

Choral

Difficulty Level:	1	2	3	4	5	6
Meter	4/4, 2/4, 3/4: No meter changes	Add: 2/2, 6/8 (compound): Meter changes	add: 6/8 (simple), 6/4, 3/8.	Add: 5/4, 9/8, 12/8, (compound & simple), 5/8, alternating meters	Add: 7/8	Any meter or combination of meters
Tempo	Andante – Moderato ((76 – 108) – (108 – 120)), ritardando(gradual decrease in tempo).	Adagio – Allegro ((66 – 73) – (120 – 168)), add: accelerando (gradual increase in tempo), tempo changes	Largo – Vivace((40 – 60) – (~140)), add: rallentando (slackening, becoming slower), rubato (disregard of strict tempo. Borrowing time)	Largo – Presto(168– 200)	Largo – Prestissimo(208-), add: piu mosso (more quickly), meno mosso (less quickly)	Largamente – (<40) Pretissimo
Note/Rest Value & Rhythm Patterns	Quarter notes, half notes, whole notes. (Rests as well)	Add: eighth notes (and rests) and dotted quarters. Quarter note and eighth note pickups.	Add: 16 th notes, dotted eighth notes, and little syncopation	Add: triplets and moderate syncopation and 16 th note pick ups.	Add: double dotted quarters, 32 nd notes, and frequent syncopation	Add: uncommon tuplets including 5, 6, 7, or more notes, complex and combined tuplet rhythms, and any complex mixture of notes and rests.
Dynamics	f and p	Add: crescendo, diminuendo	Add: mf, mp	Add: fp-crescendo, fp, sfz	Add: ff, pp brief and broad crescendo/diminuendo	All dynamic indications
Articulation	Attack, release, breath marks.	Add: slur, staccato, accent	Add: tenuto, inverted accent, fermata	Add: articulation patterns including legato-staccato, swing weightedness, staccato-legato (8 th - quarter syncopation)	Add: 2 or more simultaneous marks	All forms of articulation
Scoring	2-part treble	2-part with descant	3-part labeled I, II, and III. III is in bass clef with limited range.	SATB with one additional female voice possible	6-8 voices, double choir, soloists	Any combination
Selection Length	1-2 minutes	2-3 minutes	3-5minutes	5-7 minutes	8-10 minutes	10+ minutes
Ranges	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

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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 (Not stepwise but within chord)	Disjunct lines (Include some jumping lines that do not remain in the chord)	Challenging lines of varying complexity (Includes many jumping lines outside of the chords/atonal)
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 nondiatonic 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 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

Instrumental

Difficulty	1	2	3	4	5	6
Meter	4/4, 2/4, 3/4 (no meter changes)	Add: 2/2, 6/8 (compound); meter changes	Add: 6/8 (simple), 6/4, 3/8	Add: 5/4, 9/8. 12/8 (compound & simple	Add: 7/8	Any meter or combination of meters
Tempo	Andante – Moderato ((76 – 108) – (108 – 120)), ritardando(gradual decrease in tempo).	Adagio – Allegro ((66 – 73) – (120 – 168)), add: accelerando (gradual increase in tempo), tempo changes	Largo – Vivace((40 – 60) – (~140)), add: rallentando (slackening, becoming slower), rubato (disregard of strict tempo. Borrowing time)	Largo – Presto(168– 200)	Largo – Prestissimo(208-), add: piu mosso (more quickly), meno mosso (less quickly)	Largamente – (<40) Pretissimo
Note/Rest Value & Rhythm Patterns	Quarter notes, half notes, whole notes. (Rests as well)	Add: eighth notes (and rests) and dotted quarters. Quarter note and eighth note pickups.	Add: 16 th notes, dotted eighth notes, and little syncopation	Add: triplets and moderate syncopation and 16 th note pick ups.	Add: double dotted quarters, 32 nd notes, and frequent syncopation	Add: uncommon tuplets including 5, 6, 7, or more notes, complex and combined tuplet rhythms, and any complex mixture of notes and rests.
Dynamics	f and p	Add: mf, crescendo, diminuendo	Add: mp, pp, fp, sfz	Add: ff, fp-crescendo	Add: ppp, fff, brief and broad crescendo/diminuendo	All dynamic indications
Articulation	Attack, release, breath marks, slur, staccato; Strings: pizzicato, bow lifts, slurs, ties, legato	Add: tenuto, inverted accent, fermata; Strings: spiccato, staccato	Add: articulation patterns including legato-staccato, swing weightedness, staccato-legato (8 th -quarter syncopation); Strings: marcato	Add: 2 or more simultaneous marks double-tongued 16ths; Strings: ricochet	All forms of articulation	All forms of articulation
Ornamentation	Simple trills	Add: single grace note. Strings: trills	Add: trills with entry/exit grace notes, double or triple grace notes	Trills, mordents, turns	All forms of ornamentation	All forms of ornamentation
Scoring	Moderate doubling of section lines, occasional	Section functioning independently with	Sections functioning independently with up to	Full range of instrumentation,	Add: combinations of connecting solo lines	Add: multiple contrapunctal solo lines.