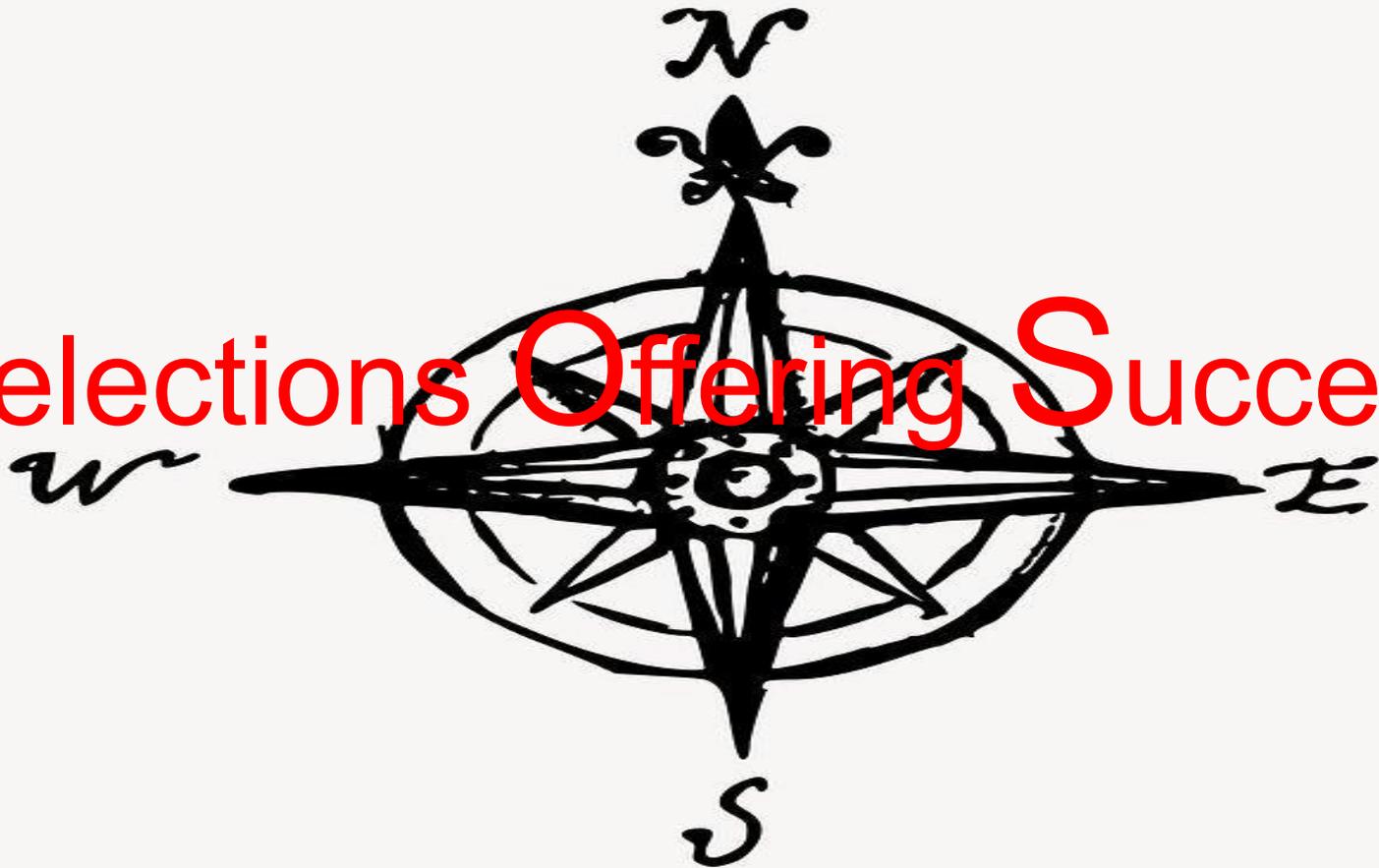


Selections Offering Success



Why talk about choosing repertoire?

