Five Points of the CMP Model

Excerpted from Chapter 10: CMP at a Glance
*Shaping Sound Musicians: An innovative approach to teaching comprehensive musicianship through performance*
ANALYSIS

Broad Description
How would you describe this composition?

Type/Genre
(suite, motet, overture, etc.)

Background Information
• Research the style period this was written for and determine the compositional elements that make it a characteristic or uncharacteristic example of the period?
• Research the composer’s life and style characteristics. Pay particular attention to those aspects that pertain to your composition and that would interest your students.
• Explore why the composer wrote this piece (e.g. commissioned for a special event or written as part of job) and determine whether it is a good example of her/his work.
• Determine who originally would have performed this piece and in what setting.
• Discuss any traditions that accompany this piece (such as standing for The Hallelujah Chorus)

Additional Choral Information to Determine
• If the text is in a foreign language, translate it yourself and then compare it to the given translation.
• If the text is written by a famous poet or writer then research the author and poem to determine its historical/cultural significance.
• What story or mood does the text tell or create?
• Is this edition historically accurate? Can you check it against a more authentic version of the piece in a collected edition?

Additional Instrumental Information to Determine
• Describe solo requirements.
• Are the technical challenges appropriate for the target age group or level?
• Describe the quality of the transcription or arrangement.
• Is this the original instrumentation? If not, how has the original been modified for this composition and why might the arranger have made these modifications?

Background information for nonwestern, folk, or popular music:
• Find out about the country and musical tradition from which this composition comes. List style characteristics of the music tradition.
• With what instrumentation would this music be performed in its original country/culture/ or tradition?
• Who would have performed this music and for what reasons?
• What can you find out about the arranger and how well this piece represents the tradition within which it is written? How westernized is it?
• If your arrangement is based on a folksong try to find the original tune.
• Translate the text if it is not in English.
• What story or mood does the text tell or create?
• If the text is written by a famous poet or writer then look up the author and poem to determine its historical/cultural significance.
• Discuss any traditions or rituals that accompany this piece. Would it have been just sung, or might there be dancing and instrumental accompaniment? Think about how these answers might affect your interpretation.
Elements of Music

How are they used and why did the composer make those choices?

**Form** – What is the structure of this piece? How is the piece organized—e.g. binary, ternary, through-composed? What recognizable devices does it include—e.g. fugue, chorale, trio?

**Rhythm** – What are the primary motives? What note values are the most common? Is there syncopation or a peculiar time signature? Are there challenging rhythmic devices such as hemiolas and mixed meters?

**Melody** – What is the shape of the theme? What is the tonality—major, minor, modal, or a combination? Does it progress by step or skip? Is there a melodic motive? Is there even a melody? Are there counter-melodies that are important for the audience to hear?

**Harmony** – What is the harmonic rhythm? How and when does it modulate and what are the key relationships? Where are there dissonances? Are there any suspensions?

**Timbre** – What are the colors in the piece? Is it primarily bright or dark and what instrumentation or voicing creates the colors? How does the timbre reflect the text, title, or mood?

**Texture** – Is this piece primarily homophonic, monophonic, or polyphonic? Is it melody and accompaniment or monody? Does the density of the overall texture change? How does the composer contrast textures and what effect does that create?

**Expression** – What are the dynamics, phrases, articulations, and tempi for this piece? How and when is each element used and applied?

**Additional Considerations**

How does the composer create moments of tension and release?
How does the composer use and create contrast?
How does the composer unify the composition?
How does the composer sustain interest throughout the composition?
How does the instrumentation contribute to the overall effect of the composition?
How does the orchestration represent the style period?

**The Heart**

What attracted you to this piece of music?
What maintains your interest in it?
What gives this music its distinctive qualities?
What do you learn about yourself through the eyes of this music?
How has the composer created your response through compositional devices?

**Reasons to Perform this Composition**

What is the value of the music in relationship to available rehearsal time and student needs?

**Things You could Teach with this Composition**

Think specifically about what this composition teaches well or uniquely. Lots of music teaches phrasing or motivic development, but few pieces teach it exquisitely.
## OUTCOMES

### Skill Outcomes
What will students learn about technical facility and performing skills, such as vocal technique, spiccato bowing, double tonguing, playing chromatic scales quickly, singing long lines in tune?

### Knowledge Outcomes
What historical and theoretical ideas will students discover as they study the music?

### Affective Outcomes
What internal and subjective aspects of students’ musical and life experiences—attitudes, values, desires, commitments and tastes—will you focus on while teaching this piece?

