><u>Features</u>: Harmon mute with no stem.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Modern Concerto</p> <p><u>Pedagogy Ideas</u>: A complicated work that uses large leaps and quick difficult rhythms to challenge the performer. Movement one has various complicated 16th notes passages include a cadenza, and occasional triplet 8th note patterns. Time signatures change often throughout the work. The range of this work will be also be an issue for a less experienced performer, as several sections of this work move into the upper tessitura of the instrument. Movement two uses slurred quarter and 8<sup>th</sup> note patterns with a combination of large leaps and neighbor motion. A harmon mute is required for the second movement. Movement three begins with simple syncopations in 4/4 with longer note values and then become more rhythmically complex with shifting time signatures. Rhythmic patterns use quarter, 8<sup>th</sup>, and 16<sup>th</sup> note rhythms with a combination of short articulations and slurs. A recording can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: For orchestra only.</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Kalla: for trumpet and wind ensemble
Composer	Gilliland, Allen
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2009
Year of Publication	2012
Maximum Number of Flats: Sharps	5:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	G-3/F-6
Tempo Range	(40-132) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/4, 3/4, 4/4, 6/8, 9/8
Approximate Length	9 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century Jazz
Assessment of Difficulty: Grade (Score)	8 (141/200)
Commentary	<p><u>Form</u>: One Movement: Furiously (Through-composed with occasional repeating ideas.)</p> <p><u>Features</u>: Multiple passages of extended triple tonguing.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Modern classical Jazz: Featuring swing and straight playing</p> <p><u>Pedagogy Ideas</u>: "Kalla is a "crossover" piece stylistically for the soloist. It draws upon both classical and jazz inspired techniques including traditional cadenzas with virtuosic runs and triple tonguing. Contrasting sections featuring jazz plunger techniques create a unique sound not often heard in band music." Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Wind Ensemble only</p> <p><u>Summary</u>: For advanced players only.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Appena Spremuta
Composer	Gillis, Richard
Arranger/Transcriber/Editor	N/A
Publisher	Richard Gillis
Year of Composition	2013
Year of Publication	2013
Maximum Number of Flats: Sharps	5:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	G-3/Ab-5
Tempo Range	(FT, 132) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	3/4, 4/4,
Approximate Length	4 Minutes 15 Seconds
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	5 (98/200)
Commentary	<p><u>Form:</u> One movement: (Modified Rondo)</p> <p><u>Features:</u> Nothing unusual</p> <p><u>Editing Suggestions:</u> None.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issue for advancing players.</p> <p><u>Style Features:</u> Duo for trumpet and acoustic guitar.</p> <p><u>Pedagogy Ideas:</u> A short duet for guitar and trumpet. This composition is a single movement with medium length phrases and syncopation. A simple theme is repeated through-out having melodic elements of chromaticism. Anacrusis are present at the beginning of most phrases. Please contact the composer for music.</p> <p><u>Accompaniment Issues:</u> Accompanied by acoustic guitar.</p> <p><u>Summary:</u> A great piece of music for a 2<sup>nd</sup> or 3<sup>rd</sup> year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium lengthen contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Shades
Composer	Gillis, Richard
Arranger/Transcriber/Editor	N/A
Publisher	Richard Gillis
Year of Composition	2014
Year of Publication	2014
Maximum Number of Flats: Sharps	5:5
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Ab-3/Cb-6
Tempo Range	(68) Bpm
Meter Type(s)	Compounded
Meter(s) in Piece	3/4, 4/4, 6/8, 7/8, 9/8,
Approximate Length	5 Minutes
Tonguing	Double Tonguing
Dynamic Range	MP-F
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	6 (115/200)
Commentary	<p><u>Form</u>: One Movement: (Presents several themes then recaps them in shorter variations later in the work. Modified Rondo)</p> <p><u>Features</u>: Lots of syncopated rhythms</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: A modern performance composition.</p> <p><u>Pedagogy Ideas</u>: A beautifully written composition for the trumpet. Extended passages of 8th and 16th note with occasional syncopated ideas are present. Simple leaps and slurred phrases give a rather enchanting feeling to this composition. There are occasional hemiola effects.</p> <p><u>Accompaniment Issues</u>: For Piano.</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Suite for trumpet and piano
Composer	Gillis, Richard
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2009-2013
Year of Publication	2014
Maximum Number of Flats: Sharps	6:3
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	F-3/B-5
Tempo Range	(66-152) (50) (168) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/2, 3/2, 2/4, 3/4, 4/4, 5/4, 7/4, 3/8, 5/8, 7/8,
Approximate Length	14 Minutes 50 Seconds
Tonguing	Double Tounging
Dynamic Range	P-FF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	7 (136/200)
Commentary	<p><u>Form</u>: Three Movements: I- Dreams &amp; Dances (6:10) (Theme with variations), II- Blues &amp; Remembrance (4:00), III - Forever &amp; Ever (4:40) (Theme with variations on original theme, parts go from unison, to call and response, and echoing)</p> <p><u>Features</u>: A trio for Trumpet, Alto sax and Piano.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Dialogue between the trumpet and sax.</p> <p><u>Pedagogy Ideas</u>: A trio for trumpet, alto saxophone and piano. It consists of three movements. Dreams and Dances is a call and response between the trumpet and sax that picks up speed very quickly. This movement also features leaps in 8th and quarter note patterns with occasional 16th notes. Blues and Remembrance is a swung rendition of the "last post." It has a march like feel with a jazz like melody. Forever and Ever is a fast stylistic challenge. Dissonant leaps are taken in unison with the sax and require good tuning.</p> <p><u>Accompaniment Issues</u>: Sax and Piano.</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Time Bits for trumpet and piano
Composer	Gillis, Richard
Arranger/Transcriber/Editor	N/A
Publisher	Richard Gillis
Year of Composition	2011-2014
Year of Publication	2018
Maximum Number of Flats: Sharps	6:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Ab-3/Bb-5
Tempo Range	(80-120) (140) (152) (92) (64-140) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/4
Approximate Length	9 Minutes
Tonguing	Double Tonguing
Dynamic Range	P-F
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	7 (131/200)
Commentary	<p><u>Form</u>: Five movements: I-Drive-through (2:00) (Modified Ternary), II-Always fresh (1:30) (Through-composed), III-Double-Double (1:45) (Theme with variation), IV-Rim roll (1:40) (Fragmentation of ideas), V-Please play again (2:00) (Through-composed)</p> <p><u>Features</u>: A five movement work about Tim Hortons</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issue for advancing players.</p> <p><u>Style Features</u>: Separate expressionist themes in each movement</p> <p><u>Pedagogy Ideas</u>: A five-movement composition that takes a journey through the "Tim Horton's" drive thru. Movement one uses a series of simple rhythms with 8<sup>th</sup> and 16<sup>th</sup> notes to an exciting entrance for the composition. Movement two uses slurred 8<sup>th</sup> note passages with short articulations. Movement three is a fast double tonguing exercise with a more melodic section to follow as the coffee cools down. Movement four uses extended passages of 8<sup>th</sup> and 16<sup>th</sup> notes up and down the range of the instrument to build anticipation. Movement five uses an accelerating tempo with 16<sup>th</sup> note syncopated slurs over the course of the movement to give a letdown and re-excitement of rolling up a rim.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	La Destruction: Reflexions sur le poeme de Charles Baudelaire
Composer	Godin, Scott E.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2012
Year of Publication	2014
Maximum Number of Flats: Sharps	3:3
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Db-4/A-5
Tempo Range	(92-124) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 6/4, 5/8, 6/8, 7/8, 9/8, 9/16
Approximate Length	5 Minutes 15 Seconds
Tonguing	Double and Triple Tonguing
Dynamic Range	PP-FFF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	6 (117/200)
Commentary	<p><u>Form</u>: One movement: (No strict form, Sections of themes with variation on material. Repeated sections help build intensity)</p> <p><u>Features</u>: Require a cup and straight mute</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern imaginal composition</p> <p><u>Pedagogy Ideas</u>: Fast! Great for focusing on rhythmic skill of the performer with lots of 16<sup>th</sup> note passages. A strong emphasis on mixed meters and unison sections with piano accompaniment. The composition uses syncopation to create anxiety in the audience. Fast arpeggios happen over the mid-to-high range of the instrument. Based on a poem by Charles Baudelair "Into my eyes, confused and full of woe, Soiled clothes and bleeding gashes he will throw and all the grim regalia of Destruction." Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Six Themes Solaries; Mars
Composer	Gougeon, Denis
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1990
Year of Publication	2013
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	C Trumpet
Pitch Range (transposed)	A-3/Bb-5
Tempo Range	(55-66) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 6/32, FT
Approximate Length	4 Minutes 30 Seconds
Tonguing	Triple and Double Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	7 (130/200)
Commentary	<p><u>Form</u>: One Movement: (Thematically through-composed. Ideas are repeated twice then changed.)</p> <p><u>Features</u>: Flutter tonguing, Tremolos and use of Harmon mute.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: slow technically demanding composition.</p> <p><u>Pedagogy Ideas</u>: Although in a slow tempo, this composition features heavy double tonguing sections. Short sections of rapidly repeated notes happen with flutter tonguing in neighbor motion. Triplet 32<sup>nd</sup> notes with 16<sup>th</sup> note quin and sextuplets are a constantly used in chromatic ascending and descending lines. A recording can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Concerto for Trumpet and Chamber Orchestra
Composer	Gramatte, S.C. Eckhardt.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1973
Year of Publication	1973
Maximum Number of Flats: Sharps	6:5
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/C#-6
Tempo Range	(80- 84) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	3/4, 4/4, 5/4,
Approximate Length	14 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century Concerto
Assessment of Difficulty: Grade (Score)	9 (165/200)
Commentary	<p><u>Form</u>: One Movement: (Through composed with repeated material. Concerto style interaction between the orchestra and the soloist.)</p> <p><u>Features</u>: Straight mute and large leaps through diverse keys.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Modern Concerto with hard technical passages.</p> <p><u>Pedagogy Ideas</u>: The difficulty posed by this work is in the rhythmic stress put on the performer with sex- and septuplets being prominent (These can appear in 16<sup>th</sup> note and 32<sup>nd</sup> note passages). These rhythmic ideas that pass quickly over the range of the instrument go up two octaves before returning down in quick succession. The composition's melody is rather interesting sounding, despite the constant key and accidental changes.</p> <p><u>Accompaniment Issues</u>: Chamber Orchestra.</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## H