- Short answer? It's Haaard!! But sooooo important. Choosing the appropriate repertoire for our groups is (again, in my opinion) the most challenging *educational* part of our job (all the other stuff is a whole different session :)
- (In my opinion) single most important factor to a successful performance
- Engages students, audience, school, community
- Recruiting and retention is directly related to repertoire selection
- Application of techniques that we learn (technique should guide our rep selection)
- Also, because it's what orchestra teachers do for fun when we get together (just ask our poor spouses, friends, pets)

Repertoire Considerations

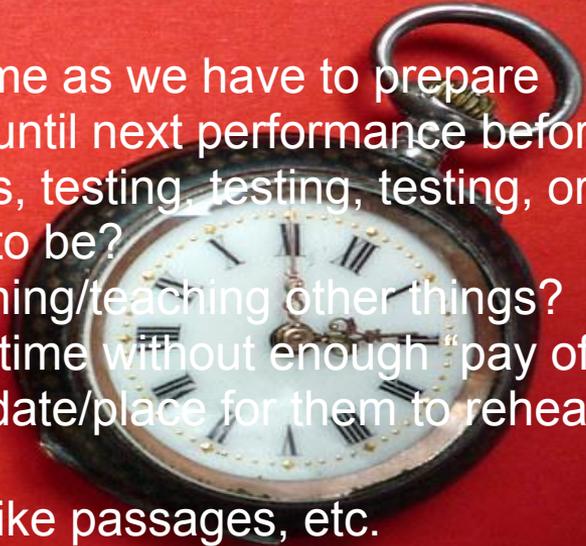
- ***Your*** group
- Time (like the actual number of rehearsals)
- Type of performance/will it be performed/audience
- Techniques used/reinforced/Bang for your buck!
- Truth fairy
- Other pieces being performed
- Common pitfalls: Same key; same style; too hard
- Just because it's in your library doesn't mean you have to play it!
- Commonly programmed/performed (There is a reason!)

Choosing for your group

- Strong sections? Feature them!
- Solos—beeeeeee careful! Can at least 2 students play it if one is sick, makes bad choices, etc.
- Weak sections? Help them! Does another part double? How exposed are the parts? Balance your violin sections? One violin part?
- Play through each part on the actual instrument to find trouble spots/solutions
- Student choice/voice? Within parameters
- Don't get caught up in level/take our ego out of it
- Publisher level is not real life level
- Browse all the catalogs/state lists/concert programs from evaluations/reading sessions
- Youtube-Find real live students playing it-sometimes sounds different from professionals :)
- Michael Hopkins Rubric

Time

- How often does your class meet? How many minutes? We all have too much time, right? :)
- Often students (and we) take as much time as we have to prepare
- How many actual class days rehearsals until next performance before field trips, weather, testing, rewards, field days, testing, testing, or testing?
- How long do you want/need the concert to be?
- Do pieces give you time to continue learning/teaching other things?
- Does one piece hog too much rehearsal time without enough “pay off”
- If combining groups do you have a time/date/place for them to rehearse together?
- Are the pieces “easier to rehearse” with like passages, etc.
- “ICE” piece (In Case of Emergency)



Type of performance/audience

- Small group for open house, cultural night, important people
- Fall/Winter/Spring concerts
- Evaluations
- Community events
- Recruiting
- Inclass informance/teacher coffee houses
- Living room concerts

Technique

- Does the piece have techniques students have already been introduced to
- Do all students have the same opportunity to reinforce techniques in your selections if not all in one piece
- Are the techniques in the pieces “power standards” that will be used a lot and are important for students to get the opportunity to reinforce often
- Have you played through the parts on the actual instrument to find technical challenges
- ***Remember bow control and tone are technique!!***
- Vibrato
- Unison isn't always easy

Truth Fairy

- How many times did the group have to stop during sight reading?
- Solo-is the student going to be able to handle it? Can two students play it?
- Are you programming for the elite eight, or the bulk of the group?
- It's okay to back up and punt (never say never, just say not yet:)
- Stretch pieces are okay, but they shouldn't all be stretch pieces, and there is a time and place
- Group size can be a consideration in rep selection
- There is a point of diminishing returns on rehearsing music with students
- We need to present a variety of music for our students, not just dessert, but not just veggies.

Some of my Favorites...today

Level One

Impulse (Balmages)

Spy Rock (Davis)

Entry of the Tumblers (Del Borgo)

Level Two

Honor and Glory (Newbold)

Pieces of Eight (Meyer)

Allegro Gustoso (Woolstenhulme)

Level Three

Night Shift (Meyer)

American Landscape (Newbold)

Legends of Glory (Griesinger)

Contact Information

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