

## Music Difficulty Level Correlations

Colorado Choral	Colorado Instrumental	JW Pepper*	SmartMusic Sight Reading*
Difficulty Level 1	Difficulty Level 0.5	Beginning	Level 1
Difficulty Level 1	Difficulty Level 0.5	Very Easy	Level 2
Difficulty Level 2	Difficulty Level 1	Easy	Level 3
Difficulty Level 2	Difficulty Level 1	Medium Easy	Level 4
Difficulty Level 3	Difficulty Level 2	Medium Easy	Level 5
Difficulty Level 4	Difficulty Level 3	Medium	Level 6
Difficulty Level 5	Difficulty Level 4	Medium	Level 7
Difficulty Level 5	Difficulty Level 5	Medium Advanced	Level 8
Difficulty Level 6	Difficulty Level 6	Advanced	Level 9
Difficulty Level 6	Difficulty Level 6	Advanced	Level 10

### Notes:

- SmartMusic uses the JW Pepper difficulty levels for all content except exercises (scales, arpeggios, etc...).
- JW Pepper uses their difficulty levels only for instrumental solos and concert works. Choral ensembles and vocal solos are not graded in JW Pepper's catalog.
- All vocal solos have been graded using the JW Pepper scale in SmartMusic's catalog.
- SmartMusic does not contain choral ensemble repertoire, but songs can be added with Finale.
- SmartMusic sight reading exercises are designed for instrumental performers.
- Sight singing content is available in several sight reading methods and also can be created with Finale and used in SmartMusic.

## Appendix A

### Colorado Choral Literature Difficulty Level Criteria

Difficulty Level:	1	2	3	4	5	6
<b>Meter</b>	4/4, 2/4, 3/4	<b>add:</b> 2/2, 6/8 (compound); meter changes	<b>add:</b> 6/8 (simple), 6/4, 3/8	<b>add:</b> 5/4, 9/8, 12/8 (compound & simple), 5/8, alternating meters	<b>add:</b> 7/8	any meter or combination of meters
<b>Tempo</b>	Andante -Moderato, ritardando	Adagio -Allegro, <b>add:</b> accelerando, tempo changes	Largo-Vivace, <b>add:</b> rallentando, rubato	Largo-Presto	Largo-Prestissimo, <b>add:</b> piu mosso, meno mosso	Largamente-Prestissimo
<b>Note / Rest Value &amp; Rhythm Patterns</b>	Notes and rests include:	<b>add</b> quarter note pickup and notes and rhythmic patterns including:	<b>add</b> quarter and half ties across the barline, 8th note pickup; and notes, rests and rhythmic patterns including:	<b>add</b> 8th ties across barline, 16th note pickup, swing 8ths, and the following rests and rhythmic patterns:	<b>add</b> 16th ties across barline and the following rhythmic patterns:	<b>add</b> double dotted quarter, uncommon tuplets including 5, 6, 7 or more notes, complex and combined tuplet rhythms, and any complex mixture of notes and rests
<b>Dynamics</b>	<i>f, p</i>	<b>add:</b> <i>mf, crescendo, diminuendo</i>	<b>add:</b> <i>mp, pp, fp, sfz</i>	<b>add:</b> <i>ff, fp-crescendo</i>	<b>add:</b> <i>ppp, fff</i> , brief and broad crescendo/diminuendo	all dynamic indications
<b>Articulation</b>	attack, release, breath marks,	<b>add:</b> slur, staccato, accent	<b>add:</b> tenuto, inverted accent, fermata	<b>add:</b> articulation patterns including legato-staccato, swing weightedness, staccato-legato (8th-quarter syncopation)	<b>add:</b> 2 or more simultaneous marks	all forms of articulation
<b>Scoring</b>	2-part treble	2-part with descant	3-part labeled I, II, III III is in bass clef with limited range	SATB with one additional female voice possible	6-8 voices, double choir, soloists	any combination
<b>Selection Length</b>	1-2 minutes	2-3 minutes	2 & 1/2 -4 minutes	3-7 minutes	6 minutes +	any length
<b>Ranges</b>	Narrow, within one octave	Limited to one octave	Octave plus major third	Octave plus 5th	Full normal range of voice, some brief extreme	Extreme ranges and tessitura possible

## Appendix B

### Colorado Choral Literature Difficulty Level Criteria

Difficulty Level:	1	2	3	4	5	6
Languages	English	May include Latin and related (Spanish, Italian)	Add: German	Add: French	Less common languages	Any language
Motion	Stepwise	Add: some arpeggiated skips	Add: Wider leaps - 4th and 5th	Somewhat disjunct lines	Disjunct lines	Challenging lines of varying complexity
Texture	Monophonic or homophonic, rounds	Primarily homophonic	Some counterpoint	Full polyphony	Independent parts	Fully independent
Tonality/Harmony	Major and minor	Major, minor, modal. May include limited accidentals, modulations to closely related keys	May include some non-diatonic harmony, full modulations, extended harmonies	Some chromaticism, unresolved dissonances, more exotic harmonies	Freely chromatic	May be atonal, very dissonant
Vocal Technique and facility	Simple	Basic	Intermediate, brief melismas possible	Moderate, longer melismas	Advanced, can be very melismatic	Mature
Rhythm	Straightforward	Short passages of more challenging	More difficult but repetitive	Short passages of challenging, non-repetitive	Extended passages of challenging	All rhythms in any combinations
Phrasing	Short	Moderate length	Moderately challenging length	Long phrases, requires good breath control	Long phrases requiring excellent breath control	Very challenging phrase lengths