#### Verbs for Writing Skill and Knowledge Outcomes

<table>
<thead>
<tr>
<th>Bloom's Taxonomy</th>
<th>Appraise, compare, critique, criticize, evaluate, support, summarize, judge, consider, recommend, weigh, relate</th>
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<tbody>
<tr>
<td>VI. Evaluation</td>
<td>Combine, plan, role-play, invent, compose, revise, design, hypothesize, construct, create, develop, produce, organize, originate</td>
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<tr>
<td>V. Synthesis</td>
<td>Analyze, classify, survey, distinguish, categorize, subdivide, differentiate, infer, separate, select, point out</td>
</tr>
<tr>
<td>IV. Analysis</td>
<td>Apply, change, choose, solve, show, sketch, modify, dramatize, classify, discover, produce, prepare, use, paint</td>
</tr>
<tr>
<td>III. Application</td>
<td>Convert, change, transform, rewrite, give examples, express, illustrate, paraphrase, restate, match, infer, relate, extend, explain, defend, predict, distinguish, generalize, summarize, interpret, compare</td>
</tr>
<tr>
<td>II. Comprehension</td>
<td>Define, describe, memorize, label, recognize, locate, name, recite, state, identify, select</td>
</tr>
<tr>
<td>I. Knowledge</td>
<td>Appreciate</td>
</tr>
</tbody>
</table>

#### Verbs for Affective Outcomes

- Be inspired by
- Open to
- Express feelings about
- Make a commitment to
- Be motivated to
- Perceive
- Respond to
- Sensitive to
- Show awareness of
- Value
- Be willing to explore
- Articulate opinions about

#### Verbs Describing Roles of a Musician

<table>
<thead>
<tr>
<th>Assess</th>
<th>Compose</th>
<th>Improvise</th>
<th>Play</th>
<th>Respond</th>
</tr>
</thead>
<tbody>
<tr>
<td>Analyze</td>
<td>Conduct</td>
<td>Move</td>
<td>Read</td>
<td>Sightrd</td>
</tr>
<tr>
<td>Arrange</td>
<td>Discuss</td>
<td>Name</td>
<td>Reflect</td>
<td>Sing</td>
</tr>
<tr>
<td>Bow</td>
<td>Evaluate</td>
<td>Notate</td>
<td>Research</td>
<td>Write</td>
</tr>
<tr>
<td>Classify</td>
<td>Identify</td>
<td>Orchestra</td>
<td></td>
<td></td>
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</tbody>
</table>
STRATEGIES

Verbs for Writing Teaching Strategies

- Analyzing
- Arranging
- Bowing
- Describing
- Evaluating
- Improvising
- Articulating
- Choreographing
- Listening
- Moving
- Notating
- Reflecting
- Acting
- Singing
- Designing
- Clapping
- Orchestrating
- Classifying
- Discussing
- Identifying
- Journaling
- Recording
- Playing
- Composing
- Drawing
- Researching
- Sight-reading
- Interpreting
- Conducting

Learning Styles

- Visual – write on blackboard, use handouts, have students write in music
- Auditory – play intervals, read out-loud, model parts and phrasing
- Kinesthetic—clapping, bowing, moving, stepping, physically describing

Student-centered Strategies

Students interpret music, conduct sectionals, design rehearsal strategies, lead warm-ups, give opinions, listen and critique, determine shape of phrases, discuss in small groups, give feedback to partners

Warm-ups

Start with outcome in mind and then design warm-ups that prepare students for performing with understanding during the rehearsal. You should have both short and long-term goals in mind.

Take Out the Piece

How many different ways can you refer to your piece?

- Rhythmic motif
- Form
- Historical background
- Composer
- Articulation

- Key signature
- Tonality
- Meter
- Language
- Modulations

- Contemporary of
- the composer
- Instrumentation
- Solos
- Scale type

- Texture
- Compositional Devices
- Style Period

Introducing the Piece

You only get one chance to make a good first impression! Start with:

- An obstacle
- Reading the text
- A short writing assignment
- The original folk song

- The heart
- Telling an interesting anecdote
- The historical milieu

- A recording
- Talking about the composer
- Playing important themes

Going Beyond the Classroom

Interdisciplinary Connections
Listening Assignments
Internet
ASSESSMENT

Begin with an outcome

Consider the following questions:

• Who is it for (teacher, student, parents, administrators)?
• What is the purpose of the assessment and how will it be utilized?
• Who will design and evaluate the assessment? Students? Teacher?
• Does a grade have to be assigned?

