**CREATIVE REPERTOIRE INITIATIVE**

[creativerepertoire.com](https://l.facebook.com/l.php?u=http%3A%2F%2Fcreativerepertoire.com%2F%3Ffbclid%3DIwAR1yTIqRYsfclGw_Ff0gYTgoE3iKThlIqT67bjspYG_dvMcFMjtqV7EjmTY&h=AT08icRY1eDAx8Z3vdia77gqVMu9w0J81LqnRG9zh7ZbD6qLpm2xv633J4a-CQnrEc2PbM4_QDCMvRSWzafyxoslmp_pnwrKHQQllhL3UBrO7B6F3QVGplaE7kxCZjnVbm0AnHFBdA&__tn__=-UK-R&c%5B0%5D=AT0OXN0Bba04mR9yv5wGU3PlwiUjICnGYoXQv51-fKV-BbC6tqILiVRme6UhKwiJvhZbt9CIdL-Jx01pVBNqQeKR41MyDuXiBetWMujdvit6RBlMFR78wm3MP5qeFZbXrEeo4KjkIvg-0trf1xb26Q)

Since so many people have asked . . . here is a description of the

**[Creative Repertoire Initiative](https://www.facebook.com/groups/creativerepertoire/?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-UK-R)**

and "adaptable music."

WHAT IS THE CREATIVE REPERTOIRE INITIATIVE?

The Creative Repertoire Initiative ([creativerepertoire.com](https://l.facebook.com/l.php?u=http%3A%2F%2Fcreativerepertoire.com%2F%3Ffbclid%3DIwAR1yTIqRYsfclGw_Ff0gYTgoE3iKThlIqT67bjspYG_dvMcFMjtqV7EjmTY&h=AT08icRY1eDAx8Z3vdia77gqVMu9w0J81LqnRG9zh7ZbD6qLpm2xv633J4a-CQnrEc2PbM4_QDCMvRSWzafyxoslmp_pnwrKHQQllhL3UBrO7B6F3QVGplaE7kxCZjnVbm0AnHFBdA&__tn__=-UK-R&c%5B0%5D=AT0OXN0Bba04mR9yv5wGU3PlwiUjICnGYoXQv51-fKV-BbC6tqILiVRme6UhKwiJvhZbt9CIdL-Jx01pVBNqQeKR41MyDuXiBetWMujdvit6RBlMFR78wm3MP5qeFZbXrEeo4KjkIvg-0trf1xb26Q)) is a collective of 12 composers and conductors committed to creating and promoting the creation of adaptable music for ensembles in the coming academic year and beyond due to the challenges created by the COVID-19 pandemic. The members of CRI are:

**[Robert Ambrose](https://www.facebook.com/robertjambrose?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

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**[Brian Balmages](https://www.facebook.com/brian.balmages?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

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**[Steven Bryant](https://www.facebook.com/stevenbryant?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

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**[Michael Daugherty](https://www.facebook.com/michael.daugherty.169405?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

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**[Julie Giroux](https://www.facebook.com/profile.php?id=633381253&__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

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**[Jennifer Jolley](https://www.facebook.com/thejenniferjolley?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

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**[John Mackey](https://www.facebook.com/johnmackey?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

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**[Pete Meechan](https://www.facebook.com/petemeechan?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

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**[Alex Shapiro](https://www.facebook.com/alexshapiro?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

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**[Omar Thomas](https://www.facebook.com/omar.thomas.754703?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

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**[Frank Ticheli](https://www.facebook.com/ticheli?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

, and

**[Eric Whitacre](https://www.facebook.com/eric.whitacre?__cft__%5B0%5D=AZVBCUwRQQXblF_LCdTtKuRl5ui1r81QSTbA-I4NkpzDtJ6JYREp3d0VysPvP1N5lBjGRyYRfpk_TwQC0BFFikDUk5tUtOtITGNklr4orgmUh6c0j6RZqQVpACUnCI79d_w&__tn__=-%5DK-R)**

WHAT DO WE MEAN BY ADAPTABLE MUSIC?

ADAPTABLE is an umbrella term created by the members of CRI that includes various types of pieces that can be realized by ensembles faced with limited, fluctuating, or unpredictable personnel. The word adaptable refers to both the music and the situation. Types of adaptable music include: flex music, full-flex music, modular/cellular pieces, and improvisatory pieces.

Flex pieces have instruments assigned to specific voice parts based on range/registration. Flex pieces have been in existence for many years. They are very suitable for smaller bands where certain instruments are not represented; however, they do require a minimum of one musician to be available for each part in order to be fully realized. So, for instance, if there is no bass-range player in the room, then that bass part isn’t performed. Flex pieces are abundant and include those published by Hal Leonard in their FlexBand series, as well as by Bravo Music and its Japanese parent company, Brain Music. Flex pieces by Creative Repertoire Composers (CRI) composers include Julie Giroux’s transcription of her Hymn for the Innocent, Eric Whitacre’s transcription of his Sing Gently, Steven Bryant’s transcription of his Dusk, John Mackey’s Let Me Be Frank With You, and Michael Daugherty’s Made for You and Me.

Full-flex pieces offer maximum flexibility by which any voice is playable by any instrument, making a fully-realized performance possible with any combination of instruments. These pieces are useful in situations where, for example, only flutes are present for rehearsal on one day, trombones on another day, and a mix of instruments on still another day. The full-flex approach was created in direct response to the need for radically adaptable pieces in the wake of the COVID-19 pandemic. Full-flex pieces by CRI composers include Pete Meechan’s Taking the Fifth, as well as Brian Balmages’s transcription of his Blue Ridge Reel, and Frank Ticheli’s transcription of his Simple Gifts.

Modular/cellular pieces are adaptable works written using motivic cells. Modular/cellular pieces may or may not contain elements of aleatory and/or improvisation, and may be played by ensembles of any size and makeup. Examples include Frank Ticheli's In C Dorian (inspired by Terry Riley’s In C, and dedicated to that composer), Jennifer Jolley’s Sounds from the Gray Goo Sars-CoV-2, and Alex Shapiro’s electroacoustic Passages.

Improvisatory pieces are adaptable works based primarily on improvisation. An example includes CRI composer Omar Thomas’s piece for young musicians, Sharp 9.