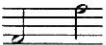
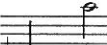
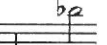




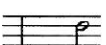

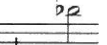
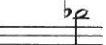
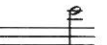

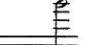

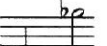

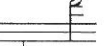
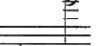
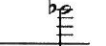
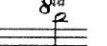

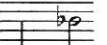

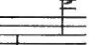


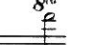
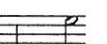
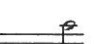
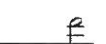
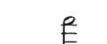


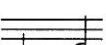
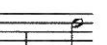

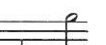
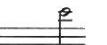
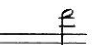

## Appendix C










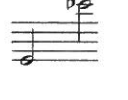

























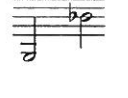


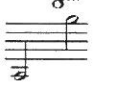


### Colorado Instrumental Literature Difficulty Level Criteria








Difficulty Level:	0.5	1	2	3	4	5	6
<b>Meter</b>	4/4, 2/4, 3/4	same as .5	<b>add:</b> 2/2, 6/8 (compound); meter changes	<b>add:</b> 6/8 (simple), 6/4, 3/8	<b>add:</b> 5/4, 9/8, 12/8 (compound & simple), 5/8, alternating meters	<b>add:</b> 7/8	any meter or combination of meters
<b>Tempo</b>	Andante	Andante-Moderato, ritardando	Adagio-Allegro, <b>add:</b> accelerando	Largo-Vivace, <b>add:</b> rallentando, rubato	Largo-Presto	Largo-Prestissimo, <b>add:</b> piu mosso, meno mosso	Largamente-Prestissimo
<b>Note / Rest Value &amp; Rhythm Patterns</b>	Notes and rests include:	<b>add:</b> quarter note pickup and notes and rhythmic patterns including:	<b>add:</b> quarter and half ties across the barline, 8th note pickup, and notes, rests and rhythmic patterns including:	<b>add:</b> 8th ties across barline, 16th note pickup, swing 8ths, and the following rests and rhythmic patterns:	<b>add:</b> 16th ties across barline and the following rhythmic patterns:	<b>add:</b> double dotted quarter; uncommon triplets including 5, 6, 7 or more notes	<b>add:</b> complex and combined triplet rhythms, and any complex mixture of notes and rests
<b>Dynamics</b>	<i>f, p</i>	<b>add:</b> <i>mf, crescendo, diminuendo</i>	<b>add:</b> <i>mp, pp, fp, sfz</i>	<b>add:</b> <i>ff, fp-crescendo</i>	<b>add:</b> <i>ppp, fff</i> , brief and broad <i>crescendo/diminuendo</i>	all dynamic indications	all dynamic indications
<b>Articulation</b>	attack, release, breath marks; <i>Strings:</i> pizzicato, bow lifts, slurs, ties	<b>add:</b> slur, staccato, accent; <i>Strings:</i> legato	<b>add:</b> tenuto, inverted accent, fermata; <i>Strings:</i> spiccato, staccato	<b>add:</b> articulation patterns including legato-staccato, swing weightedness, staccato-legato (8th-quarter syncopation); <i>Strings:</i> marcato	<b>add:</b> 2 or more simultaneous marks, double-tongued 16ths; <i>Strings:</i> ricochet	all forms of articulation	all forms of articulation
<b>Ornamentation</b>	none	<b>add:</b> simple trills	<b>add:</b> single grace note; <i>Strings:</i> trills	<b>add:</b> trills with entry/exit grace notes, double or triple grace notes	trills, mordents, turns	all forms or ornamentation	all forms or ornamentation
<b>Scoring</b>	section lines doubled, no division within sections, division according to range, rather than tone color, homophonic, with some question-answer between sections	less doubling of section lines, occasional division within sections, limited division by tone color, homophonic and occasional melodic inversion as countermelody or brief contrapuntal moments	section functioning independently, with section divisions into 2 or 3 parts, limited exposed parts, homophonic with occasional contrapuntal movement, countermelody/obligato	sections functioning independently with up to 3 parts ( <i>Strings:</i> 4parts), occasional exposed short solo sections, exposed soli sections, sections featuring full woodwind, brass or percussion sections, limited polyphonic texture	Full range of instrumentation, homophonic/polyphonic, exposed parts for any part within any section	<b>add:</b> combinations of connecting solo lines among several instruments	<b>add:</b> multiple contrapuntal solo lines
<b>Selection Length</b>	1-2 minutes	1 & 1/2 -3 minutes	2 & 1/2 -4 minutes	3-7 minutes	6 minutes +	any length	any length
<b>Percussion Use</b>	Drums: snare, bass; Pitched: bells; Non-pitched: tambourine, cymbals, woodblock, triangle, suspended cymbal	<b>add:</b> Drums: timpani (2); Pitched: chimes; Non-pitched: maracas, claves,	<b>add:</b> Drums: bongos, congas, timpani (3); Pitched: marimba; Non-pitched: gong, many common Latin, African and traditional	Drums: drum set, timpani (4); Other: all common traditional, Latin, African and other ethnic percussion	All common traditional, Latin, African and other ethnic percussion	All common and less common traditional, Latin, African and other ethnic percussion	All percussion instruments

