

Steps For Designing a Repertoire Cycle

performance date

of rehearsals

the nature of the repertoire to be studied/performed

Foundation of the process – Quality Repertoire!!!

Why choose a particular piece of music for the ensemble?

What lies at the **heart** of the music? (what attracted you to the piece; what helps maintain interest; what makes it distinctive; what do you learn about yourself through the eyes of this piece; what images are compelling; how do you respond to the piece?)

Task I Analysis – background information

(a) broad description of the work (how you found it; age; how it may be programmed; etc.)

(b) genre

(c) style period (characteristic or un-characteristic of its time; composer's life; impetus for composition; when was the premiere of the work; traditions associated with the work)

(d) scan the work for solos

(e) is it a transcription?

(f) are there non-western cultural elements in the work? are there any rituals associated with the piece?

Task II Analysis – Elements of Music

(a) form? recognizable compositional devices (ie., fugue, chorale, trio, etc.)

(b) rhythm (metre(s); motives; most common note values; syncopations; hemiola; tempo alterations)

(c) melody (tonality/modality; stepwise construction or leaps; melodic motive(s); countermelody; sequence)

(d) harmony (harmonic rhythm; modulations; use of dissonance; suspensions; appoggiaturas; anacrusis)

(e) timbre (unique instrumentation; light or heavy; bright or dark; articulation challenges; range/tessitura)

(f) texture (homophonic; monophonic; polyphonic; ornaments; call/response figures; contrasts; density shifts; articulation range; dynamic range; shaded dynamics)

(g) expression (phrase period; phrase shapes; articulations and phrase construction; rubato; tempo alterations for expressive effect)

(h) additional considerations (“the moment”; building and releasing of tension; unifying elements; devices to sustain interest; orchestration and style choices)

Task III Designing Skill Outcomes

In skill outcomes, students are asked to produce specific hallmarks in their performance of a given work, or section of a work, as performers. Examples of skill outcomes are:

- (a) technical fluency
- (b) reading notation
- (c) following and leading – basic ensemble skills
- (d) style (staccato, marcato, legato, cantabile, etc.)
- (e) tuning

Task IV Designing Knowledge Outcomes

In knowledge outcome situations, students recognize traits or attributes of the music, usually through a process of reflection and discrimination. For example:

- (a) students will re-compose this melody in another metre
- (b) students will improvise in stylistically appropriate ways
- (c) students will be able to analyze the musical elements of Bach cantatas
- (d) students will be able to identify appoggiaturas, and be able to play them in an appropriate fashion
- (e) students will recognize parallel thirds as a harmonic device in the music
- (f) students will be able to identify the and describe the motives
- (g) students will define the compositional principle of unity versus variety
- (h) students will analyze the concept of dissonance as an expressive device

Task IV Creating Affective Outcomes

Affective outcomes demand more than just knowledge or skills. Students must *synthesize* skill and knowledge outcomes, and invest a personal critical judgment into the process. The possibilities are limitless:

- (a) students will analyze compositional devices that create tension, and evaluate their expressive impact on the piece
- (b) students will compare first and last sections of the piece, especially the emotional impact of the B section on the final coda
- (c) students will choose their favourite moment in the piece, and describe the compositional devices used to create that musical moment
- (d) how can rubato enhance the expressive impact of a given section of music?
- (e) students will create physical gestures to express the energy articulation, and mood of three themes in the piece
- (f) students will create their own prose narrative, following the structure of the piece
- (g) students will analyse the *development* section of a symphony as an analogy of a group discussion
- (h) students will explore the healthy and destructive attributes of *nationalism* and group identity
- (i) students will create new ensemble goals based on the recent concert performance
- (j) students will explore themes of consonance and dissonance in music and interpersonal relationships
- (k) students will relate their own feelings of loss and grief to the piece of music

The best outcomes are action-based outcomes. Whoever is working the hardest in the in the classroom is learning the most.

Students can play a variety of active roles, as individuals and in the ensemble setting. Some of those roles, stated as verbs, are:

assess	compose	move	reflect
analyze	conduct	name	research
arrange	discuss	notate	respond
bow	evaluate	orchestrate	sightread
breathe	identify	play	sing
classify	improvise	read	write

(List taken from *Shaping Sound Musicians*, Patrick O'Toole, page 31)

Bloom's Taxonomy – stated with *outcome* verbs

6) **Evaluation** (judge, praise, criticize, compare, summarize, consider, weigh, relate)

5) **Synthesis** (create, design, compose, combine, role-ply, invent, revise, hypothesize, construct, produce, organize)

4) **Analysis** (deduce, compare/contrast, infer, classify, survey, categorize, subdivide, select, point out)

3) **Application** (demonstrate, operate, apply, choose, solve, show, sketch, modify, dramatize, classify, discover, prepare, use, paint)

2) **Comprehension** (show, explain, re-tell, convert, illustrate, re-write, restate, explain, extend, predict, distinguish, summarize, interpret, compare)

1) **Knowledge** (define, list, describe, memorize, label, recognize, locate, identify, name, recite, state, select)