Composition	Prelude and Meditation on Coventry Cathedral
Composer	Hannah, Ronald
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1978
Year of Publication	2010
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Gb-3/A-5
Tempo Range	52 Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	FT
Approximate Length	10 Minutes 30 Seconds
Tonguing	Single Tonguing
Dynamic Range	PPP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (140/200)
Commentary	<p><u>Form:</u> One Movement: (Introduction/ Repeated themes over 10 second phrase lengths followed by 3/4 section to end)</p> <p><u>Features:</u> Improvisation section with a free ending.</p> <p><u>Editing Suggestions:</u> while it may be difficult to put into a standard format due to its unique style of writing, it could (hopefully) be rewritten to make the reading easier on the performer.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features:</u> Sections of time without meter the composition is completely subjectivity written by the performer.</p> <p><u>Pedagogy Ideas:</u> A composition that could be used to work on practicing one's listening skills with accompaniment or duets. Sections of 10 second intervals make up the first 7 mins of the composition with no time signatures and nothing but black note heads thus allowing the performer to choose the speed and rhythm of what they play. It then moves into a 3/4 time signature to end the work. A recording of this composition can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues:</u> Accompanist and soloist share music, but the lack of time signature will cause some challenges.</p> <p><u>Summary:</u> For advanced players only.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	The Battle: for trumpet and piano
Composer	Healey, Derek
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1978
Year of Publication	1988
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	C Trumpet
Pitch Range (transposed)	D-4/D-6
Tempo Range	(66) (50-80) (84-112) (40) (96) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/8, FT
Approximate Length	13 Minutes
Tonguing	Double and Triple tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (154/200)
Commentary	<p><u>Form</u>: Five movements: I-March to the battlefield (2:00) (Ternary), II-Exhortation (2:15) (Modified Ternary), III-The advance and battle (4:00) (Free Form), IV-Last rites (2:15) (Through composed), V-Triumphal march (1:45) (Modified Ternary)</p> <p><u>Features</u>: Large amounts of free time</p> <p><u>Editing Suggestions</u>: Writing out of ideas in the free sections, as there are several ideas to choose from.</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Modern contemporary fanfare</p> <p><u>Pedagogy Ideas</u>: This composition is one for a player comfortable with time. Each movement has periods of no time, where the player must choose his approach to each section to create the battle within the work. Fast passages of leaps and uncommon rhythms will only enforce the power of this work. Arpeggios of a demanding nature are present and are used through-out the entirety of the work. A recording can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: The accompanist part is quick in nature, will require an experienced player to play with decent comfort.</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 3rd or 4th year university or higher.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenth added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Intrada
Composer	Henderson, Ruth W.
Arranger/Transcriber/Editor	N/A
Publisher	Eighth Note Publications
Year of Composition	2006
Year of Publication	2006
Maximum Number of Flats: Sharps	2:1
Key of Trumpet	Eb, C, or Bb Trumpet
Pitch Range (transposed)	F#-3/ E-5
Tempo Range	(66-108) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	4/4, 7/8
Approximate Length	2 Minutes 10 Seconds
Tonguing	Double Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	4 (72/200)
Commentary	<p><u>Form</u>: One Movement: (Modified Ternary)  <u>Features</u>: Nothing unusual  <u>Editing Suggestions</u>: None  <u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.  <u>Style Features</u>: Simple Intrada, solo with piano  <u>Pedagogy Ideas</u>: A short composition with four contrasting sections. Quick, precise tonguing is the point of learning this composition. Short 16th, 8th note leaps of thirds are a constant occurrence going through the entire range of the instrument.  <u>Accompaniment Issues</u>: Organ or piano  <u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Trumpet Voluntary
Composer	Henderson, Ruth W.
Arranger/Transcriber/Editor	N/A
Publisher	Huron Press/ Canadian Music Centre
Year of Composition	1991
Year of Publication	1994 CMC - 1993 Huron Press
Maximum Number of Flats: Sharps	0:1
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Bb-3/Bb-5
Tempo Range	(69) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	4/4
Approximate Length	4 Minutes 40 Seconds
Tonguing	Triple Tonguing
Dynamic Range	MF-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (84/200)
Commentary	<p><u>Form</u>: One Movement: (Modified Binary)</p> <p><u>Features</u>: Nothing unusual.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Processional</p> <p><u>Pedagogy Ideas</u>: A simple trumpet voluntary that uses the trumpets middle to upper range. A singlet triplet of triple tonguing is required.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Good for advanced students in high school. 1st year university.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Concerto for trumpet and chamber ensemble
Composer	Hetu, Jacques
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1987
Year of Publication	1990
Maximum Number of Flats: Sharps	7:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/B-5
Tempo Range	(48-126) (52-58) (132) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 6/4, 9/4, 3/8, 5/8, 7/8,
Approximate Length	15 Minutes
Tonguing	Double Tonguing
Dynamic Range	PPP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	9 (161/200)
Commentary	<p><u>Form</u>: Three movements: I- Allegro (5:30), II-Lento (6:00), III- Allegro Vivace (3:30) (Call and response, with more interwoven parts.)</p> <p><u>Features</u>: straight mute</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern atonal concerto</p> <p><u>Pedagogy Ideas</u>: A rather dissonant work, the dynamics follow the contour of melodies traversing the range of the trumpet up and down. The overall work follows a Fast, slow, fast with large interval leaps approached from the opposite direction that will cause some issues. The work also switches constantly between a duple and triple feel through-out. A recording of this composition can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Heat! Prelude for solo jazz trumpet
Composer	Hodkinson, Sydney
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1997
Year of Publication	2010
Maximum Number of Flats: Sharps	5:5
Key of Trumpet	Not specified
Pitch Range (transposed)	F#-3/E-6
Tempo Range	(120-276) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 5/8, 6/8, FT
Approximate Length	6-8 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century Jazz
Assessment of Difficulty: Grade (Score)	Requires Modifying
Commentary	<p><u>Form</u>: One Movement: (Following an extended (and optional) introduction, brief passages of improvisation are imbedded within the notated segments and lead into a vociferous coda in the upper register.)</p> <p><u>Features</u>: Multiple free time sections in between intense rhythmic passages. Requires felt mute and any mute desired by performer</p> <p><u>Editing Suggestions</u>: Opening layout could be written before.</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Modern jazz show piece</p> <p><u>Pedagogy Ideas</u>: This short etude was written for a virtuoso jazz-trained performer and is, in reality, a tonguing study testing both the dexterity and the stamina of the trumpet soloist. Following an extended (and optional) introduction, brief passages of improvisation are imbedded within the notated segments and lead into a vociferous coda in the upper register.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Divertissement
Composer	Houdy, Pierick
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1956
Year of Publication	1999
Maximum Number of Flats: Sharps	6:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	F-3/Bb-5
Tempo Range	(46) (46-168) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 4/4
Approximate Length	8 Minutes 35 Seconds
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century Trio
Assessment of Difficulty: Grade (Score)	7 (125/200)
Commentary	<p><u>Form:</u> Two movements: I-Lento (3:50) (, II- Allegro (4:45)</p> <p><u>Features:</u> Trio for Horn, Trumpet and Piano</p> <p><u>Editing Suggestions:</u> None</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features:</u> Modern Trio</p> <p><u>Pedagogy Ideas:</u> A two-movement trio for trumpet, horn, and piano. Movement one uses 16<sup>th</sup>-note and 8<sup>th</sup> note passages with leaps of 4ths and 5ths. The slow tempo will challenge tuning and the control of dexterity in the higher range. Movement two is a much brisker tempo of running 16th and 8th note passages. Large leaps through these passages change between a duple and triplet feel, passing these melodies back and forth between the trio with the trumpet being the center point.</p> <p><u>Accompaniment Issues:</u> None</p> <p><u>Summary:</u> Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Two sides of the wind
Composer	Hui, Melissa
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1990
Year of Publication	1993
Maximum Number of Flats: Sharps	2:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/Bb-5
Tempo Range	(60-120) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 3/8,7/16, FT
Approximate Length	9 Minutes 45 Seconds
Tonguing	Double and Triple Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	9 (164/200)
Commentary	<p><u>Form</u>: Two movements: I-Movement one (3:00-7:00) (Free form Jazz), II-Attacca second movement (7:00) (Through composed)</p> <p><u>Features</u>: Mute choice and free form sections</p> <p><u>Editing Suggestions</u>: Writing out of improvisational section as chords are complex.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Two work performance jazz</p> <p><u>Pedagogy Ideas</u>: According to the composer “This two-movement concerto was inspired by and written for those versatile performers who possess the ability to create and interpret. It was composed in deference to two improvisatory traditions: American jazz and Indian classical music. The first movement is a structured improvisation based upon the North Indian raga, Piloo, in combination with my own melodic material. It is a long, substantive introduction to the brisk, virtuosic second movement. The two movements are performed without a break.” A recording can be found on the Canadian Music Centre website.</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Aubade for Trumpet and organ
Composer	Irvine, J. Scott
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1988
Year of Publication	1998
Maximum Number of Flats: Sharps	7:5
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Bb-3/B-5
Tempo Range	(72-108) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	4/4, 6/8, 9/8
Approximate Length	7 Minutes
Tonguing	Single and Double Tonguing
Dynamic Range	PP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (109/200)
Commentary	<p><u>Form:</u> One Movement: (Modified Ternary)  <u>Features:</u> Optional straight mute  <u>Editing Suggestions:</u> None.  <u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players.  <u>Style Features:</u> Expressive fanfare  <u>Pedagogy Ideas:</u> A one-movement composition has slow and expressive passages with occasional increases in tempo. Passages have occasional syncopation with a triplet feel. The work challenges tight movement within partials, making the faster sections help build muscle memory for quick reactional playing. Music can be found on the Canadian Music Centre website.  <u>Accompaniment Issues:</u> Organ if obtainable  <u>Summary:</u> Good for advanced students in high school. 1st or 2nd year work for University.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 (Comfortable with all rhythmic values)	Quarter 332 Bpm DoubleT: 126 TripleT: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

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Composition	Moonscape
Composer	Jarvlepp, Jan
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1993
Year of Publication	2014
Maximum Number of Flats: Sharps	6:6
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	B-5/G-5
Tempo Range	(66-72) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 8/4, 1/8, 9/8, 6/16, 9/16, 10/16, 12/16, 13/16, 14/16, 15/16, 17/16
Approximate Length	9 Minutes 45 Seconds
Tonguing	Single and Double Tonguing
Dynamic Range	PPP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (146/200)
Commentary	<p><u>Form</u>: One movement: (Multiple themes with variation that increase in complexity)</p> <p><u>Features</u>: Nothing Unusual</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: A duo with guitar</p> <p><u>Pedagogy Ideas</u>: A one-movement composition that pairs the trumpet with guitar. The middle-section has repetitive figures that push the endurance of the trumpeter. Another interesting challenge in this is the dynamic control and timbre creation, as the trumpeter must match the guitar. 16th notes themes move between limited chromatics and penta tonic scales. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: With Guitar</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Trumpet Piece
Composer	Jarvlepp, Jan
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1979
Year of Publication	1988
Maximum Number of Flats: Sharps	5:5
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-2/C#-6
Tempo Range	(96-126) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/4, 7/8, FT
Approximate Length	5 Minutes
Tonguing	Double Tonguing
Dynamic Range	P-FF
Style period	20th Century
Assessment of Difficulty: Grade (Score)	8 (148/200)
Commentary	<p><u>Form</u>: One movement: Intro (Modified Ternary) Coda</p> <p><u>Features</u>: Extended techniques such as multi-phonics, flutter-tonguing and using a bass drum while playing.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Funky modern showpiece</p> <p><u>Pedagogy Ideas</u>: This composition requires a bass drum, and extended techniques such as multi-phonics and flutter tonguing. The beginning starts with rhythm in free time with a stop and start without meter. The ending follows the same style as the beginning. The main body of the work is more rhythmic with a faster tempo. The trumpet player also must play low pedal tones going down to the G-2, before leaping back up two octaves. The bass drum pattern shifts a couple times in the work becoming syncopated. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: self-accompanied</p> <p><u>Summary</u>: For advanced players only</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Duo Concertant #4
Composer	Johnston, Richard
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1989
Year of Publication	19990
Maximum Number of Flats: Sharps	6:5
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G#-3/D-6
Tempo Range	(112) (96) (69-104) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	3/2, 3/4, 4/4, 5/4,
Approximate Length	13 Minutes 40 Seconds
Tonguing	Double and Triple Tonguing
Dynamic Range	PPPP-FFFF
Style period	20 <sup>th</sup> Century Etude
Assessment of Difficulty: Grade (Score)	8 (149/200)
Commentary	<p><u>Form</u>: Three movements: I-Engerico (4:20) (Theme with variation), II-Gently (2:20) (Modified Ternary), III- Vigeroso (7:00) (Through-composed with some repetition in fragmented themes).</p> <p><u>Features</u>: Requires a whisper mute</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Three movement performance work</p> <p><u>Pedagogy Ideas</u>: A three-movement composition. Movement one has 8th and 16th note patterns in different combinations. Phrases can expand across the range of the instrument. Movement two has slow extended patterns of 8th and quarter notes. Melodies are repeated and are rather simple. Movement three is a rhythmic challenge, switching between keys regularly and between duple and triple feels. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Lively Time
Composer	Johnston, Richard
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1987
Year of Publication	2012 CMC / 1987 JK Pub
Maximum Number of Flats: Sharps	1:0
Key of Trumpet	Bb Trumpet or Cornet
Pitch Range (transposed)	Bb-3/Bb-4
Tempo Range	(112) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4
Approximate Length	1 Minutes 40 Seconds
Tonguing	Single Tonguing
Dynamic Range	MF-F
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	2 (27/200)
Commentary	<p><u>Form</u>: One movement: Allegro (Modified Ternary)  <u>Features</u>: Nothing unusual  <u>Editing Suggestions</u>: None  <u>Range Issues (tessitura)</u>: None.  <u>Style Features</u>: Simple performance work  <u>Pedagogy Ideas</u>: Composed by Richard Johnston in 1987, Lively Time is a very simple etude for a beginning trumpeter. It has a very small cadenza-like idea, in holding out a note for as long as possible at the end of the work. The piece features 1. Simple rhythmic patterns with 8<sup>th</sup> and quarter notes, 2. Small interval movement and 3. Simple articulation changes. It was the simplest composition surveyed by this project.  <u>Accompaniment Issues</u>: None  <u>Summary</u>: A great work for young players looking to work on articulation</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min  (One or two short movements)	≤ 2 Min of  (One or two short movements)	≤ 3 Min  (Two or three short movements)	≤ 4 Min  (More than three short movements)	≤ 6 Min  (Multiple movements of longer length with occasional tacet)	≤ 8 Min  (Multiple movements of longer length with less tacet sections)	≤ 10 Min  (Performer spends most of the time non-tacet)	≤ 12 Min  (Requires consistent playing over longer periods)	≤ 15 Min  (Very few breaks for the performer between sections)	≥ 15 Min  (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G,  2 flats, 2 sharps	Eb,  3 flats, 2 sharps	A  3 flats, 3 sharps	Ab, E,  4 flats, 4 sharps	B, Db,  5 flats, 5 sharps	C#, F#,  Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm  (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm  (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm  (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm  More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm  Dotted eighth notes are added	Quarter: 156 Bpm  Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F,  Little to no contrast in dynamic change.	P-F  Simple uses of crescendo and decrescendo over long medium length passages.	P-FF  Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF  changes in dynamics happen frequently and require more energy from the performer	FFF  changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal  (no modulation)	Tonal  (Simple modulation)	Tonal/ Modal  (Simple modulation)	Tonal/ Modal  (More frequent modulation)	Tonal/ Modal/ Chromatic  (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic  (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone  (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Three piece for Trumpet and Piano
Composer	Johnston, Richard
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1994
Year of Publication	1995
Maximum Number of Flats: Sharps	1:1
Key of Trumpet	Bb Trumpet or Cornet
Pitch Range (transposed)	Bb-3/Bb-4
Tempo Range	(92) (126) (112) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4,
Approximate Length	5 Minutes
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	21 <sup>st</sup> Century Jazz
Assessment of Difficulty: Grade (Score)	3 (55/200)
Commentary	<p><u>Form</u>: Three Movements: I-Quiet Time (1:20), II-Lively Time (1:40), III-Calm Breezes (2:00)</p> <p><u>Features</u>: Nothing unusual</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: None.</p> <p><u>Style Features</u>: Simple performance work</p> <p><u>Pedagogy Ideas</u>: A simple three-movement work. Movement one has short melodic ideas that climb and descend with dotted quarter note and 8th note ideas being slurred. Movement two has a very small cadenza in the form of holding out a note as long as possible at the end. Very simple 8th notes with minimal movement and changing articulations are main features. Movement three copies the rhythmic patterns of the first movement, with a more relaxed nature trying to imitate the breeze of the wind.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: A great work for young players looking to work on articulation</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## K