## Appendix D

### Colorado Instrumental Literature Difficulty Level Criteria

Difficulty Level:	0.5	1	2	3	4	5	6
Flute							
Oboe							
Bassoon							
Clarinet							
Saxophones							
Trumpet							

Horn							
							
							
							
							
							

<p>Bass</p>							
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# J.W. Pepper Level Definitions

## **BEGINNING GRADE LEVEL**

Designed for 1<sup>st</sup> year students first concert.

One page parts. .

Length: usually 40 – 60 measures.

Ranges appropriate for most first year band methods.

- Keys: Bb (usually no accidentals).
- Time Signatures: 2/4, 3/4, 4/4 – usually not used in same piece.
- Rhythms: Whole, half, quarter, and maybe very few repeated eighth note patterns for winds. Percussion can have more eights. No syncopations.
- Dynamics: Limit articulations and dynamics to only what is essential to musical idea.
- Duration: 1½ to 2 minutes

Style and Textures: No divisi parts. All like instruments are in unison. Avoid awkward leaps in any part. Keep stepwise a majority of the time. Clarinets never go over the break. Oboe, Horn, and Timpani parts must be optional. When possible, double the Horn with the Tenor Sax to place it in a better range. Bass line should be doubled: tuba, trombone, baritone, bassoon and low woodwinds. Each work should use primarily the first five or six notes found in most beginning band methods.

Percussion: Snare drum (no rolls), bass drum, cymbals, some accessory percussion. Optional Timpani part should be written for two drums with no tuning changes.

### **Also considered for all grades:**

Solo or exposed passages

Articulations

Ornamentation

Scoring/Instrumentation



## **VERY EASY GRADE LEVEL**

Designed for 1<sup>st</sup> year students –Usually toward second half of beginning year.

One page parts. .

Length: usually 40 – 60 measures.

Ranges appropriate for most first year band method books.

- Keys: Bb, Eb, (usually no accidentals).
- Time Signatures: 2/4, 3/4, 4/4 – usually not used in same piece.
- Rhythms: Whole, half, quarter, and maybe very few repeated eighth note patterns for winds. Percussion can have more eights. No syncopations.
- Dynamics: Limit articulations and dynamics to only what is essential to musical idea.
- Duration: 1½ to 2 minutes

Style and Textures: No divisi parts. All like instruments are in unison. Avoid awkward leaps in any part. Keep stepwise a majority of the time. Clarinets never go over the break. Oboe, Horn, and Timpani parts must be optional. When possible, double the Horn with the Tenor Sax to place it in a better range. Bass line should be doubled: tuba, trombone, baritone, bassoon and low woodwinds. Each work should use primarily the first five or six notes found in most beginning band methods.

Percussion: Snare drum (no rolls), bass drum, cymbals, some accessory percussion. Optional Timpani part should be written for two drums with no tuning changes.

### **Also considered for all grades:**

Solo or exposed passages

Articulations

Ornamentation

Scoring/Instrumentation

## EASY GRADE LEVEL

Designed for bands at the easy level (end of 1<sup>st</sup> year through 2<sup>nd</sup> year of instruction).

One page parts.

See Achievement Series template for score layout.

Length: 2/4 = 80 to 85 measures; 3/4 = 70 to 75 measures; 4/4 = 60 to 65 measures.

Ranges appropriate for second year band methods.

- Keys: Bb, Eb, F, g minor, c minor, f minor.
- Time Signatures: 2/4, 3/4, 4/4.
- Rhythms: Mostly whole, half, quarter, and eighth notes. Obvious syncopations may be included. Careful use of 8<sup>th</sup> and 16<sup>th</sup> notes.
- Dynamics: Forte, mezzo forte, mezzo piano, piano (f, mf, mp, p).
- Duration: Up to 2 ½ minutes.

Style and Textures: Lots of unisons. Sections can play harmony as long as the rhythm within the section is unison. Passing tones within a section is permissible. Some obvious ritards and accelerandos may be included.

One flute part, 1-2 clarinet parts (2<sup>nd</sup> clarinet part should never go over the break), 1-2 trumpet parts. Bass line should be doubled: tuba, baritone sax, trombone, baritone, and bass clarinet.