Designing the Assessment

Paper and pencil tests
Multiple Choice
Matching Answers

Observational and Performance Assessment
Videotaping and analyzing
rehearsals
Listening and describing
Music-skill computer programs
Rhythmic, melodic, intervalic
dictation
Recording and evaluating rehearsals,
sectionals, individual practice
Sightreading alone
Quartet and solo performance
Verbally analyzing scores

Journal Assignments
Personal goals for the quarter
Outside concert reviews/critiques
Weekly reviews
Opinions about rehearsal issues
Self evaluations
Self grading with explanations
Description of practice hours
Musical activities outside of classroom
Listening activities
Interviews

Tools for Assessing Observation, Performance and Journals
Checklists
Rating Scales: numeric, graphic, descriptive
Rubrics

Evaluation

Of the assessment design
• Are the criteria for success clear to students and parents?
• Do students get clear and honest feedback according to the criteria?
• Are the assessments (tests, rubrics, checklists) well designed?

Of the assessment results
• Will you use comments, √s, numbers or letter grades?
• Will there be well-organized records?

Action

What will you do with the information gathered?

• Reflect
• Design instruction
• Require homework
• Assign grade
## MUSIC SELECTION

### Determining the Quality of the Composition

<table>
<thead>
<tr>
<th>Uniqueness</th>
<th>Form</th>
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<tbody>
<tr>
<td>Design</td>
<td>Unpredictability</td>
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<td>Depth</td>
<td>Consistency</td>
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<tr>
<td>Text</td>
<td>Transcendence</td>
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<tr>
<td>Orchestration/Voicing</td>
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### Every Day Needs to Be Considered

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<tr>
<th>Programming</th>
<th>Level of Difficulty</th>
<th>Personnel</th>
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<tbody>
<tr>
<td>Length</td>
<td>Maturity</td>
<td>Voicing</td>
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<tr>
<td>Audience</td>
<td>Technique</td>
<td>Tessitura</td>
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<td>Special guests</td>
<td>Literacy</td>
<td>Instrumentation</td>
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<tr>
<td>Community</td>
<td>Rehearsal time available</td>
<td>Solos</td>
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<td></td>
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<td>Accompaniment</td>
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### Balancing the Curriculum

**BAND**

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<th>Historical Periods</th>
<th>Musical Forms</th>
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<tr>
<td>Renaissance</td>
<td>Theme and Variation</td>
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<tr>
<td>Baroque</td>
<td>Rondo</td>
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<tr>
<td>Classical</td>
<td>Sonata</td>
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<tr>
<td>19th Century</td>
<td>Prelude and Fugue</td>
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<tr>
<td>20th Century/Avant Garde</td>
<td>Suite</td>
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<tr>
<td><strong>Musical Genres</strong></td>
<td><strong>Varied use of Ensemble</strong></td>
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<tr>
<td>Marches</td>
<td>Full Band</td>
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<tr>
<td>Overtures</td>
<td>Wind Ensemble</td>
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<tr>
<td>Symphonies (movements)</td>
<td>Chamber Ensembles</td>
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<td>Film Music</td>
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<tr>
<td>Folksong Arrangements</td>
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<td>Concerto</td>
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<td>Programmatic Music</td>
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<tr>
<td>Jazz</td>
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<td>Musical Theater</td>
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**CHOIR**

<table>
<thead>
<tr>
<th>Historical Periods</th>
<th>Multiple Music Genres</th>
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<tbody>
<tr>
<td>Early Music</td>
<td>Madrigal</td>
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<tr>
<td>Renaissance</td>
<td>Motet</td>
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<tr>
<td>Baroque</td>
<td>Part Songs</td>
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<tr>
<td>Classical</td>
<td>Chant</td>
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<td>19th Century</td>
<td>Cantata</td>
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<tr>
<td>20th Century/Avant Garde</td>
<td>Oratorio</td>
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<td><strong>Newly Commissioned</strong></td>
<td><strong>Operla Choruses</strong></td>
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<tr>
<td>Sacred and Secular Music</td>
<td><strong>Mass</strong></td>
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<tr>
<td>A Cappella and Accompanied Music</td>
<td><strong>Musical Theatre</strong></td>
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<tr>
<td>Various Languages</td>
<td>Vocal Jazz</td>
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<td>Gospel</td>
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<td></td>
<td>Folk songs</td>
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<td>World Music</td>
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</tbody>
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**ORCHESTRA**

**Historical Periods**
- Renaissance
- Baroque
- Classical
- Romantic
- Impressionistic
- 20th Century
- New music

**Forms**
- Fugue
- Canon
- Theme and Variation
- Sonata-Allegro
- Rondo
- Minuet and trio
- 12 bar blues
- ABA
- Through composed

**Musical Genres**
- Concert Overtures
- Symphonies (movements)
- Ballet Music
- Fiddling
- Folksong-Arrangements
- Musical Theatre
- Jazz
- Opera selections
- Concerto
- Programmatic Music
- Suite
- Commissions

**Music for different types of Ensembles**
- Full Orchestra
- String Orchestra
- Chamber Orchestra
- Chamber ensembles (duets, trios, quartets)
- Chorus with orchestra