Composition	Latvian dance and variations
Composer	Kenins, Talivaldis
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1980
Year of Publication	1988
Maximum Number of Flats: Sharps	3:5
Key of Trumpet	Bb Trumpet or Cornet
Pitch Range (transposed)	Bb-3/C#-6
Tempo Range	(60-100) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	4/4
Approximate Length	6 Minutes
Tonguing	Double Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (112/200)
Commentary	<p><u>Form:</u> One Movement: Form and variations</p> <p><u>Features:</u> Straight mute section in the middle, multiple short pauses before most tempo changes</p> <p><u>Editing Suggestions:</u> None</p> <p><u>Range Issues (tessitura):</u> Mid-high range could cause issues for beginning players</p> <p><u>Style Features:</u> Solo with variations</p> <p><u>Pedagogy Ideas:</u> This composition uses jumps of 5ths and 6ths that are embellished with staccato's making it easier for the performer. A glissando of a major 7th adds some extended technique to the composition. The rhythm is mostly simple 8<sup>th</sup> note patterns with occasional 16<sup>th</sup> notes. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues:</u> None</p> <p><u>Summary:</u> Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Partita II
Composer	Klein, Lothar
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1980
Year of Publication	1988
Maximum Number of Flats: Sharps	7:3
Key of Trumpet	C Trumpet/Piccolo
Pitch Range (transposed)	G-3/C-6
Tempo Range	(72-132) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/4
Approximate Length	12 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PP-FF
Style period	20th Century
Assessment of Difficulty: Grade (Score)	8 (149/200)
Commentary	<p><u>Form</u>: Three movements: I-Passacaglia, II-Chorale, III-Alla giga.</p> <p><u>Features</u>: Nothing unusual</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern composition with simplistic structure and complex rhythms.</p> <p><u>Pedagogy Ideas</u>: A trio for tuba, trumpet and piano. Passacaglia is a sporadic in nature with a slow build throughout the movement with a very simple call and response repeating throughout. Choral is more built with stress in way of rhythm, and has a contrasting melody passed between the trio. Alla giga is a more standard, following a faster and thicker compositional posture to end the work.</p> <p><u>Accompaniment Issues</u>: Trio</p> <p><u>Summary</u>: A trio work for advanced players. 3rd and 4th year university students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Slices of time for trumpet and strings
Composer	Klein, Lothar
Arranger/Transcriber/Editor	Stephen Chenette
Publisher	Canadian Music Centre
Year of Composition	1973
Year of Publication	1988
Maximum Number of Flats: Sharps	4:6
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/C-6
Tempo Range	(80-144) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/2, 3/2, 2/4, 3/4, 4/4, 5/4, 6/4,
Approximate Length	10 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PPP-FFF
Style period	20th Century
Assessment of Difficulty: Grade (Score)	8 (154/200)
Commentary	<p><u>Form</u>: One movement: (Through composed. With three distinct sections marked by tempo changes.)</p> <p><u>Features</u>: Nothing unusual</p> <p><u>Editing Suggestions</u>: End bracket where Tacet ends</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern Sonata</p> <p><u>Pedagogy Ideas</u>: A single-movement work that has long tones with no vibrato. 16th note phrases take over in the middle of the work, switching between triplet and tuplet feels. Large lips slurs of leaps of 6ths are a challenge with the speed of the work. A very diverse composition in style and challenge the ear of the performer.</p> <p><u>Accompaniment Issues</u>: String Quartet or Orchestra, Piano Reduction</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Untitled 2: for solo trumpet in C
Composer	Komorous, Rudolf
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1973
Year of Publication	1988
Maximum Number of Flats: Sharps	1:1
Key of Trumpet	C Trumpet
Pitch Range (transposed)	F-4/Ab-4
Tempo Range	(72) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	7/4
Approximate Length	3 Minutes 40 Seconds
Tonguing	Double and Triple Tonguing
Dynamic Range	MF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	4 (61/200)
Commentary	<p><u>Form</u>: One movement: (Strophic, with little variation)</p> <p><u>Features</u>: Nothing unusual</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Modern Etude</p> <p><u>Pedagogy Ideas</u>: A simple etude that brings the practice of double and triple tonguing. A note in each bar is placed on a different metric beat to teach the different feeling of each pulse.</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Concerto for trumpet and string orchestra
Composer	Koprowski, Peter P.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1997
Year of Publication	2006
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Ab-3/Db-6
Tempo Range	(60-126) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/4, 3/8, 5/8, 6/8,
Approximate Length	20 Minutes
Tonguing	Double Tonguing
Dynamic Range	PPPP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	9 (164/200)
Commentary	<p><u>Form:</u> Five movements: Part 1: Part I: Prologue (The Narrator), Adagietto (Death of a Maiden), Presto (The Satire) Part II: Lento (The Princess), Epilogue (The Narrator) (Through composed as a story)</p> <p><u>Features:</u> Requires flutter tonguing</p> <p><u>Editing Suggestions:</u> None</p> <p><u>Range Issues (tessitura):</u> High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features:</u> Modern Imaginal poetic concerto</p> <p><u>Pedagogy Ideas:</u> This five-movement work separated into two parts requires a high level of expression and match able technical skills to attempt playing. Each movement is marked by a theme that the music portrays getting more complex and eccentric as time goes on. The second movement is tacit for the soloist.</p> <p><u>Accompaniment Issues:</u> The accompaniment is played by a string quintet.</p> <p><u>Summary:</u> Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Second chamber concerto for solo piano and trumpet
Composer	Kulesha, Gary
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1982
Year of Publication	1983
Maximum Number of Flats: Sharps	5:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/D-6
Tempo Range	(60) (132) (60) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	3/2, 2/4, 3/4, 4/4, 5/4, 7/8, FT
Approximate Length	17 Minutes
Tonguing	Triple tonguing
Dynamic Range	PP-FFF
Style period	20 <sup>th</sup> Century Concerto
Assessment of Difficulty: Grade (Score)	9 (169/200)
Commentary	<p><u>Form</u>: Three movements: I- Andante (5:00), II- Allegro (5:00), III- Andante (7:00)</p> <p><u>Features</u>: Requires a straight mute</p> <p><u>Editing Suggestions</u>: Rewriting some of the parts may be necessary, the notation has been worn down through copying.</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: A duo concerto for trumpet and piano with chamber orchestra.</p> <p><u>Pedagogy Ideas</u>: According to the composer "This concerto is a duet between a trumpet and piano soloist, backed by a chamber orchestra comprised of a sized down orchestra. Movement one starts with held notes in the trumpet, while the piano lets out the basement with a flurry of 32nd notes phrase. This is then passed to the trumpet player as the orchestra builds around them. Movement two starts with an extended and technically challenging cadenza, using the entire range of the instrument with performer-controlled pauses. The movement gets really muddy with arm cluster chords and 3 note cluster chords being played by the solo pianist transitioning a take over from the trumpeter and ending the movement. Movement three the trumpet is the focus, with pauses in the lines the ensemble will have to listen to the soloist's interpretation. Syncopated rhythms occur heavily through-out the entire composition, with atonality being a present theme in this work." A recording can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Requires chamber orchestra and solo pianist.</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Sonata for trumpet, tuba, and piano
Composer	Kulesha, Gary
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1977
Year of Publication	1988
Maximum Number of Flats: Sharps	5:4
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Bb-3/Ab-5
Tempo Range	(84) (40-50) (126) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	3/2, 2/4, 3/4, 4/4, 5/4, 7/8,
Approximate Length	12 Minutes
Tonguing	Double Tonguing
Dynamic Range	PP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	7 (131/200)
Commentary	<p><u>Form</u>: Three movements: I-Andantino (4:00), II-Con Rabuto (5:00), III-Allegro (3:00) (Call and response in sonata form)</p> <p><u>Features</u>: Extended double tonguing section in the 3rd movement.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern dissonant composition</p> <p><u>Pedagogy Ideas</u>: A trio for tuba, trumpet and piano. This work has range arching arpeggios, with turns on the leaps. Fast 16th note passages are slurred making it easier on the performers. Melodies will be challenging to pick up in some sections.</p> <p><u>Accompaniment Issues</u>: Trio</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Variations on a theme by Paganini
Composer	Kulesha, Gary
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1981
Year of Publication	1988
Maximum Number of Flats: Sharps	3:4
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Bb-3/C-6
Tempo Range	(50-100) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 3/8, 5/8
Approximate Length	4 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	MP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	6 (116/200)
Commentary	<p><u>Form:</u> One movement: (Intro: Theme with five variations)</p> <p><u>Features:</u> Theme and variations</p> <p><u>Editing Suggestions:</u> None.</p> <p><u>Range Issues (tessitura):</u> High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features:</u> Rework of a theme by Paganini</p> <p><u>Pedagogy Ideas:</u> A variation on a theme by Paganini. A fast-double tongue and triple-tongue are needed for this work. Arpeggios take place in the upper register of the instrument, making it a great tool to teach fundamental trumpet technique at a higher level.</p> <p><u>Accompaniment Issues:</u> None.</p> <p><u>Summary:</u> A good work for 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Sinfonietta No. 2 (Second movement only)
Composer	Kunz, Alfred
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1961
Year of Publication	1989
Maximum Number of Flats: Sharps	4:4
Key of Trumpet	C or Bb Trumpet
Pitch Range (transposed)	C-4/A-5
Tempo Range	(60) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4,
Approximate Length	4 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	4 (79/200)
Commentary	<p><u>Form</u>: One movement: (Solo with Cadenza, Modified Ternary)</p> <p><u>Features</u>: Nothing unusual</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Modern symphony: with a simple solo in the second movement.</p> <p><u>Pedagogy Ideas</u>: The second movement holds a trumpet solo that has words for a soprano to be substituted. The solo has a simple contour, of climbing and falling with little leaps. Simple rhythm make this solo easily obtainable for a learning player.</p> <p><u>Accompaniment Issues</u>: No piano reduction</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 (Comfortable with all rhythmic values)	Quarter 332 Bpm DoubleT: 126 TripleT: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

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Composition	Acufenos V
Composer	Lanza, Alcides
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre /20 SHELAN Publications
Year of Composition	1980
Year of Publication	1988
Maximum Number of Flats: Sharps	4:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	A-3/F-6
Tempo Range	60 Bpm
Meter Type(s)	N/A
Meter(s) in Piece	N/A
Approximate Length	12 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PPPP-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	9 (161/200)
Commentary	<p><u>Form</u>: One movement: (Composer directions)</p> <p><u>Features</u>: Lots of extended techniques such as squeaking and extreme lip bends. The composer gives a page of directions at the front of this work.</p> <p><u>Editing Suggestions</u>: Some repetitive sections could be written out for easy playing during the work, they are compressed rather tightly on the page.</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Modern Composition with tape</p> <p><u>Pedagogy Ideas</u>: The composition uses a tape and piano to accompany the trumpet player. A large assortment of mutes is required as well as a diversity of extended techniques. The work is comprised of short phrases over the of the tape working in collaboration with the pianist. Dynamics are marked by numeric values, and connecting ideas have circles around the phrases.</p> <p><u>Accompaniment Issues</u>: Requires tape, Computer and piano.</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Meditation
Composer	Lavallee, Calixa
Arranger/Transcriber/Editor	Jeffrey R. Anderson
Publisher	Canadian Music Centre/ Southern Music Company
Year of Composition	1991
Year of Publication	1996
Maximum Number of Flats: Sharps	4:4
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	A-3/Ab-5
Tempo Range	(66-88) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	4/4, 12/8, FT
Approximate Length	5 Minutes
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (94/200)
Commentary	<p><u>Form</u>: One movement: (Through composed with fragmentation)</p> <p><u>Features</u>: Self conducted section where the performer directs the ensemble.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Slow expressive Trumpet etude with accompaniment.</p> <p><u>Pedagogy Ideas</u>: This work has simple rhythm and melody for the most part. A 16<sup>th</sup> note quin-tuplets and sept-tpresent in the work, but they happen in a fermata sectioned where the player controls the tempo. The work also has a triplet feel in accompanying part while a duple feel is maintained in the trumpet line.</p> <p><u>Accompaniment Issues</u>: Separate movements of time can make putting together this composition tricky.</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Raga
Composer	Levin, Gregory
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1973
Year of Publication	1988
Maximum Number of Flats: Sharps	6:2
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/C-6
Tempo Range	(132) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 6/4, 2/8, 3/8, 5/8, 6/8, 7/8, 8/8, 9/8, FT
Approximate Length	7 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PPP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (142/200)
Commentary	<p><u>Form</u>: One movement: (Through composed with repeated themes in an extended modified ternary style.)</p> <p><u>Features</u>: Requires pitch bending</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Raga</p> <p><u>Pedagogy Ideas</u>: A very quick and technically demanding composition. Extended techniques such as bending pitches with a double and triple tonguing is necessary. Time signatures change very frequently in this composition adding greater difficulty. The accompanying part for this composition is a tape.</p> <p><u>Accompaniment Issues</u>: Accompaniment is a tape player.</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Sonatina
Composer	Lidov, David
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1969
Year of Publication	1988
Maximum Number of Flats: Sharps	7:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Bb-3/B-5
Tempo Range	(50-60) (50) (144) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/2, 3/2, 4/2, 3/4, 4/4, 5/4, 7/8,
Approximate Length	10 Minutes
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (140/200)
Commentary	<p><u>Form</u>: Three movements: I-Giusto (3:00) (ABAB-Coda), II-Andante (4:00) (Through composed), III-Vivace (3:00) (Modified Ternary)</p> <p><u>Features</u>: Straight mute, flutter tongue.</p> <p><u>Editing Suggestions</u>: Rewriting some of the parts may be necessary, the notation has been worn down through copying.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Sonatina</p> <p><u>Pedagogy Ideas</u>: A three-movement work. Movement one has large leaps that are dissonant in approach. Simple ideas become more rhythmically complicated as the composition progresses. Movement two uses quarter and 8th note rhythms over a slow tempo. Dynamic contrast is key. Movement three is a quick and a rhythmically difficult work, switching between duple and triple feelings constantly. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Three lyrical studies
Composer	Luedeke, Raymond
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1983
Year of Publication	1990
Maximum Number of Flats: Sharps	4:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	C-3/Ab-5
Tempo Range	(56-84) (36-126) (126) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/2, 3/2, 4/2, 5/2, 2/4, 4/4, 5/4, 7/4, 9/4, 10/4, 17/4, 3/8, FT
Approximate Length	6 Minutes 15 Seconds
Tonguing	Single Tonguing
Dynamic Range	PP-FF
Style period	20th Century
Assessment of Difficulty: Grade (Score)	7 (125/200)
Commentary	<p><u>Form</u>: Three movements: I-Andante espressivo (1:35) (Modified Rondo), II-Slow dream like (2:50) (Free Form), III-Allegro marziale (1:50) (Fragmented combination of themes)</p> <p><u>Features</u>: Large amounts of syncopation</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Lyrical performance etudes</p> <p><u>Pedagogy Ideas</u>: A three-movement contemporary work, each movement is defined by composer specific instructions. The accompanying part for this composition is rather difficult, with the trumpet adding tones of "color" to the mix. Rhythm and articulations are very simple throughout, with the shortest note value being an 8th note. The time signatures (2/2, 3/2, 4/2, employed make this composition quicker than expected. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Requires an experienced accompanist.</p> <p><u>Summary</u>: A good work for 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## M