Percussion: Snare drum may include 16<sup>th</sup> notes and light use of rolls. Timpani should be optional and written for two drums with no tuning changes. Limited use of mallet percussion (bells).

### **Also considered for all grades:**

Solo or exposed passages

Articulations

Ornamentation

Scoring/Instrumentation

## MEDIUM EASY GRADE LEVEL

Designed for bands at the medium-easy level (3<sup>rd</sup> year of instruction).

Two page parts acceptable.

See Achievement Plus Series template for score layout.

Length: approx. 120 measures

Ranges appropriate for third year band methods.

- Keys: Bb, Eb, F, Ab, g minor, c minor, f minor, d minor.
- Time Signatures: 2/4, 3/4, 4/4, 6/8 and cut time.
- Rhythms: Whole, half, quarter, dotted quarter, eighth, dotted eighth, sixteenths (with caution) and limited use of triplets.
- Dynamics: Fortissimo, forte, mezzo forte, mezzo piano, piano (ff, f, mf, mp, p).
- Duration: Up to 3 ½ minutes.

Style and Textures: Can be more independent within sections, and include ritards, accelerandos, crescendos, diminuendos, accents, staccato and marcato markings.

Ok to use D.S., D.C., or Coda. Flute part may be divisi. 1-2 clarinet parts (2<sup>nd</sup> clarinet part may occasionally go over the break), 1-2 trumpet parts, 2 alto saxophone. Trombone part may be divisi if needed. One horn part, but occasional divisi is acceptable. Horn part must be doubled. Cross cue solos extensively, always oboe, bassoon and horn. Under normal circumstances the bass line will be doubled by tubas, bassoon, bass clarinet, and baritone sax.

Percussion: Snare drum, bass drum, cymbals, timpani, and mallet instruments (bells/ xylophone). Accessory percussion may be expanded to include: triangle, tambourine, temple blocks, sleigh bells, maracas, claves, woodblock, finger cymbals, etc. Timpani should be written for two drums, some tuning changes acceptable.

## **MEDIUM CONCERT BAND GRADING:**

Generally for most 3 or 4 year high Schools with pre-requisite of 3 to 4 years of band.

These grade levels are not as detailed as the younger band levels since there are many more variables and combinations involved but the following are generally used:

### **Medium:**

Time signatures: 2/4;  $\frac{3}{4}$ ; 4/4; C; Cut Time; 6/8; 9/8 (maybe 3/8) and easy asymmetrical meters.

Key signature: Four Flats to Two Sharps.

Tempos: 56 – 144

Rhythms: All duple rhythms with easy compound rhythms and no complex syncopations.

Length: 3 – 7 minutes

Ranges: Practical ranges for each instrument - no extreme ranges

Technique: Technical considerations for each section are examined – generally these will be consistent with demands from most method books.

Percussion: Mostly standard instrumentation with some special effects allowed – use of mallets and accessories allowed.

### **Also considered for all grades:**

Solo or exposed passages

Articulations

Ornamentation

Scoring/Instrumentation

## **Medium Advanced:**

Time Signatures; Add 3/8, 5/8, 7/8 and additional asymmetrical and changing meter.

Key Signatures: Four Flats to three sharps.

Tempos: 44 – 168

Rhythms: Any except complex compound or complex 16<sup>th</sup> note syncopations.

Length: 6 Minutes and up

Ranges: some use of practical extreme limits

Technique – technical requirements for each section can have some passages that may surpass those found in most band methods.

Percussion: Pretty much all instruments, wide range of special effects.

## **Advanced:**

Pretty much the sky's the limit –

Time signatures: Any meter or combination of meters.

Key signature: Any key

Tempos: Any

Rhythms: Complex duple and compound rhythms

Length: Any Length

Technique: practically anything

Percussion: All instruments, wide range of special effects and diverse requirements for each player.

Also considered for all grades:

Solo or exposed passages

Articulations

Ornamentation

Scoring / Instrumentation

# SmartMusic Sight Reading Etude Specifications

## Level 1

### CONCEPT

Intended for the beginner who has learned the usual first five pitches and the simplest of rhythmic note and rest values. These etudes should assess whether the student is holding half and whole notes full value, as well as waiting the correct number of counts during individual rests. Use of repeated pitches is encouraged. All intervals of a 3rd or more must be followed by step. Half notes beginning on count two are prohibited. Rests may not be written one after the other.

### TEMPO

No tempo alterations, fermatas, or grand pauses should be used. The use of rubato is discouraged.

### RANGES

Limited to the notes indicated at right. Note that horn is written a 5th higher than trombone to put it in a better beginning range.

### KEY SIGNATURES

None — all altered notes will use an accidental at every occurrence.

### TIME SIGNATURES

$\frac{2}{4}$      $\frac{4}{4}$

### RHYTHMS

Whole, half, quarter and corresponding rests. Ties may not be used.

