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Performance Type Characterization

Type ID	Type Description	Example	Objectives	Expected Result	Audience Size	Pre-defined musical arrangement	MC Required	Single Point of Contact Required	Scope of music to be performed	Ad-hoc addition of musicians OK?
0	Regular club business meeting		Formal club business, fellowship,	Club business completed	0	N/A	No	N/A	N/A	Welcomed
1	Regular round robin sessions	First Presbyterian basement	Learning (new music, techniques or theory), fellowship, fun, unofficial club business.	Fun and Fellowship, Round robin performance, everyone gets at least one chance to suggest a song.	0	No	No	N/A	OTSMA repertoire + anything new that any member wishes to propose	Welcomed
2	Public Jam	Band shell dedication	Fellowship, fun,	Fun, fellowship, build public awareness	Small	recommended	Recommended – may be a less seasoned club member.	recommended	OTSMA repertoire	yes
3	Public Service	Shattuck Manor Assisted Living Facility	Public service, fellowship, fun, professional development	Deliver an enjoyable performance to the audience with moderate execution quality.	Dozens	Yes	Yes – may be a less seasoned club member.	Yes	Pre defined set list	Not recommended

Type ID	Type Description	Example	Objectives	Expected Result	Audience Size	Pre-defined musical arrangement	MC Required	Single Point of Contact Required	Scope of music to be performed	Ad-hoc addition of musicians OK?
4	Paid Engagement	Friends of Butman Fish Library	Delivery of a high quality product meeting a set of pre-defined requirements (duration, content, etc.)	Commercial objectives met	Various	Yes	Yes	Yes	Pre defined set list	No
5	Public Performance	Lawn Chair Film Festival	An opportunity to put our best foot forward.	Professional, polished production. Tight arrangements, no "dead air". Well engineered and produced sound reinforcement. No surprises	Hundreds	Yes	Yes	Yes	Pre defined set list drawn from our best material using an established and well rehearsed arrangement. (See definition of arrangement elsewhere for further requirements)	No

Arrangements

Definition

A musical arrangement, for our purposes, is the set of “execution details” for a piece of music which goes beyond the prescribed melodic, harmonic and rhythmic content laid out in the sheet music. Although there are a vast number of arrangement considerations we will simply consider the following items.

Elementary Considerations

- Introduction / Startup
- Verse / Chorus order and number
- Assignment of vocalist and lead break owners
- Lead breaks – location, duration, coordination with other leaders (call/response lead), responsibility of other players, intro/outro
- Dynamics – overall dynamics and changes in dynamics by instrument over the course of the song. Example: Accompanist reduces volume during lead break.
- Tempo – overall speed of the piece as well as speed changes which may be desired during the performance of the individual piece.
- Technical / performance considerations

Advanced Considerations

- Harmonized vocals
- Harmonized lead breaks
- Modulation (Key change)
- Choreography (physical movement of musicians during play – think early Motown...)
- Banter / Segway / Anecdotes / Audience Engagement - Historical notes which are by design part of the performance, non-musical content which ties in to specific venue/event (e.g. promoting coffee shop food, promoting LCFF by knowing next movie, etc.)

- Logical groupings of individual pieces into discrete sets with similar theme, related keys, contrasting or complementary rhythms, etc.

Approaches to Arrangement – where to start

Start simple, shoot for a reasonably polished product, add incremental refinement.

Ensemble maturity matrix

Level	Characteristics					
	Degree of interest	Interaction with other team members	Quality of ensemble performance	Arrangement Characteristics	Use of Tools	Focus of effort
0 - Formative	Curiosity	Enthusiastic and polite	"Hit or miss", success due to heroic effort of a few team members.	None	None	Focus on mechanical / physical / technical aspects of discipline (e.g. string gauges, instrument models, fingering, etc.)
1 - Novice	Blind enthusiasm	self-centered		Ad-hoc start and end, arrangements vary over time and are typically in the form of marginal notes or by memory.		

Level	Characteristics					
	Degree of interest	Interaction with other team members	Quality of ensemble performance	Arrangement Characteristics	Use of Tools	Focus of effort
2 - Practiced	Focused enthusiasm		Consistently good performances which audiences will go out of their way to attend	Written arrangements. Practiced dynamics, breaks, intros, outros, segways.	Basic organizational tools (set list, arrangement notes)	Refinement of execution

Level	Characteristics					
	Degree of interest	Interaction with other team members	Quality of ensemble performance	Arrangement Characteristics	Use of Tools	Focus of effort
3 - Master	Passionate	Group-centered mindset characterized by gracious professionalism.	Polished, worthy of recording. Marketable. Content easily configurable to customer requirements.	Standardized arrangements known by heart. Ability to adapt to changing requirements (e.g. ability to deliver same quality product when primary soloist is not present)	Quality improvement program (surveys, metrics, technical training, etc.) Practiced use of technical hardware (PA, recording equipment, etc.), Public relation tools, collaboration tools, Project management tools, team managed like a business. Strong knowledge of customers, products and competitors	Group dynamics, outward looking, seeking to engage others in profession, cross-discipline curiosity.
Performance	Type Characterization					

Compare the phases outlined above with the “Forming, Storming, Norming and Performing” model by Bruce Tuckman. See the [The Team Handbook](#) by Brian L. Joiner.