Composition	Colors of the heart
Composer	Martin Stephanie
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2012
Year of Publication	2014
Maximum Number of Flats: Sharps	3:2
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	G-3/A-5
Tempo Range	(100) (60) (120) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/2, 3/2, 4/2, 4/4,
Approximate Length	10 Minutes
Tonguing	Double Tonguing
Dynamic Range	P-F
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	6 (109/200)
Commentary	<p><u>Form</u>: Three movements: I-Red (Courage) (3:00), II-Blue (Longing) (4:00), III-Gold (Triumph) (3:00) (Sonata form)</p> <p><u>Features</u>: difficult double tonguing sections in the third movement.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Modern Sonata</p> <p><u>Pedagogy Ideas</u>: A three-movement sonata. Movement one uses combinations of 8th and 16th note rhythms climbing up and down the range of the trumpet. A theme is repeated every so often. Movement two is long held notes with crescendos and decresendos. Movement three increases in surface rhythm over the movement from 8<sup>th</sup> notes to 16<sup>th</sup> notes having fast double tonguing sections. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Trio for Trumpet, Clarinet and Piano.</p> <p><u>Summary</u>: For advanced players only.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Three for Two
Composer	McDonald, Boyd
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1989
Year of Publication	1996
Maximum Number of Flats: Sharps	5:5
Key of Trumpet	C Trumpet
Pitch Range (transposed)	A-3/B-5
Tempo Range	(108) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	4/4, 5/4, 12/8, 15/8,
Approximate Length	13 Minutes
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	21 <sup>st</sup> Century Jazz
Assessment of Difficulty: Grade (Score)	8 (149/200)
Commentary	<p><u>Form</u>: One movement: (Interlocking parts with no strict form)</p> <p><u>Features</u>: Requires the trumpet and trombone players to play piano as well. Requires straight mute.</p> <p><u>Editing Suggestions</u>: Write out individual parts.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Contemporary composition</p> <p><u>Pedagogy Ideas</u>: Three for two is a contemporary duet between a trumpet and trombone, with the added difficulty of the players constantly switching to the piano. Three instruments for two players. Extended techniques such as rips, pitch bending and cluster chords are required to play this composition. This composition is rather awkward in certain passages due to the sudden transition of a player from trumpet/ trombone to piano.</p> <p><u>Accompaniment Issues</u>: Trombone, trumpet and piano.</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Triple Concerto
Composer	McDonald, Boyd
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2003
Year of Publication	2004
Maximum Number of Flats: Sharps	6:6
Key of Trumpet	C Trumpet/ Piccalo
Pitch Range (transposed)	Ab-3/Bb-5
Tempo Range	(48-108) (76-82) (116-120) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 6/8, 7/8
Approximate Length	21 Minutes 30 Seconds
Tonguing	Double and Triple Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (152/200)
Commentary	<p><u>Form</u>: Three movements: I-Energico (7:00), II-Andante (8:00), III-Finale (6:30) (Through composed)</p> <p><u>Features</u>: Trumpeter plays C trumpet, Bb Piccolo and piano.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: A modern Concerto with three soloists playing five instruments.</p> <p><u>Pedagogy Ideas</u>: The difficulty of this composition comes from switching between different trumpets. Quick 16th note passages of duple and triple are constantly occurring. The composer uses the "in" and "out" of the trumpeter switching instruments to create a rather interesting work. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Requires a chamber orchestra</p> <p><u>Summary</u>: For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Festive sonata for trumpet and organ
Composer	McIntyre, David, L.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1986
Year of Publication	1992
Maximum Number of Flats: Sharps	7:7
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G#-3/Bb-5
Tempo Range	60-152 Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 4/4, 3/8, 5/8, 6/8, 8/8, 9/8, 12/8, 15/8
Approximate Length	10 Minutes
Tonguing	Double Tonguing Necessary
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (149/200)
Commentary	<p><u>Form</u>: Three movements: I-Allegro (2:40), II-Andante (3:20), III-Allegro molto (2:20) (Sonata Form)</p> <p><u>Features</u>: Fast leaping passages with straight tone</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern Sonata</p> <p><u>Pedagogy Ideas</u>: This is a three-movement sonata with the typical Fast, Slow, Fast form. Movement one has sections that require double tonguing with smaller and larger leaps. Movement two is in 8<sup>th</sup> note time signatures with 8<sup>th</sup> and 16<sup>th</sup> note rhythms. A triplet feel is consistently present with to duple. Movement three requires a fast and well-balanced double tongue as 8<sup>th</sup> note leaps at 152 Bpm make some sections of this movement challenging. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: The speed of this composition make spots of this composition difficult to place together.</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Remembering Vince
Composer	McIntyre, Paul
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1988
Year of Publication	2012
Maximum Number of Flats: Sharps	7:7
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Gb-3/A-5
Tempo Range	(66) (72) (50) (66-69) (50) (52-72) (50) Bpm
Meter Type(s)	Simple and compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 3/2, 3/8, 5/8, 7/8, 8/8, 9/8
Approximate Length	6 Minutes
Tonguing	Double Tonguing
Dynamic Range	PP-F
Style period	20th Century
Assessment of Difficulty: Grade (Score)	6 (118/200)
Commentary	<p><u>Form:</u> Seven sections: I-Envoi (0:45) (Binary), II-Ballad (1:00) (Strophic), III-Envoi (0:45) (Binary), IV- Chant (1:00) (Strophic), V-Envoi (0:45) (Binary), VI-Monologue (1:00) (strophic), VII-Envoi (0:45) (Binary)</p> <p><u>Features:</u> Harmon and straight mutes.</p> <p><u>Editing Suggestions:</u> None.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features:</u> A salute to the memory of Vince</p> <p><u>Pedagogy Ideas:</u> A sectional composition with a returning refrain marked Envoi. Each section is in a different style. Ideas are simple and repetitive with 8th notes being the fastest value. Time signatures change frequently in the movements outside of Envoi. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues:</u> None.</p> <p><u>Summary:</u> Requires experienced player. Good for 3rd to 4th year University students.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Sonata for trumpet and piano
Composer	McIntyre, Paul
Arranger/Transcriber/Editor	David L. McIntyre
Publisher	Canadian Music Centre/ Roy street Music
Year of Composition	1990
Year of Publication	1990
Maximum Number of Flats: Sharps	6:7
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Bb-3/Bb-5
Tempo Range	(92) (200) (58) (132) Bpm
Meter Type(s)	Simple and Compound
Meter(s) in Piece	2/2, 3/2, 2/4, 3/4, 4/4, 5/4,
Approximate Length	12 Minutes 20 Seconds
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (144/200)
Commentary	<p><u>Form</u>: Four movements: I-Mystery (4:15), II-Game (1:50), III-Mystery (3:20), IV-Game (3:00) (Modified Sonata)</p> <p><u>Features</u>: Fast ascending passages with difficult fingerings, muted sections with harmon, cup and straight.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: A modern work with different theme for each movement</p> <p><u>Pedagogy Ideas</u>: A four-movement composition that has a specific character marking for each movement (Rubato, Driving, Tender Melancholy, Robust and at times rowdy). This work has difficult lines of running passages with fast sections of double and triple tonguing. Small leaps within partials are present and triplets are a consistent theme.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	The Secret Yearning
Composer	Mclvor, Lark
Arranger/Transcriber/Editor	N/A
Publisher	Lark Mclvor
Year of Composition	2017
Year of Publication	2017
Maximum Number of Flats: Sharps	0:1
Key of Trumpet	Bb Trumpet/ Flugel Horn
Pitch Range (transposed)	G-3/G-5
Tempo Range	(60-100) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	3/4, 4/4, 7/8, FT
Approximate Length	7 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	21 <sup>st</sup> Century Imaginal
Assessment of Difficulty: Grade (Score)	4 (75/200)
Commentary	<p><u>Form:</u> One Movement:(Ternary Form)</p> <p><u>Features:</u> A free time section is located in the middle with subtle pauses. The composer leaves lots of room for interpretation.</p> <p><u>Editing Suggestions:</u> Own dynamic markings suggested.</p> <p><u>Range Issues (tessitura):</u> Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features:</u> Modern Imaginal Work</p> <p><u>Pedagogy Ideas:</u> A rhythmically simple composition that hopes to evoke a deeper meaning through the title of the work. The composition uses quarter, and 8th notes over changing 4/4 and 7/8 bars.</p> <p><u>Accompaniment Issues:</u> None.</p> <p><u>Summary:</u> Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Snowscapes
Composer	Miller, Michael
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1977
Year of Publication	1988
Maximum Number of Flats: Sharps	5:7
Key of Trumpet	C Trumpet
Pitch Range (transposed)	A-3/D-6
Tempo Range	(100) (108) (108) (96) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/2, 3/2, 4/4
Approximate Length	9 Minutes
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	7 (120/200)
Commentary	<p><u>Form:</u> Four movements: I-Grave (2:20) (ABA'B'C), II-Vivace non-troppo (2:00) (Through composed), III-Andante Mesto (1:40) (Ternary), IV-Giocoso (3:00) (Modified Ternary)</p> <p><u>Features:</u> Requires a straight mute.</p> <p><u>Editing Suggestions:</u> None</p> <p><u>Range Issues (tessitura):</u> High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features:</u> Imaginal music for trumpet, piano and percussion.</p> <p><u>Pedagogy Ideas:</u> This piece is a four-movement composition. Movement one uses half-notes and whole notes with lip slurs of ascending and descending leaps. Movement two features 8th note melodies with alternating small groups of slurs and staccato articulations. Movement three's latter half has a uneasy feel to it created by triplets within ascending lines. Movement four is the exciting finish, sections of 10 bar phrases are the under an under lying structure at the beginning.</p> <p><u>Accompaniment Issues:</u> The accompanist can change styles depending on feel of the performer.</p> <p><u>Summary:</u> For advanced players only.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from dupe to triplet style patterns with syncopation	Constant changes from dupe to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Sonata for trumpet and piano
Composer	Morawetz, Oskar
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1986
Year of Publication	1986
Maximum Number of Flats: Sharps	7:6
Key of Trumpet	C Trumpet
Pitch Range (transposed)	A-3/Bb-5
Tempo Range	(112-138) (44-66) (96-108) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/4, 3/8, 4/8, 5/8, 6/8,
Approximate Length	12Minutes 55 Seconds
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	9 (167/200)
Commentary	<p><u>Form</u> Three movements: I-Allegro moderato (4:45), II-Adagio (5:00), III-Allegro moderato (3:10) (Sonata)</p> <p><u>Features:</u> Constant switching between duple and triplet feels with constant meter changes.</p> <p><u>Suggestions:</u> Writing out of improvisational section as chords are complex.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features:</u> Modern Sonata</p> <p><u>Pedagogy Ideas:</u> A three-movement sonata, this composition has the performer play over large ranges of the instrument with frequent accidental changes. The first movement changes between 3/4, 4/4, and 5/4 with syncopation happening occasionally. Movement two is slow, syncopated and rhythmically complex. Movement three has 16th note patterns that ascend and descend above an octave. The fast tempo along with longer passages will challenge the performer. Music and recordings can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues:</u> None.</p> <p><u>Summary:</u> Requires experienced player. Good for 3rd to 4th year University students.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Concert Overture: for trumpet and piano. Op 83
Composer	Murgatroyd, Vernon
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1980
Year of Publication	1994
Maximum Number of Flats: Sharps	5:4
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Bb-3/F#-6
Tempo Range	(120) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 6/4
Approximate Length	5 Minutes
Tonguing	Double Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	7 (121/200)
Commentary	<p><u>Form:</u> One Movement: Allegro e molto ritmico (Overture)</p> <p><u>Features:</u> Nothing Unusual</p> <p><u>Editing Suggestions:</u> None.</p> <p><u>Range Issues (tessitura):</u> High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features:</u> Simple solo with accompaniment</p> <p><u>Pedagogy Ideas:</u> This one-movement work constantly jumps in 8th note patterns around the trumpet's range. The leaps push the performers technical tonguing and lip slurring abilities. 16th note slurred passages in mid to high range happen later in the work. The composer gives explicit instructions for articulations on most notes. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues:</u> None.</p> <p><u>Summary:</u> A good work for 2nd or 3rd year university student, who is working on range</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## N