### ARTICULATIONS

None

### DYNAMICS

None

### SNARE DRUM



### LENGTH

2 counts per measure: 8-16 measures

4 counts per measure: 6-8 measures

Musical notation for various instruments, showing pitch ranges and note values. The instruments listed are: Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, Bassoon, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone, B♭ Cornet/Trumpet, F Horn, Trombone, Euphonium, Tuba, Bells, Violin, Viola, Cello, and String Bass. Each instrument has a staff with a key signature of one flat (B♭) and a time signature of 2/4. The notation shows various note values (whole, half, quarter, eighth) and rests, indicating the pitch range and rhythmic patterns for each instrument.

# SmartMusic Sight Reading Etude Specifications

## Level 2

### CONCEPT

Intended for the beginner who has learned the usual first seven pitches and the simple rhythmic note and rest values. These etudes should begin assessing whether the student is subdividing the count correctly. Use of repeated pitches is encouraged.

### TEMPO

No tempo alterations, fermatas, or grand pauses should be used. The use of rubato is discouraged.

### RANGES

Limited to the notes indicated at right. Note that horn is written a 5th higher than trombone to put it in a better beginning range. All pitches must be diatonic in one of the keys indicated below.

### KEY SIGNATURES (concert pitch)

Band Major: B $\flat$

Strings Major: D

Apply reminder accidentals (without parens) to all notes affected by the key signature.

### TIME SIGNATURES

$\frac{2}{4}$     $\frac{3}{4}$     $\frac{4}{4}$

### RHYTHMS (in addition to Level 1)



Simple, logical ties that do not cross a bar line may be used. Use only ties that would normally be used in notation. Rests may be used in series, but only as they would normally be used in notation.

### ARTICULATIONS

None

### DYNAMICS

None

### SNARE DRUM (in addition to Level 1)



### LENGTH

2 counts per measure: 8-16 measures

3 counts per measure: 6-12 measures

4 counts per measure: 6-8 measures

Flute

Oboe

B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

E $\flat$  Baritone Saxophone

B $\flat$  Cornet/Trumpet

F Horn

Trombone

Euphonium

Tuba

Bells

Violin

Viola

Cello

String Bass

# SmartMusic Sight Reading Etude Specifications

## Level 3

### CONCEPT

These etudes should assess whether the student is subdividing the count correctly. Limit the number of intervals of a 3rd or more that are used consecutively.

### TEMPO

No tempo alterations, fermatas, or grand pauses should be used. The use of rubato is discouraged.

### RANGES

As indicated at right, with suitable transposition to maintain similar tessitura requirements between instruments.

### KEY SIGNATURES (concert pitch)

Band Major: F, B $\flat$ , E $\flat$ , A $\flat$

Strings Major: D, G, C, A

All pitches must be diatonic in one of the allowed keys. Reminder accidentals are no longer used. Horn may be written a 4th or 5th higher than trombone, if necessary, to keep the part in range with good voice leading.