Composition	Concerto for trumpet and orchestra
Composer	Nimmons, Phil
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1988
Year of Publication	1989
Maximum Number of Flats: Sharps	5:7
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/C#-6
Tempo Range	52-304 Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	3/4, 4/4, 12/8
Approximate Length	16 Minutes 30 Seconds
Tonguing	Double Tonguing
Dynamic Range	PPPP-FFF
Style period	20th Century
Assessment of Difficulty: Grade (Score)	9 (175/200)
Commentary	<p><u>Form</u>: One Movement: Divided into several larger sections</p> <p><u>Features</u>: Harmon, straight and cup mute.</p> <p><u>Editing Suggestions</u>: None</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Concerto</p> <p><u>Pedagogy Ideas</u>: This work is highly advanced in the skill required to perform it, the fast tempo (up to 304 Bpm per quarter), combined with a constant switching between tuplets and triplets make those passages with many accidentals challenging. A recording of this composition can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 4th year university or higher.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## O

Composition	Bouleau Jaune (Incantations boreales pour trompette (en do) solo Opus. 27a)
Composer	Ouellette, Antoine
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2014
Year of Publication	2014
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	Trumpet unspecified
Pitch Range (transposed)	Ab-3/C-6
Tempo Range	(52-72) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	FT
Approximate Length	6 Minutes 15 Seconds
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	7 (123/200)
Commentary	<p><u>Form</u>: One movement: (Theme with variations)</p> <p><u>Features</u>: Imitating the wind going through a northern french tree</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: High tessitura, will cause difficulty for advanced players.</p> <p><u>Style Features</u>: Modern imagery music</p> <p><u>Pedagogy Ideas</u>: A solo work that uses 16th note repetitive themes over the range of the instrument to depict wind off the coast of northern France. Sections allow for performer interpretation to take over. A beautifully and technically demanding composition it requires dynamic contrast and decent double tonguing.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: A good work for 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, 12 Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

**P**

Composition	Sonata for trumpet
Composer	Palmer, John W.N.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2011
Year of Publication	2012
Maximum Number of Flats: Sharps	5:4
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Ab-3/Bb-5
Tempo Range	(78-130) (60) (140) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 6/8, 9/8, 12/8, 15/8,
Approximate Length	11 minutes 4 Seconds
Tonguing	Double Tonguing Necessary
Dynamic Range	PP-FF
Style period	21st Century
Assessment of Difficulty: Grade (Score)	8 (153/200)
Commentary	<p><u>Form</u>: Three movements: I-Andante (3:17) (Sonata), II-Adagio (3:45) (Compounded Ternary), III-Allegro (4:02) (Sonata)</p> <p><u>Features</u>: Fast 16th note passages with constant bar changes.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern Sonata</p> <p><u>Pedagogy Ideas</u>: The first movement starts with an opening fanfare largely in 12/8 with 16th note leaps and rapid passage work that spans a large range of the instrument. The fanfare is repeated to end the movement. Movement two has many tempo changes with rhythms ranging from 8<sup>th</sup> to 32<sup>nd</sup> notes. Movement three is fast and energetic with 8<sup>th</sup> and 16<sup>th</sup> notes being a constant. Scalar passages going up and down the range of the instrument with occasional leaps make up this movement.</p> <p><u>Accompaniment Issues</u>: Some sections will require extra attention to detail to line up with the piano.</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Ceremonial Music for Convocation Processional Opus. 62
Composer	Parker, Michael
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2009
Year of Publication	2011
Maximum Number of Flats: Sharps	4:2
Key of Trumpet	C Trumpet
Pitch Range (transposed)	D-4/F-5
Tempo Range	(60-72) (72-84) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	4/4,
Approximate Length	9 Minutes
Tonguing	Triple Tonguing
Dynamic Range	FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	4 (71/200)
Commentary	<p><u>Form</u>: Two movements: I- Professional (ABABC Coda), II- Recessional (ABC Coda)</p> <p><u>Features</u>: A composition requiring strong technique.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Convocation and Recessional</p> <p><u>Pedagogy Ideas</u>: A simple two-movement work that requires articulate tonguing. The work has simple passages that don't extend more than a 9th in scalar motion. The leaps in the work as well don't extend past a 5th. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Organ if obtainable.</p> <p><u>Summary</u>: Good for advancing students in high school.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80  Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108  Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126  Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152  Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures.  (Sections of Improv)	All signatures  Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial  (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Bacchanales: for trumpet and double bass
Composer	Pilon, Daniel
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1996
Year of Publication	1997
Maximum Number of Flats: Sharps	6:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	B-4/Gb-5
Tempo Range	(192) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	4/4
Approximate Length	4 Minutes
Tonguing	Single Tonguing
Dynamic Range	MP-MF
Style period	20th Century
Assessment of Difficulty: Grade (Score)	6 (109/200)
Commentary	<p><u>Form</u>: One movement: (Intro-Impro section, Bridge, Outro)</p> <p><u>Features</u>: Harmon mute sections, Solo section</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Modern Jazz composition</p> <p><u>Pedagogy Ideas</u>: A traditional style Jazz chart, with a head, solo section and repeat of the head. The work is accompanied by double bass but could easily add a drum kit and piano to make it a combo chart. Lip bends are required to play the work in the main melody.</p> <p><u>Accompaniment Issues</u>: Double Bass</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Concertino for trumpet and orchestra
Composer	Polgar, Tibor
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1955
Year of Publication	1988
Maximum Number of Flats: Sharps	5:4
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	E-3/C#6
Tempo Range	(120) (60) (132) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 6/8
Approximate Length	13 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FFF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (155/200)
Commentary	<p><u>Form:</u> I-Allegro Moderato (4:50), II-Elegy (5:10), III-Tarentella (3:00) (Concerto form, call and response with sections of cadenzas in the first and third movements)</p> <p><u>Features:</u> straight mute</p> <p><u>Editing Suggestions:</u> None.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features:</u> Modern concerto</p> <p><u>Pedagogy Ideas:</u> A three-movement concerto in the tradition of fast, slow fast. Movement one uses a combination of 8th and 16th note ideas that rise and fall. As section of half notes is located in the middle of the movement. Movement two has slow arching lines that have small leaps. Six-tuplets ascending ideas happen occasionally. This movement has two main themes. Movement three is running 8th notes with small interludes of dotted half-notes. Glissing of over an octave happen near the end. Music and a recording can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues:</u> Piano reduction available</p> <p><u>Summary:</u> Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Two symphonic dances in latin rhythm
Composer	Polgar, Tibor
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1979
Year of Publication	1989
Maximum Number of Flats: Sharps	7:6
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	G-3/Bb-5
Tempo Range	(189) (66) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/8
Approximate Length	10 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	7 (130/200)
Commentary	<p><u>Form</u>: Two movements: I-Habanera (Modified Ternary), II-Fandango (Theme with mild variation)</p> <p><u>Features</u>: Lots of 16th note running triplets, and duplets.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern Latin</p> <p><u>Pedagogy Ideas</u>: A complex two-movement composition that will challenge a player's double and triple tonguing capabilities. Fast complex runs that spread over the entire range of the instrument can be found in both movements. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Chamber orchestra only.</p> <p><u>Summary</u>: Requires experienced player. Good for 3rd to 4th year University students.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Concerto for trumpet and orchestra
Composer	Polson, Arthur
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1978
Year of Publication	1994
Maximum Number of Flats: Sharps	6:7
Key of Trumpet	Bb Trumpet or Flugelhorn
Pitch Range (transposed)	A-3/D-6
Tempo Range	(84-200) (60) (120) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 6/4,
Approximate Length	16 Minutes
Tonguing	Double and Triple Tonguing
Dynamic Range	PP-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	9 (160/200)
Commentary	<p><b>Form:</b> Three movements: I-Maestoso (5:00), II-Andante sostenuto (6:00), III-Allegro molto (5:00). (Concerto style form, with more interwoven parts. Most of the material is through composed.)</p> <p><b>Features:</b> Nothing unusual.</p> <p><b>Editing Suggestions:</b> None.</p> <p><b>Range Issues (tessitura):</b> High tessitura, will cause difficulty for advanced players.</p> <p><b>Style Features:</b> Modern Concerto</p> <p><b>Pedagogy Ideas:</b> A complex three movement concerto. Movement one uses quickened 16th note passages to move through various keys very quickly which become more difficult after the acceleration to presto. Movement two is more relaxed in nature. Using a simple repeated theme of quarter note triplets and syncopated, dotted 32nd notes in arpeggios. Movement three starts off rhythmically slow, before becoming more complicated with ascending seven-tuplets.</p> <p><b>Accompaniment Issues:</b> For orchestra only</p> <p><b>Summary:</b> A good work for an advanced player looking for a challenge. 4th year university or higher.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## R

Composition	Fantasy on amazing grace
Composer	Raum, Elizabeth
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2003
Year of Publication	2003
Maximum Number of Flats: Sharps	0:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	B-3/B-5
Tempo Range	(80) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	3/4
Approximate Length	4 Minutes
Tonguing	Triple Tonguing
Dynamic Range	PP-FF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	5 (93/200)
Commentary	<p><u>Form</u>: One movement: Moderato (Modified Ternary)</p> <p><u>Features</u>: Requires straight mute.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern show piece for trio</p> <p><u>Pedagogy Ideas</u>: For trumpet, clarinet and piano. This work takes basis in the hymn tune amazing grace. Requires a triple tongue of 80 bpm in sections. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Clarinet and piano</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	The Bushwacker brewpub (Trumpet, Clarinet, Piano)
Composer	Raum, Elizabeth
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2002
Year of Publication	2004
Maximum Number of Flats: Sharps	7:7
Key of Trumpet	C Trumpet
Pitch Range (transposed)	Bb-3/Ab-5
Tempo Range	50-112 Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 7/4, 3/8,
Approximate Length	15 Minutes
Tonguing	Double Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century Trio
Assessment of Difficulty: Grade (Score)	8 (154/200)
Commentary	<p><u>Form</u>: Five movements: I-Stubblejumper (3:00), II-Northern lights lagar (3:00), III-Screamin' mosquito chili beer (3:00), IV-Last mountain (3:00), V-MacGregor's wee heavy (3:00). (Movements are mostly through composed with repeated rhythmic material.)</p> <p><u>Features</u>: Nothing Unusual</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern Trio</p> <p><u>Pedagogy Ideas</u>: A five movement work for a trio. Movement one has fast moving runs with chromatic ideas, the three parts are highly intertwined with leaps and 16th note passages with small holes in the music. Movement two is a slow expressive movement with dynamic shifting lines. A triplet feel is a constant presence, with melodies being passed between the parts. Movement three, is a fast movement work based on ideas seen in the second movement. A mute is required to display the annoyance of a mosquito. Movement 4 is a slower more grand section of the work, leading the imagery from the movement title to fill the listener's ears. Dotted 8th note patterns are used to build presence of the longer held notes. The last movement is a jokey tune with lots of leaps and grace notes. Large overarching passages of 16th notes take over the second half of the movement. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: Trio</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## S

Composition	Fanfare and Allegro
Composer	Schudel, Thomas
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2005
Year of Publication	2005
Maximum Number of Flats: Sharps	0:0
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	G-3/G-5
Tempo Range	(72-120) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4,
Approximate Length	3 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	21 <sup>st</sup> Century
Assessment of Difficulty: Grade (Score)	3 (52/200)
Commentary	<p><u>Form</u>: One movement: Maestoso, Allegro Spiritoso (Modified Ternary)</p> <p><u>Features</u>: Nothing Unusual</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Simple Etude</p> <p><u>Pedagogy Ideas</u>: A simple etude that uses 8th notes with occasional ties to teach simple syncopation. Slurs are present with occasional leaps that move over a large range of the instrument. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Good for advancing students in high school.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Hat Trick
Composer	Schudel, Thomas
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2002
Year of Publication	2004
Maximum Number of Flats: Sharps	0:0
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Bb-3/Eb-5
Tempo Range	(112-120) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4
Approximate Length	1 Minutes 15 Seconds
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	3 (44/200)
Commentary	<p><u>Form</u>: One Movement: Allegretto (Binary)</p> <p><u>Features</u>: Nothing Unusual</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Simple Etude</p> <p><u>Pedagogy Ideas</u>: A simple etude that uses 8th and 16th note rhythms. The work teaches how to move within small leaps, while changing direction of the line after each leap. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Good for advancing students in high school.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Jumping Jacks
Composer	Schudel, Thomas
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2003
Year of Publication	2004
Maximum Number of Flats: Sharps	2:1
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	E-3/F-5
Tempo Range	(120) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4
Approximate Length	2 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	20th Century
Assessment of Difficulty: Grade (Score)	3 (54/200)
Commentary	<p><u>Form</u>: One Movement: Allegro Moderato (Compounded Ternary)</p> <p><u>Features</u>: muted</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Simple etude</p> <p><u>Pedagogy Ideas</u>: A simple composition that uses 8th and 16th note rhythms. The longer 16th note phrases are mixed with slurs to make easier in regard to tonguing. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Good for advancing students in high school.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 (Comfortable with all rhythmic values)	Quarter 332 Bpm DoubleT: 126 TripleT: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Serenade
Composer	Schudel, Thomas
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1989
Year of Publication	1990
Maximum Number of Flats: Sharps	1:1
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	C-4/Eb-5
Tempo Range	(72) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4,
Approximate Length	2 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-F
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	2 (32/200)
Commentary	<p><u>Form</u>: One Movement: Andante con moto (Rounded Binary)</p> <p><u>Features</u>: Nothing unusual.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Simple Etude</p> <p><u>Pedagogy Ideas</u>: A simple work that has accending and decending passages with longer held half notes. 8<sup>th</sup> and quarter note rhythms make the passages in this work very simple. Music can be found on the Canadian Music Centre website</p> <p><u>Accompaniment Issues</u>: None</p> <p><u>Summary</u>: A good work for a beginning student</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 (Comfortable with all rhythmic values)	Quarter: 332 Bpm DoubleT: 126 TripleT: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Song and dance
Composer	Schudel, Thomas
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2005
Year of Publication	2005
Maximum Number of Flats: Sharps	2:2
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	G-3/Eb-5
Tempo Range	(80-92) Bpm
Meter Type(s)	Compounded
Meter(s) in Piece	6/8
Approximate Length	5 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century dance
Assessment of Difficulty: Grade (Score)	3 (65/200)
Commentary	<p><u>Form</u>: One Movement: Andante con Moto, Allegro Giocoso (Rounded Binary)</p> <p><u>Features</u>: Nothing unusual.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Simple Etude</p> <p><u>Pedagogy Ideas</u>: A simple composition that teaches a student how to work within a 6/8 time signature. It uses multiple simple rhythms to allow a student to learn and become comfortable with dotted and 16th notes. The range will challenge a beginning player, but will not present much of a challenge to a experienced player. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Good for advancing students in high school.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Spring into Summer
Composer	Schudel, Thomas
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2005
Year of Publication	2005
Maximum Number of Flats: Sharps	1:3
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	F#-3/G-5
Tempo Range	(52-110) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4
Approximate Length	2 Minutes 40 Seconds
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century folk modern
Assessment of Difficulty: Grade (Score)	4 (70/200)
Commentary	<p><u>Form</u>: One movement: I-Adagio, (Rounded binary with Coda)</p> <p><u>Features</u>: Nothing unusual.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Simple Etude</p> <p><u>Pedagogy Ideas</u>: A simple two-movement composition in 2/4. Rhythmic patterns are a combination of 16<sup>th</sup>, 8<sup>th</sup> and quarter notes and also have simple syncopation. Simple leaps with changing direction are also present in this work, adding some difficulty to beginners within phrases. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Good for advancing students in high school.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duplet to triplet style patterns with syncopation	Constant changes from duplet to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Arise my love
Composer	Skarecky, Jana
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1982
Year of Publication	1995
Maximum Number of Flats: Sharps	6:0
Key of Trumpet	Piccolo in A
Pitch Range (transposed)	G-3/G-5
Tempo Range	(50) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	(50) Bpm
Approximate Length	3 Minutes
Tonguing	Single Tonguing
Dynamic Range	PP-F
Style period	20th Century
Assessment of Difficulty: Grade (Score)	4 (75/200)
Commentary	<p><u>Form</u>: One movement: (Rounded Binary)</p> <p><u>Features</u>: Nothing unusual</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Simple and melodic</p> <p><u>Pedagogy Ideas</u>: A slow expressive composition, Arise My Love uses a quintuplet 8th note passages with occasional quarter and half-notes. Music can be found on the Canadian Music Centre website.</p> <p><u>Accompaniment Issues</u>: For organ and soprano.</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 (Comfortable with all rhythmic values)	Quarter 332 Bpm DoubleT: 126 TripleT: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Three movements on Bach themes
Composer	Skarecky, Jana
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1985
Year of Publication	1993
Maximum Number of Flats: Sharps	5:6
Key of Trumpet	C Trumpet or A Piccolo
Pitch Range (transposed)	F#-3/D-6
Tempo Range	60-144 Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/2, 2/4, 3/4, 4/4, 5/4, 2/8, 3/8, 4/8, 5/8, 3/16, 6/16, 7/16
Approximate Length	9 Minutes 30 Seconds
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	Modern Baroque
Assessment of Difficulty: Grade (Score)	7 (135/200)
Commentary	<p><b>Form:</b> Three movements: I- Ich folge dir, II-Kyrie, III-Jauchzet gott in allen landen</p> <p><b>Features:</b> Diverse time signature use with extensive range.</p> <p><b>Editing Suggestions:</b> None.</p> <p><b>Range Issues (tessitura):</b> High tessitura, will cause difficulty for advanced players.</p> <p><b>Style Features:</b> Modern Baroque arrangement</p> <p><b>Pedagogy Ideas:</b> This three-movement work based on Bach's themes will challenge a performer's technical capacity when it comes time. Movement one, is a moderate tempo with a consistent theme of quin-tuplets and leaps. Movement two has a slower tempo with unusual time signatures such as 7/16 and exceedingly fast tempo changes. The 16<sup>th</sup> note passages within this movement will cause challenge. Movement three switches to Piccolo trumpet in A, with fast flourishes between the 8th note phrases and long lasting trills to add artistic creativity. Lip bending is also present in this work.</p> <p><b>Accompaniment Issues:</b> Organ if obtainable.</p> <p><b>Summary:</b> Requires experienced player. Good for 3rd to 4th year University students.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Antiphon
Composer	Sleemar, Anita
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1974
Year of Publication	1997
Maximum Number of Flats: Sharps	5:5
Key of Trumpet	C Trumpet
Pitch Range (transposed)	G-3/D-6
Tempo Range	(76-108) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	3/4, FT
Approximate Length	3 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	20th Century
Assessment of Difficulty: Grade (Score)	6 (110/200)
Commentary	<p><u>Form</u>: One movement: Legato (Cadenza-ABC)</p> <p><u>Features</u>: Extended Cadenza a beginning.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Diverse free passage at the beginning.</p> <p><u>Pedagogy Ideas</u>: This work starts with a free time opening that has chromatic passages. It then shifts into a slow tempo with some syncopation. quin and six-tuplets being a regular occurrence in this work but due to the slow nature don't supply much difficulty overall.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: A good pick for a student learning to push slow controlled playing. 2nd or 3rd year university.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Silhouette for solo trumpet
Composer	Smith, Linda C.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1981
Year of Publication	2007
Maximum Number of Flats: Sharps	4:5
Key of Trumpet	Bb Trumpet or Cornet
Pitch Range (transposed)	D-4/D-5
Tempo Range	(48) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	FT
Approximate Length	3 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-MF
Style period	20th Century
Assessment of Difficulty: Grade (Score)	5 (95/200)
Commentary	<p><u>Form</u>: One Movement: Adagio  <u>Features</u>: The entire work is in free time with a recommended tempo  <u>Editing Suggestions</u>: None.  <u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.  <u>Style Features</u>: Modern free time work  <u>Pedagogy Ideas</u>: A slow unmeasured work that is entirely in free time with 8<sup>th</sup> and dotted quarter note rhythms. The phrases are divided by fermatas allowing for flexibility in the performers tempo.  <u>Accompaniment Issues</u>: None.  <u>Summary</u>: A good work for a beginning student learning control of phrasing</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

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Composition	Creation
Composer	Telfer
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1985
Year of Publication	1990
Maximum Number of Flats: Sharps	4:4
Key of Trumpet	X2 Bb Trumpet
Pitch Range (transposed)	G-3/G-5
Tempo Range	(72-84) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4,
Approximate Length	10 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	5 (93/200)
Commentary	<p><u>Form</u>: One Movement: Slowly</p> <p><u>Features</u>: Nothing unusual</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Modern contemporary trio</p> <p><u>Pedagogy Ideas</u>: A trio for two trumpets and piano. The two trumpets play in a sort of call and response while the piano plays a more supportive role. Small triplet leaps with passages of 16th notes happen in later parts of the work.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Festive Introit
Composer	Telfer, Nancy
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1984
Year of Publication	1990
Maximum Number of Flats: Sharps	3:5
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	C-4/F#-5
Tempo Range	(76-116) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4
Approximate Length	1 Minute 30 Seconds
Tonguing	Single Tonguing
Dynamic Range	MP-F
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	4 (77/200)
Commentary	<p><u>Form</u>: One movement: Very Slowly (Through composed)</p> <p><u>Features</u>: Nothing unusual.</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Modern contemporary fanfare</p> <p><u>Pedagogy Ideas</u>: A simple contemporary work that has a through-composed style. Starts slow, then moves into a faster lighter section before ending quickly with 8<sup>th</sup> notes.</p> <p><u>Accompaniment Issues</u>: Organ if obtainable.</p> <p><u>Summary</u>: Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Sonata for trumpet and piano
Composer	Tittle, Steve
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1963
Year of Publication	1989
Maximum Number of Flats: Sharps	6:7
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	F-3/G-5
Tempo Range	(108-192) (60-72) (88-168) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 4/8, 5/8, 6/8, 7/8, 8/8
Approximate Length	15 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-FF
Style period	20 <sup>th</sup> Century
Assessment of Difficulty: Grade (Score)	8 (145/200)
Commentary	<p><u>Form</u>: Three Movements: I- Allegro (5:00), II- Andante sostenuto (4:00), III- Presto (7:00) (Sonata)</p> <p><u>Features</u>: Nothing Unusual</p> <p><u>Editing Suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features</u>: Modern Sonata</p> <p><u>Pedagogy Ideas</u>: A standard sonata of fast, slow, fast. The first movement has scales in 16th note phrases, with changing interval leaps. Movement two, has slow sections of leaps and diverse keyed passages in a multitude of rhythmic patterns. Movement three is quick. Using asemtrical time signatures that change constantly wuth diverse accidentals that will challenge theperformer.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: A good work for an advanced player looking for a challenge. 4th year university or higher.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

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Composition	Prelude Veni Emmanuel
Composer	Underhill, Owen
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	2003
Year of Publication	2005
Maximum Number of Flats: Sharps	0:2
Key of Trumpet	C Trumpet
Pitch Range (transposed)	D-4/C-6
Tempo Range	(44-58) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	3/4, 4/4, 5/4, 6/4,
Approximate Length	7 Minutes
Tonguing	Single Tonguing
Dynamic Range	P-F
Style period	20th Century
Assessment of Difficulty: Grade (Score)	5 (86/200)
Commentary	<p><u>Form:</u> One Movement: Tranquillo (Through-composed)</p> <p><u>Features:</u> Nothing unusual.</p> <p><u>Editing Suggestions:</u> None.</p> <p><u>Range Issues (tessitura):</u> Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features:</u> None.</p> <p><u>Pedagogy Ideas:</u> Simple in structure and form, this work will challenge expressiveness and the delicate side of a growing performer. Ties and slurs over the rhythm with tempo changes will cause difficulty in some sections. A C-6 is the highest note, making range a primary focus of this work.</p> <p><u>Accompaniment Issues:</u> Organ if obtainable.</p> <p><u>Summary:</u> A good work for 2nd or 3rd year university student.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## W

Composition	Fanfare and Processional for two trumpets and organ
Composer	Wilson, Charles M.
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1988
Year of Publication	1992
Maximum Number of Flats: Sharps	4:3
Key of Trumpet	X2 C Trumpet
Pitch Range (transposed)	C-4/G-5
Tempo Range	(60) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	3/4, 5/8
Approximate Length	5 Minutes
Tonguing	Single Tonguing
Dynamic Range	MP-FF
Style period	20th Century Trio
Assessment of Difficulty: Grade (Score)	5 (85/200)
Commentary	<p><u>Form:</u> One Movement: Andante</p> <p><u>Features:</u> Nothing unusual</p> <p><u>Editing Suggestions:</u> Clearer writing out of parts.</p> <p><u>Range Issues (tessitura):</u> Mid-range tessitura: could cause issues with beginner players.</p> <p><u>Style Features:</u> Modern</p> <p><u>Pedagogy Ideas:</u> A short composition for two trumpets and organ. The melody in this work is passed between the two trumpets with syncopated ideas and occasional leaps. Passages are short and follow a call and response between the trio.</p> <p><u>Accompaniment Issues:</u> Organ is possible.</p> <p><u>Summary:</u> Good for advanced students in high school. 1st or 2nd year work for University.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm (More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used)	Quarter: 144 Bpm (Dotted eighth notes are added)	Quarter: 156 Bpm (Running sixteenth note passages are added. Quintuplet and septuplets added.)	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 (Dotted sixteenths added and thirty second notes.)	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 (Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's)	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 (Comfortable with all rhythmic values)	Quarter 332 Bpm DoubleT: 126 TripleT: 152 (Comfortable with all rhythmic values)
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/articulations, simple contrasting passages	Sostenuto, variety of accents/articulations medium length contrasting passages	Sostenuto, variety of accents/articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

Composition	Ballad for trumpet and orchestra
Composer	Wuensch, Gerhard
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1962
Year of Publication	1989
Maximum Number of Flats: Sharps	5:4
Key of Trumpet	C Trumpet
Pitch Range (transposed)	C#-4/Bb-5
Tempo Range	(72) Bpm
Meter Type(s)	Simple
Meter(s) in Piece	3/4, 4/4,
Approximate Length	12 Minutes
Tonguing	Single Tonguing
Dynamic Range	PP-F
Style period	20th Century
Assessment of Difficulty: Grade (Score)	5 (99/200)
Commentary	<p><u>Form</u>: One movement: (Through composed)</p> <p><u>Features</u>: Nothing unusual.</p> <p><u>Editing suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern with slow a simplistic structure.</p> <p><u>Pedagogy Ideas</u>: This composition is slow with simple syncopated ideas occurring within. Simple fluctuations in meter happen switching between duple and triple feels. Dynamics and articulations will add some difficulty but, are simple for presented level.</p> <p><u>Accompaniment Issues</u>: No piano reduction</p> <p><u>Summary</u>: A good pick for a student learning to push slow controlled playing. 2nd or 3rd year university.</p>

TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor) Simple chromaticism	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

## Z

Composition	Short suite for trumpet and piano
Composer	Zuckert, Leon
Arranger/Transcriber/Editor	N/A
Publisher	Canadian Music Centre
Year of Composition	1974
Year of Publication	1989
Maximum Number of Flats: Sharps	3:7
Key of Trumpet	Bb Trumpet
Pitch Range (transposed)	Bb-3/Bb-5
Tempo Range	(94-100) (42) (60-120) Bpm
Meter Type(s)	Simple and Compounded
Meter(s) in Piece	2/4, 3/4, 4/4, 5/8,
Approximate Length	11 Minutes 15 Seconds
Tonguing	Double Tonguing
Dynamic Range	PP-FF
Style period	20th Century Contemporary
Assessment of Difficulty: Grade (Score)	7 (133/200)
Commentary	<p><u>Form</u>: Three Movements: I-Capricho (3:40) (ABCA'B'), II-Sadness tristeza (2:45) (Binary), III-In the playroom (5:00) (Rounded Ternary)</p> <p><u>Features</u>: Nothing Unusual</p> <p><u>Editing suggestions</u>: None.</p> <p><u>Range Issues (tessitura)</u>: Mid to high range work. Will cause issues for advancing players.</p> <p><u>Style Features</u>: Modern contemporary fanfare</p> <p><u>Pedagogy Ideas</u>: A three-movement work, this suite features various leaps over short passages of time. Movement one uses 16<sup>th</sup> note runs up and down the middle-range of the instrument. Movement two is slow and with a straight mute. The simple rhythmic ideas will require precision to play. Movement three is a march with simple 8<sup>th</sup> and 16<sup>th</sup> note rhythmic ideas repeated.</p> <p><u>Accompaniment Issues</u>: None.</p> <p><u>Summary</u>: A great piece of music for a 2nd or 3rd year university student.</p>



TGR	Grade 1	Grade 2	Grade 3	Grade 4	Grade 5	Grade 6	Grade 7	Grade 8	Grade 9	Grade 10
Range (20 points)	A3-C5	A3-C#5	G3-D5	F#3-E5	F3-F5	E3-G5	E3-A5 pedal tones in playable context	E3-Bb5	E3-C6	E3-Up
Endurance (20 points)	≤ 2 Min (One or two short movements)	≤ 2 Min of (One or two short movements)	≤ 3 Min (Two or three short movements)	≤ 4 Min (More than three short movements)	≤ 6 Min (Multiple movements of longer length with occasional tacet)	≤ 8 Min (Multiple movements of longer length with less tacet sections)	≤ 10 Min (Performer spends most of the time non-tacet)	≤ 12 Min (Requires consistent playing over longer periods)	≤ 15 Min (Very few breaks for the performer between sections)	≥ 15 Min (Very few breaks for the performer between sections)
Keys and Accidentals (20 points)	Bb, C, D, F, G, 2 flats, 2 sharps	Eb, 3 flats, 2 sharps	A 3 flats, 3 sharps	Ab, E, 4 flats, 4 sharps	B, Db, 5 flats, 5 sharps	C#, F#, Any number of sharps and flats	All Keys and All en-harmonics	All Keys/Modes	All Keys/Modes	All Keys/Modes
Intervals (20 points)	M/m 2, M/m3, P4, P5,	M/m 6	Tri-tone	M/m 7	P8	M/m 9, M/m 10	P11, P12	Larger intervals not exceeding two octaves	Two octaves	Intervals exceeding two octaves
Tempo and Note values (20 points)	Quarter: 60 Bpm (Whole notes, half notes, quarter notes, with some eighth notes occasionally)	Quarter: 100 Bpm (More use of the eighth notes, dotted quarters are added)	Quarter: 104 Bpm (Dotted quarters are more present, sixteenth notes are starting to be used. Triplets added.)	Quarter: 120 Bpm More frequent use of running eighths, Sixteenth and eighth note rhythms are frequently used	Quarter: 144 Bpm Dotted eighth notes are added	Quarter: 156 Bpm Running sixteenth note passages are added. Quintuplet and septuplets added.	Quarter: 200 Bpm DoubleT: 80 TripleT: 80 Dotted sixteenths added and thirty second notes.	Quarter: 284 Bpm DoubleT: 100 TripleT: 108 Addition of all 16 <sup>th</sup> note syncopated idea and cadenza's	Quarter: 320 Bpm DoubleT: 120 TripleT: 126 Comfortable with all rhythmic values	Quarter 332 Bpm DoubleT: 126 TripleT: 152 Comfortable with all rhythmic values
Meters (10 points)	2/4, 3/4, 4/4,	6/8, 9/8,	3/8,	C, FT	4/2, 3/2, 2/2,	7/8, 8/8, 11/8,	16 <sup>th</sup> note time signatures. (Sections of Improv)	All signatures Incorporation of set audio device/ tape recording	All signatures	All signatures
Dynamics (10 points)	P, MP, MF, F, Little to no contrast in dynamic change.	P-F Simple uses of crescendo and decrescendo over long medium length passages.	P-FF Dynamic change is constant over medium length passages.	sfp, sfz; changes in dynamics become more sudden and happen over shorter periods	PP-FF changes in dynamics happen frequently and require more energy from the performer	FFF changes in dynamics require more energy from the performer	Dynamics go against the natural tendencies of the instrument.	Full range of gradations PPP-FFF; Rapid dynamic changes.	Rapid dynamic changes; sustained crescendo/ diminuendo	Comfortable with any dynamic expression
Articulations (10 points)	Detached simple accents	Detached simple accents, staccato, legato	Sostenuto, simple accents, staccato, legato	Sostenuto, variety of accents/ articulations, simple contrasting passages	Sostenuto, variety of accents/ articulations medium length contrasting passages	Sostenuto, variety of accents/ articulations, complex contrasting passages	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections	Full range of articulations variety within sections
Melodic Direction (10 points)	Tonal (no modulation)	Tonal (Simple modulation)	Tonal/ Modal (Simple modulation)	Tonal/ Modal (More frequent modulation)	Tonal/ Modal/ Chromatic (Modulation becomes a frequent occurrence)	Tonal/ Modal/ Chromatic (Modulation becomes more remote)	Tonal/ Modal/ Chromatic/ Whole-tone (Modulations also include increased chromaticism)	Tonal/ Modal/ Chromatic/ Whole-tone	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial (Any modulation)	Tonal/ Modal/ Chromatic/ Whole-tone/ Atonal/ Serial
Rhythmic Patterns (10 points)	Simple on beat patterns with little syncopation	Increased simple syncopation	Combinations of 8 <sup>th</sup> note syncopations in reversal	Adding 16 <sup>th</sup> note syncopations in multiple combinations	Dotted 16 <sup>th</sup> note syncopations	Cross bar ties, with addition to triplet ideas	Constant changes from duple to triplet style patterns with syncopation	Constant changes from duple to triplet style patterns with syncopation	Increase in meter changes and syncopation	Comfortable with all rhythmic expression
Melodic Structure (10 points)	Brief motives and short phrases; limited variation/ development	Longer motives and short phrases; limited variation/ development	Longer motives and phrases; limited variation/ development	Longer motives and phrases; more substantial variation and development	Longer motives and phrases; more substantial variation and development	Extended motives and phrases; more substantial variation and development	Extended motives and phrases; variation and development	Extended development and variation of motives and phrases	Extended development and variation of motives and phrases including theme and variations	Extended development and variation of motives and phrases
Phrasing (10 points)	Within or less than two bars	Within or less than three bars	Within or less than 4 bars	Moderate length, 5 bars or less.	Moderate length, six bars or less	Moderate length eight bars or less	Long phrases of 12 bars or less	Long phrases of 12 bars or more	Irregular combinations of phrases	All phrase lengths
Types (Form) (10 points)	Simple forms binary, ternary	Binary, ternary, rondo, rounded binary	Tone poem, variation, overture	Combination of simple forms	Combination of simple forms	Sonata, polyphonic forms, ex. Fugue	Sonata, polyphonic forms, ex. fugue	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)	Combinations forms (e.g., sonata rondo, rondo variation)
Harmonic Organization (10 points)	Tonal (Major or minor)	Tonal (Major or minor.) Simple chromaticism	Modulation to related keys	Modulation to related keys	Increased chromatic complexity	Modulation to unrelated keys	Increased complexity with modulation	More consistent movement with simple atonality	Atonal or polytonal progressions (serialism)	Comfortable with all progressions
Themes (10 points)	Singular themes or mild variation in separate sections	Themes or variation of themes in separate sections	Multiple themes with simple variation in other sections	Multiple themes or development of multiple themes within sections	Multiple themes or development of multiple themes within sections	Multiple themes and/or development of themes and/ or variation of themes within the sections	Multiple themes and/or development of themes and/ or variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation	Complexity of themes in sections develop and/ or contain variation

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## Appendixes

### Appendix A

#### Canada-wide email sent to players, instructors and composers.

Dear University Professors and Canadian Trumpeters,

My name is Brandon Chernow, and I am Masters of Music student at the University of Lethbridge. My message to you on this day is concerning the research and development of my thesis project, which is to catalogue repertoire created by **Canadian** composers for solo Trumpet/ Accompaniment -(Including; but not limited to: concerto's, Sonata's, solo's, duet's with featured soloist, X# of players with soloist.) The goal will be then to collect this music, to be added to an online catalogue (TrumpetIndex.org) to create a central location in which this music can be accessed by the trumpet community!

I have surveyed the Canadian Music Center cataloguing their collection of trumpet repertoire. I am also adding music through different data bases that I have access to, and the excel file sent within this email, will include them.

So finally, how you can help? Being that all of you that I have contacted are highly skilled in the area of trumpet, If you please take a look at the list of repertoire that I have collected and simply think of any works that fall into the category above I am missing. I would be highly appreciative and it would move to make this project I have undertaken greater overall. I will make sure you are cited for your contributions to this valuable resource for performers and teachers in my final Master's Thesis. If you know of anyone else that would have prevalent information towards this project, please feel free to forward this email to them.

Thank you for your time,

Brandon Chernow  
Master of Music Candidate  
University of Lethbridge

## Appendix B

### List of discovered works:

\*= Compositions not obtained

Composer	Composition(s)
Alcides Lanza	<ul style="list-style-type: none"> <li>• <i>Acúfenos V. (1980).</i></li> </ul>
Alex Eddington	<ul style="list-style-type: none"> <li>• <i>So Joab blew a trumpet. (2007)</i></li> <li>• <i>Eight Dudes. (2005)</i></li> </ul>
Allan Gilliland	<ul style="list-style-type: none"> <li>* <i>First light brings new beginning (2016)</i></li> <li>• <i>Concerto for trumpet and orchestra (1993)</i></li> <li>* <i>Dreaming of the masters III (2010)</i></li> <li>• <i>Kalla for trumpet and wind ensemble (2009)</i></li> <li>• <i>Concerto for piccolo trumpet, strings and Harpsichord (2005)</i></li> </ul>
Anita Sleeman	<ul style="list-style-type: none"> <li>• <i>Antiphon (for Trumpet and Organ), (1947)</i></li> </ul>
Ann Southam	<ul style="list-style-type: none"> <li>• <i>Full Circles (1996 rev. 2005)</i></li> </ul>
Antoine Ouellette	<ul style="list-style-type: none"> <li>• <i>Yellow Birch (2014)</i></li> </ul>
Arthur Polson	<ul style="list-style-type: none"> <li>• <i>Concerto for Trumpet and Orchestra (1978)</i></li> </ul>
Barrie Cabena	<ul style="list-style-type: none"> <li>• <i>A bouquet of brevities: Seven pieces for trumpet and organ with three optional interludes for organ. op. 315(1996)</i></li> </ul>
Boyd McDonald	<ul style="list-style-type: none"> <li>* <i>Triple Concerto (2005)</i></li> <li>• <i>Three for two (1989)</i></li> <li>* <i>Concertpiece (1993)</i></li> </ul>
Brian Cherney	<ul style="list-style-type: none"> <li>• <i>Le dernier cri (1992)</i></li> </ul>
Brian Current	<ul style="list-style-type: none"> <li>• <i>For Puffer's Shore (1997)</i></li> </ul>
Charles M. Wilson	<ul style="list-style-type: none"> <li>• <i>Fanfare and Processional (1988)</i></li> </ul>
Clifford Crawley	<ul style="list-style-type: none"> <li>• <i>Suite champêtre for trumpet and piano (2002)</i></li> </ul>
Daniel Foley	<ul style="list-style-type: none"> <li>• <i>De Rerum Natura (1986)</i></li> </ul>
Daniel Friedman	<ul style="list-style-type: none"> <li>• <i>Romance (1992)</i></li> </ul>
Daniel Pilon	<ul style="list-style-type: none"> <li>• <i>Bacchanles for trumpet and double bass (1986)</i></li> </ul>
David L. McIntyre	<ul style="list-style-type: none"> <li>• <i>Sonata for Trumpet and Organ (1986)</i></li> <li>• <i>Festive Sonata (1990)</i></li> </ul>