### TIME SIGNATURES

$\frac{2}{4}$     $\frac{3}{4}$     $\frac{4}{4}$     $\frac{2}{2}$

### RHYTHMS (in addition to Level 2)



### ARTICULATIONS

None

### DYNAMICS

None

### SNARE DRUM (in addition to Level 2)

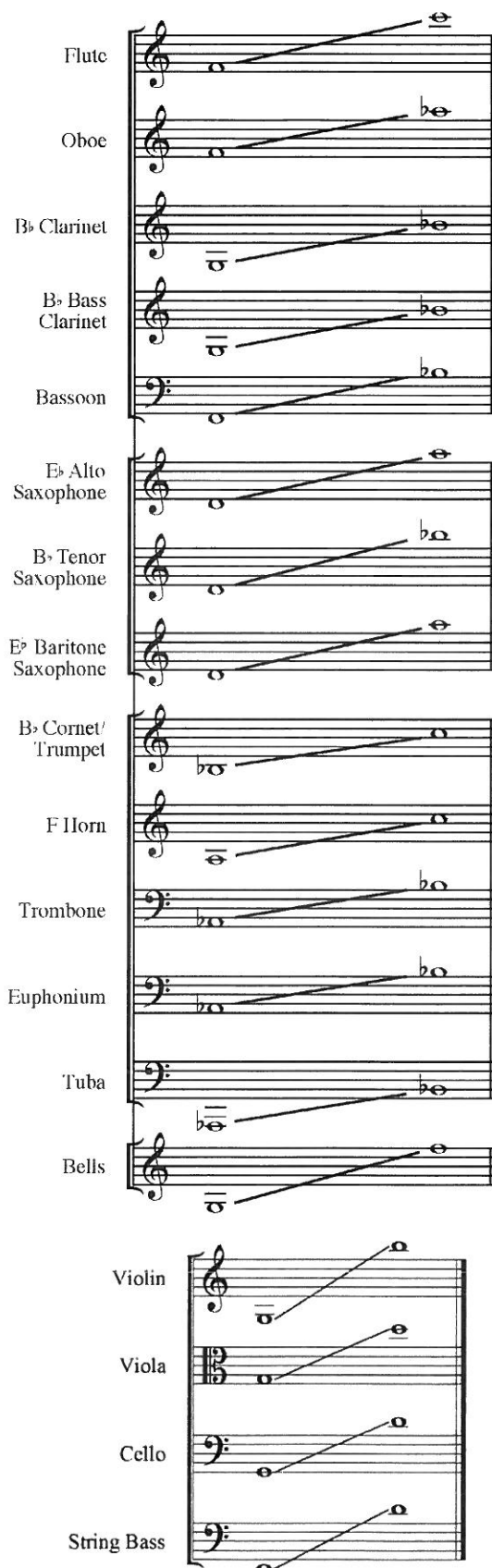


### LENGTH

2 counts per measure: 8-16 measures

3 counts per measure: 8-12 measures

4 counts per measure: 6-8 measures





# SmartMusic Sight Reading Etude Specifications

## Level 4

### CONCEPT

Each etude should cover most of the available range for each instrument, with the upper limits being approached by step or small interval. Sequential intervals from a 3rd to a 5th are allowed, with most forming simple arpeggios.

### TEMPO

Basic tempo words should be used.

No tempo alterations, fermatas, or grand pauses should be used. The use of rubato is discouraged.

### RANGES

As indicated at right. Care should be taken when writing lines that cross the break for the clarinet.

### KEY SIGNATURES (concert pitch)

Band Major: F, B $\flat$ , E $\flat$ , A $\flat$ , C

Strings Major: D, G, C, A, F

Band Accidentals: B $\flat$ , E $\sharp$ , E $\flat$ , A $\sharp$ , A $\flat$ , D $\sharp$ , D $\flat$

String Accidentals: F $\sharp$ , F $\sharp$ , C $\sharp$ , C $\sharp$ , G $\sharp$ , B $\flat$ , E $\flat$

### TIME SIGNATURES

$\frac{2}{4}$     $\frac{3}{4}$     $\frac{4}{4}$     $\frac{2}{2}$

### RHYTHMS (in addition to Level 3)

Simple meter:



Ties that cross bar lines may be used.

### ARTICULATIONS

Slur, staccato, accent

### DYNAMICS

*p*, *mp*, *mf*, *f*

The entire etude must be at one dynamic level.

### SNARE DRUM (in addition to Level 3)



### LENGTH

2 counts per measure: 16-24 measures

3 counts per measure: 12-16 measures

4 counts per measure: 8-16 measures

Flute

Oboe

B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

B $\flat$  Cornet/Trumpet

F Horn

Trombone

Euphonium

Tuba

Bells

Violin

Viola

Cello

String Bass

# SmartMusic Sight Reading Etude Specifications

## Level 5

### CONCEPT

Each etude should cover most of the available range for each instrument, with the upper limits being approached by step or small interval. Sequential intervals greater than a 2nd are allowed, though most should form simple arpeggios.

### TEMPO

Basic tempo words should be used.

No tempo alterations, fermatas, or grand pauses should be used. The use of rubato is discouraged.

### RANGES

As indicated at right. Care should be taken when writing lines that cross the break for the clarinet.

### KEY SIGNATURES (concert pitch)

Band Major: F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , C

Strings Major: D, G, C, A, F, B $\flat$

Band Accidentals: B $\flat$ , E $\flat$ , E $\sharp$ , A $\sharp$ , A $\flat$ , D $\sharp$ , D $\flat$ , G $\sharp$ , G $\flat$

String Accidentals: F $\sharp$ , F $\sharp$ , C $\sharp$ , C $\sharp$ , G $\sharp$ , B $\flat$ , E $\flat$ , D $\sharp$

### TIME SIGNATURES

$\frac{2}{4}$     $\frac{3}{4}$     $\frac{4}{4}$     $\frac{2}{2}$     $\frac{3}{8}$ \*    $\frac{6}{8}$ \*

\*The eighth note will get both the count and the beat.

### RHYTHMS (in addition to Level 4)

Compound meter:



### ARTICULATIONS

Slur, staccato, accent

### DYNAMICS

*p*, *mp*, *mf*, *f*

Dynamics may now change during an etude.

### SNARE DRUM (in addition to Level 4)

Compound meter:



Long rolls

### LENGTH

2 counts per measure: 16-24 measures

3 counts per measure: 12-16 measures

4 counts per measure: 8-16 measures

6 counts per measure: 6-8 measures

Flute

Oboe

B $\flat$  Clarinet

B $\flat$  Bass Clarinet

Bassoon

E $\flat$  Alto Saxophone

B $\flat$  Tenor Saxophone

B $\flat$  Cornet/Trumpet

F Horn

Trombone

Euphonium

Tuba

Bells

Violin

Viola

Cello

String Bass

# SmartMusic Sight Reading Etude Specifications

## Level 6

### CONCEPT

These etudes should cover much of the available range for each instrument. Any interval may be used, however they should be approached and left in a melodically logical manner.

### TEMPO

Basic tempo words should be used.

No tempo alterations, fermatas, or grand pauses should be used. The use of rubato is discouraged.

### RANGES

As indicated at right.