David Lidov	<ul style="list-style-type: none"> <li>• <i>Sonatina for Trumpet and Piano (1969)</i></li> </ul>
Dean Blair	<ul style="list-style-type: none"> <li>* <i>Variations for solo trumpet (1976)</i></li> <li>• <i>Suite for solo trumpet (1980)</i></li> </ul>
Denis Gougeon	<ul style="list-style-type: none"> <li>• <i>Six thèmes solaires - Mars pour trompette en do et piano (1990)</i></li> </ul>
Derek Charke	<ul style="list-style-type: none"> <li>• <i>Wound and Released (2013)</i></li> </ul>
Derek Healey	<ul style="list-style-type: none"> <li>• <i>The Battle (1978)</i></li> </ul>
Elizabeth Raum	<ul style="list-style-type: none"> <li>• <i>The Bushwakker Brewpub (Clarinet version as well) (2002)</i></li> <li>• <i>Fantasy on Amazing grace (2003)</i></li> </ul>
Gary Kulesha	<ul style="list-style-type: none"> <li>* <i>Second Chamber Concerto (1982)</i></li> <li>• <i>Variations on a theme by Paganini (1981)</i></li> <li>• <i>Sonata for Trumpet, Tuba, and Piano (1977)</i></li> </ul>
Gerald Bales	<ul style="list-style-type: none"> <li>• <i>Elegy for trumpet and organ (1994)</i></li> </ul>
Gerhard Wuensch	<ul style="list-style-type: none"> <li>• <i>Ballad op.19 (1962)</i></li> </ul>
Graham E. George	<ul style="list-style-type: none"> <li>• <i>Pompa Nuptialis (1971)</i></li> <li>• <i>Trumpet Tune (1952)</i></li> </ul>
Gregory Levin	<ul style="list-style-type: none"> <li>• <i>Raga (1973)</i></li> </ul>
Jacques Hetu	<ul style="list-style-type: none"> <li>• <i>Concerto pour trompette et petit orchestre, op.43 (1994)</i></li> </ul>
James Grand Code	<ul style="list-style-type: none"> <li>* <i>Sonata for trumpet unaccompanied (1989)</i></li> <li>* <i>New Brunswick June for trumpet and bass (1998)</i></li> <li>* <i>Scherzo Eclectique for trumpet trombone and piano (2002)</i></li> </ul>
Jan Jarvlepp	<ul style="list-style-type: none"> <li>• <i>"Trumpet Piece" for trumpet also playing percussion (1979)</i></li> <li>• <i>Moonscape: for trumpet and electric guitar (1993)</i></li> </ul>
Jana Skarecky	<ul style="list-style-type: none"> <li>• <i>Three Movements on Bach Themes for solo trumpet (1984)</i></li> <li>• <i>For solo trumpet(1984)</i></li> <li>• <i>Arise My love (1980)</i></li> </ul>
Jean Anderson	<ul style="list-style-type: none"> <li>• <i>Song for Trumpet and Organ (1993)</i></li> </ul>
Jean Coulthard	<ul style="list-style-type: none"> <li>• <i>Fanfare Sonata (1978)</i></li> </ul>
Jeffery Anderson	<ul style="list-style-type: none"> <li>• <i>Meditation (1990)</i></li> </ul>
Jeffrey Ryan	<ul style="list-style-type: none"> <li>* <i>Gracey Blue (2003)</i></li> </ul>
Jim O'Leary	<ul style="list-style-type: none"> <li>* <i>Ever-changing suite (1999)</i></li> <li>* <i>Floating Here: for solo trumpet and big band (2013)</i></li> </ul>
John Beckwith	<ul style="list-style-type: none"> <li>* <i>Signals (2011)</i></li> </ul>

	<ul style="list-style-type: none"> <li>• <i>Sonatina in two movements for trumpet and piano (1982)</i></li> </ul>
John Burge	<ul style="list-style-type: none"> <li>• <i>Trumpet Concerto (2002)</i></li> </ul>
John Palmer	<ul style="list-style-type: none"> <li>• <i>Sonata for Trumpet and Piano (2012)</i></li> </ul>
John Weinzweig	<ul style="list-style-type: none"> <li>* <i>Divertimento No.5 for Trumpet and Trombone (1961)</i></li> <li>• <i>Rifts III for Bb Trumpet (1992)</i></li> </ul>
Keith Bissell	<ul style="list-style-type: none"> <li>• <i>Little Suite (Trumpet and Piano, Trumpet and Strings)(1962)</i></li> </ul>
Kurt Ellenberger	<ul style="list-style-type: none"> <li>• <i>Inscription for an unintended monument (2001)</i></li> </ul>
Laura Hoffman	<ul style="list-style-type: none"> <li>• <i>Crossfire: An argumentative fanfare for two trumpets (1985)</i></li> </ul>
Leon Zuckert	<ul style="list-style-type: none"> <li>• <i>Short Suite (1974)</i></li> </ul>
Linda Smith	<ul style="list-style-type: none"> <li>• <i>Silhouette (1981)</i></li> </ul>
Linda Bouchard	<ul style="list-style-type: none"> <li>• <i>Propos (1983)</i></li> </ul>
Lothar Klein	<ul style="list-style-type: none"> <li>• <i>Partita II (1980)</i></li> <li>• <i>Slices of time (1973)</i></li> </ul>
Malcolm Forsyth	<ul style="list-style-type: none"> <li>• <i>Concerto for Trumpet and orchestra (1987)</i></li> </ul>
Melissa Hui	<ul style="list-style-type: none"> <li>• <i>Two Side to the wind (1990)</i></li> </ul>
Michael C. Snelgrove	<ul style="list-style-type: none"> <li>* <i>Two Theodore Roethke poems (2003)</i></li> </ul>
Michael Conway Baker	<ul style="list-style-type: none"> <li>• <i>Summit Concerto for Trumpet and Chamber Orchestra (1994)</i></li> <li>• <i>Cantilena for Trumpet and Piano (1995)</i></li> <li>• <i>Scherzo for Trumpet and Organ (1968)</i></li> <li>• <i>Mirage (1979)</i></li> </ul>
Michael Miller	<ul style="list-style-type: none"> <li>• <i>Snowscapes (1977)</i></li> </ul>
Michael Parker	<ul style="list-style-type: none"> <li>• <i>Ceremonial Music for Convocation (2009)</i></li> </ul>
Michelle Boudreau	<ul style="list-style-type: none"> <li>• <i>Sans Titre (1985)</i></li> </ul>
Milton Barnes	<ul style="list-style-type: none"> <li>• <i>Lament; Hymn tune pavane (1976)</i></li> <li>• <i>Last Act: A theatre piece (1972)</i></li> </ul>
Murray Adaskin	<ul style="list-style-type: none"> <li>* <i>Divertimento no. 4 for solo trumpet and Orchestra (1970)</i></li> <li>• <i>Fanfare for solo trumpet (1990)</i></li> </ul>
Nancy Telfer	<ul style="list-style-type: none"> <li>• <i>Creation (2006)</i></li> <li>• <i>Festive Introit (1984)</i></li> </ul>
Neil Currie	<ul style="list-style-type: none"> <li>* <i>I got unhappy (2006)</i></li> </ul>

Nicholas Fairbank	* <i>St. Paul Fanfare (2006)</i>
Oskar Morawetz	• <i>Sonata for trumpet and piano (1986)</i>
Owen Underhill	• <i>Prelude - Veni Emmanuel (2003)</i>
Paul Douglas	• <i>Joubert for solo trumpet (1990)</i>
Peter P. Koprowski	* <i>Trumpet Concerto (1997)</i>
Phil Nimmons	• <i>Concerto for Trumpet and orchestra (1988)</i>
Pierick Houdy	• <i>Divertissement for trumpet, horn and piano (1956)</i>
Raymond Daveluy	• <i>Sonate pour orgue et trompette (1990)</i>
Raymond Luedeke	• <i>Three lyrical studies (1983)</i>
Richard Desilets	• <i>Un endroit pour trompette (2006)</i>
Richard Gibson	* <i>Free flight I (1977)</i> • <i>You Gotta Move (2002)</i> * <i>Free flight II (1983)</i>
Richard Gillis	• <i>Time Bits for trumpet and Piano (2014)</i> • <i>Shades (2014)</i> • <i>Suite for trumpet and Piano (2009)</i> • <i>Appena Spremuta (2013)</i>
Richard Johnston	• <i>Duo Concertant #4 (1989)</i> • <i>Lively Time (1987)</i> • <i>Three Pieces (1994)</i>
Ron Collier	* <i>Lyric for Trumpet (1970)</i>
Ronald Hannah	• <i>Prelude and Meditation on Coventry Cathedral (1978)</i>
Rudolf Komorous	• <i>Untitled 2 (1973)</i>
Ruth Henderson	• <i>Intrada (2006)</i> • <i>Trumpet Voluntary (1991)</i>
S.C. Eckhardt-Gramatte	• <i>Concerto for trumpet and chamber orchestra (1973)</i>
Samuel Dolin	• <i>Giant's Tomb (1991)</i>
Scott Edward Godin	• <i>La destruction (2011)</i>
Scott Good	* <i>Four Spanish Songs (2007)</i> * <i>Between the rooms (2007)</i>
Scott Irvine	• <i>Aubade for Trumpet and Organ (1988)</i>



Stacey Brown	<ul style="list-style-type: none"> <li>• <i>Five sketches: for solo trumpet (1999)</i></li> </ul>
Stephanie Martin	<ul style="list-style-type: none"> <li>• <i>Colours of the heart (2012)</i></li> </ul>
Steve Tittle	<ul style="list-style-type: none"> <li>• <i>Sonata for trumpet and piano (1963)</i></li> </ul>
Sydney Hodkinson	<ul style="list-style-type: none"> <li>* <i>Clairon for trumpets (2001)</i></li> <li>• <i>Heat: prelude for solo jazz trumpet (1997)</i></li> </ul>
Talivaldis Kenins	<ul style="list-style-type: none"> <li>• <i>Latvian Dance and Variations (1980)</i></li> </ul>
Thomas Schudel	<ul style="list-style-type: none"> <li>• <i>Fanfare and Allegro (2005)</i></li> <li>• <i>Hat Trick (2002)</i></li> <li>• <i>Jumping Jacks (2003)</i></li> <li>• <i>Serenade (1989)</i></li> <li>• <i>Song and Dance (2005)</i></li> <li>• <i>Spring in Summer (2005)</i></li> <li>* <i>Heptagon (2000)</i></li> </ul>
Tibor Polgar	<ul style="list-style-type: none"> <li>• <i>Concertino for Trumpet and Orchestra (1955)</i></li> <li>• <i>Two Symphonic Dances in Latin Rhythm (1979)</i></li> </ul>
Timothy Brady	<ul style="list-style-type: none"> <li>• <i>Monument (1986)</i></li> </ul>
Vania Angelova	<ul style="list-style-type: none"> <li>* <i>Old Bulgarian Musical Pictures (2012)</i></li> </ul>
Vernon Murgatroyd	<ul style="list-style-type: none"> <li>• <i>Concert Overture op.83 (1980)</i></li> </ul>
Violet Archer	<ul style="list-style-type: none"> <li>• <i>Little Suite: for Trumpet and Piano (1975)</i></li> </ul>
William Rowson	<ul style="list-style-type: none"> <li>• <i>Sonata for trumpet and Piano (2014)</i></li> <li>* <i>Sonata for trumpet and harp.(2016)</i></li> </ul>
Wolfgang Bottenberg	<ul style="list-style-type: none"> <li>• <i>Fantasia (1966)</i></li> </ul>

## Appendix C

### List of Composers/ Trumpeters/ Instructors Contributed:

Aaron Hodgson	University of Western
Adam Zinatelli	Mount Royal University
Allen Klaus	Memorial University
Anne Marie Page	Glenn Gould RCM
Bernie Andrews	Ottawa University
Chris Hahn	TrumpetIndex.org creator
Daniel Jacob Funk	University of Saskatchewan
Dean McNeil	University of Saskatchewan
James Grant Code	Composer
Jan Jarvlepp	Composer
Jim O'Leary	Composer
Louis Ranger	University of Victoria
Miles Newman	University of Regina
Neil Corlett	Red Deer College
Paul Tynan	St. Francis University
Richard Gillis	University of Manitoba
Richard Stoelzel	McGill University
Ross Turner	Windsor University
Stacey Brown	Composer
Steve McNabb	CMC Music Center Toronto
Syd Hodgkinson	Composer
Timothy Quinlan	Q-Press founder
William Rowson	Assistant Conductor: Vancouver Symphony Orchestra

## Appendix D

*Trumpet Grading Rubric test results:*

Hat Trick	Total Points	Grade Given	Percent Dif (2%)
#1	46/220	2	21%
#2	41/220	2	19%
#3	45/220	2	20%

Fanfare for trumpet	Total points	Grade Given	Percent Dif (5%)
#1	70/220	3	32%
#2	82/220	4	37%
#3	82/220	4	37%

Archer – Little	Total Points	Grade Given	Percent Dif (8%)
#1	101/220	5	46%
#2	84/220	4	38%
#3	100/220	5	45%
#4	98/220	4	45%

Silhouette	Total Points	Grade Given	Percent Dif (7%)
#1	72/220	3	33%
#2	89/220	4	40%

Bisette - Little	Total Points	Grade Given	Percent Dif (4%)
#1	75/220	3	34%
#2	81/220	4	37%
#3	84/220	4	38

Sonata D.M	Total Points	Grade Given	Percent Dif (5%)
#1	158/220	7	72%
#2	145/220	7	67%

Inscription	Total Points	Grade Given	Percent Dif (8%)
#1	121/220	6	55%
#2	139/220	7	63%

Yellow Birch	Total Points	Grade Given	Percent Dif (8%)
#1	131/220	6	60%
#2	114/220	5	52%
#3	131/220	6	60%