### KEY SIGNATURES (concert pitch)

Band Major: F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , C, G

Band Minor: a, e, d, g, c, f, b $\flat$

Strings Major: D, G, C, A, F, B $\flat$ , E

Strings Minor: a, d, g, e, b, f $\sharp$ , c $\sharp$

Accidentals: All except E $\sharp$ , F $\flat$ , B $\sharp$ , C $\flat$

### TIME SIGNATURES

$\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{2}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{9}{8}$   $\frac{12}{8}$

A dotted quarter note beat is permitted.

Simple meter changes are allowed, though the note getting the count may not change.

### RHYTHMS (in addition to Level 5)



All common rhythms in both simple and compound meter may be used. Syncopation is allowed, however it should be treated in either a sequential or motivic manner.

### ARTICULATIONS

Slur, staccato, accent

### DYNAMICS

*p*, *mp*, *mf*, *f*, and hairpins

### SNARE DRUM (in addition to Level 5)

Compound meter:



### LENGTH

Etudes may exceed the Level 5 length guidelines to accommodate the increased technical demands.

# SmartMusic Sight Reading Etude Specifications

## Level 7

### CONCEPT

All of the specifications are the same as Level 6, except that the melodic and rhythmic complexity is greater and the length may be extended.

### TEMPO

Basic tempo words should be used.

No tempo alterations, fermatas, or grand pauses should be used. The use of rubato is discouraged.

### RANGES

As indicated at right.

### KEY SIGNATURES (concert pitch)

Band Major: F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , C, G

Band Minor: a, e, d, g, c, f, b $\flat$

Strings Major: D, G, C, A, F, B $\flat$ , E

Strings Minor: a, d, g, e, b, f $\sharp$ , c $\sharp$

Accidentals: All except E $\sharp$ , F $\flat$ , B $\sharp$ , C $\flat$

### TIME SIGNATURES

$\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{2}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{9}{8}$   $\frac{12}{8}$

### RHYTHMS (in addition to Level 6)

Compound meter:



### ARTICULATIONS

Slur, staccato, accent

### DYNAMICS

*p*, *mp*, *mf*, *f*, and hairpins

### SNARE DRUM (in addition to Level 6)

Compound meter:



All rolls

### LENGTH

Each etude must form a musical whole and be long enough to assess the included rhythmic, melodic, and musical concepts. Etudes should not be longer than 30 seconds.

A collection of musical staves for various instruments, each showing a pitch range indicated by a line with a double bar at the end. The instruments listed are: Flute, Oboe, B $\flat$  Clarinet, B $\flat$  Bass Clarinet, Bassoon, E $\flat$  Alto Saxophone, B $\flat$  Tenor Saxophone, E $\flat$  Baritone Saxophone, B $\flat$  Cornet/Trumpet, F Horn, Trombone, Euphonium, Tuba, Bells, Violin, Viola, Cello, and String Bass.

# SmartMusic Sight Reading Etude Specifications

## Level 8

### CONCEPT

The etudes should be soloistic in nature. The musical requirements should be moderately demanding.

### TEMPO

A variety of tempo words should be used.  
No tempo alterations, fermatas, or grand pauses should be used. The use of rubato is discouraged.

### RANGES

As indicated at right.

### KEY SIGNATURES (concert pitch)

Band Major: F, B $\flat$ , E $\flat$ , A $\flat$ , D $\flat$ , C, G, D

Band Minor: a, c, d, g, e, f, b $\flat$ , e $\flat$

Strings Major: D, G, C, A, F, B $\flat$ , E, E $\flat$

Strings Minor: a, d, g, e, b, f $\sharp$ , c $\sharp$ , c

Accidentals: All except E $\sharp$ , F $\flat$ , B $\sharp$ , C $\flat$

### TIME SIGNATURES

$\frac{2}{4}$   $\frac{3}{4}$   $\frac{4}{4}$   $\frac{2}{2}$   $\frac{3}{8}$   $\frac{6}{8}$   $\frac{9}{8}$   $\frac{12}{8}$   $\frac{5}{8}$   $\frac{5}{4}$

### RHYTHMS (in addition to Level 7)

None

### ARTICULATIONS

Slur, staccato, accent

### DYNAMICS

*p*, *mp*, *mf*, *f*, and hairpins

### MALLET PERCUSSION

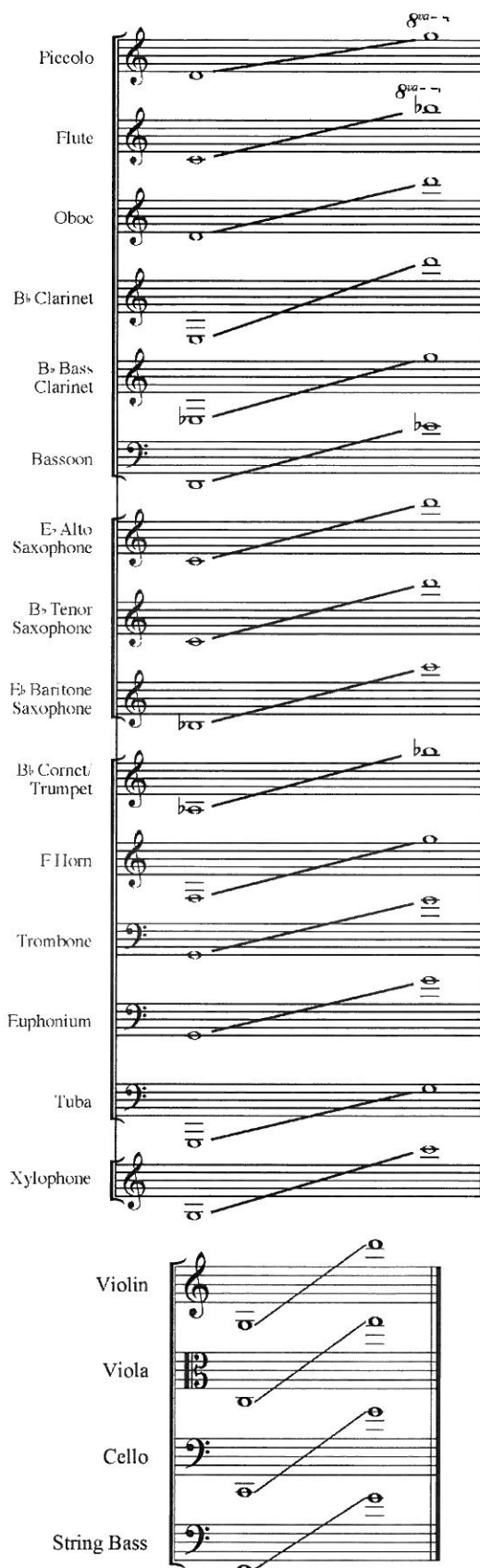
Xylophone may use rolls

### SNARE DRUM (in addition to Level 7)

Compound meter:  


### LENGTH

Etudes should not be longer than 40 seconds.



# SmartMusic Sight Reading Etude Specifications

## Level 9

### CONCEPT

The etudes take the form of short, unaccompanied solos. The integration of technique and musicianship is high. Trills and grace notes are permitted.

### TEMPO AND STYLE MARKINGS

A variety of descriptive tempo and style words should be used. No tempo alterations, fermatas, or grand pauses should be used. The use of rubato is discouraged.

### RANGES

As indicated at right.

### KEY SIGNATURES

All major, minor, and modal keys.

### CLEFS

Viola can change to Treble clef.

Cello can change to Tenor clef.

### TIME SIGNATURES

Any time signature based on an eighth, quarter or half note beat is permitted. Time signatures may be mixed, however the beat equivalency must be marked (i.e., (eighth=eighth), (quarter=half), etc.)

### RHYTHMS (in addition to Level 8)



Compound meter:



### ARTICULATIONS

Slur, staccato, tenuto, accent, marcato (tin hat)

### DYNAMICS

All from *pp* – *ff* and hairpins

Also allowed: *fp*, *sfz*, *cresc.*, *dim.*, *decresc.*

### MALLET PERCUSSION

Marimba may use rolls

### SNARE DRUM (in addition to Level 8)

Compound meter:



Mixed meter

### LENGTH

Etudes should not be longer than 45 seconds.

Piccolo

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

Bassoon

F♯ Alto Saxophone

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Cornet/Trumpet

Horn

Trombone

Euphonium

Tuba

Mallet Percussion  
Marimba or Xylophone

Violin

Viola

Cello

String Bass

# SmartMusic Sight Reading Etude Specifications

## Level 10

### CONCEPT

These etudes assume a near professional level of technical development. There are no restrictions in any area, though randomness of pitch and rhythms that is not treated motivically is discouraged. The musical requirements should be rigorous. All forms of ornament are permitted (mordent, gruppetto, etc.)

### TEMPO AND STYLE MARKINGS

A variety of descriptive tempo and style words should be used. No tempo alterations, fermatas, or grand pauses should be used. The use of rubato is discouraged.

### RANGES

As indicated at right.

### KEY SIGNATURES

All major, minor, and modal keys. The key may change during the course of the etude, either through the use of accidentals or by changing the key signature. Impressionistic passages that are outside the normal key structure (i.e., whole tone, pentatonic, augmented arpeggios, etc.) are permitted.

### TIME SIGNATURES

Any time signature based on an eighth, quarter or half note beat. Time signatures may be mixed, however the beat equivalency must be marked (i.e., (eighth=eighth), (quarter=half), etc.)

### RHYTHMS

Any rhythm may be used. Tuplets of all kinds are permitted.

### ARTICULATIONS

Slur, staccato, tenuto, accent, marcato (tin hat)

### DYNAMICS

All from *pp* – *ff* and hairpins

Also allowed: *fp*, *sfz*, *cresc.*, *dim.*, *decresc.*

### MALLET PERCUSSION

Mallet part may include double stops

### SNARE DRUM (in addition to Level 9)



Various tuplets

### LENGTH

Etudes should not be longer than 60 seconds.