


"Within every good piece of
music, there is a rich
curriculum waiting to be
discovered by your "inner
musical detective"
~Laura K. Lindberg



Comprehensive Musicianship Through Performance

A framework from which teachers of performing groups (primarily band, choir, and orchestra) plan instruction





1

Music Selection



The key to good teaching is working with quality literature

~ Hylton, Labuta, O'Toole, Reynolds, etc.

Quality Questions

- Is the piece unique?
- Does it contain a balance of predictability and surprise?
- To what extent does the composition contain depth?
- Is it well designed in relation to form?
- Is the text meaningful?

Pedagogical Questions

- Does the composition teach?
- What does it teach?
- What do your students need?
- Will the knowledge they gain from the composition be transferable?
- Does the composition challenge your students technically?
- Does the piece have aesthetic value?



2

Analysis





Examination of the selected composition and the way in which it is organized

- How are the musical elements utilized? Consider melody, form, harmony, timbre, rhythm, texture, expression.
- What compositional devices are used?
- What combination of musical ideas leads to this being a quality composition?
- What makes it worth rehearsing and performing?
- What historical* connections or learnings can you draw from the composition?

**or interdisciplinary arts*

A watercolor-style heart shape with a blue-to-green gradient. The center is a deep blue, transitioning through purple to a bright green at the edges. The text "The Heart" is written in white, bold, sans-serif font in the center.

The Heart

- ✓ What attracted you to this piece of music?
- ✓ What maintains your interest in it?
- ✓ What gives this piece its distinctive qualities?

Analyze the affective rather than merely technical aspects of the music



3

Outcomes





What do you want students to learn?

Knowledge, skill, understanding, attitudes, appreciations

Skill Outcomes

Address matters of technical proficiency.

Ex. Students will play written articulations with accuracy

Cognitive Outcomes

Designed to help students gain musical knowledge.

Ex. Students will identify and name facts about (insert composer here) and his work.

Affective Outcomes

Seek to address the subjective dimension of the musical experience.

Ex. The students will explore themes of consonance and dissonance both in music and in their personal relationships

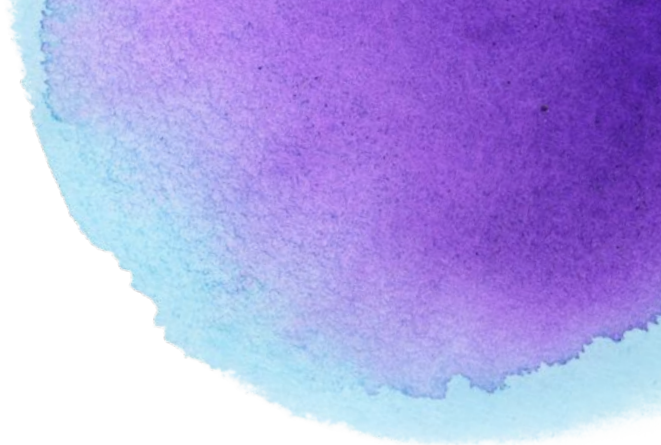
Additionally, we can think about...

Long-Term Outcomes

What are the goals of the music program over the course of a school year? Over multiple years?

Transfer

Includes the effect of learned skills, knowledge, or understanding on later learning of other skills, knowledge, or understanding - and allows students to apply knowledge across musical contexts.





4

Strategies



Strategies: Series of steps or activities that will lead to the achievement of the selected outcome



Acting
Analyzing
Arranging
Articulating
Bowing
Choreographing
Clapping
Classifying
Composing
Conducting



Describing
Designing
Discussing
Drawing
Evaluating
Identifying
Improvising
Interpreting
Journaling
Listening



Moving
Notating
Orchestrating
Playing
Recording
Reflecting
Researching
Sight-reading
Singing

Designing Teaching Strategies

*Students will describe
polyphony, homophony,
and monophony*



5

Assessment



Working definitions of assessment terms as used in CMP

- ❖ Assessment - gathering information about student learning
- ❖ Evaluation - making a judgment about the information gathered
- ❖ Measurement - quantifying information gathered and judgments into a grade
- ❖ Authentic assessment - tasks that are part of the real-world experience (ex. Composing a melody or performing a solo)
- ❖ Formative assessment - tasks that are intertwined with the educational process (ex. Rehearsal or individual practice)
- ❖ Summative assessment - includes tasks designed to evaluate student progress (ex. Solo performance)



Assessment...

- ❖ Takes place before, during and after teaching
- ❖ Must be varied
- ❖ Represents how the teacher discovers to what extent students have achieved the selected outcome



CMP Teaching Plan (Abbreviated)

Title:

Composer:

Arranger or Editor:

Music Selection (describe what makes this piece a valuable teaching piece and musical work.)

Analysis

Brad description, type/genre

Background information

Additional information (choral/instrumental

Elements of music

Form

Timbre

Rhythm

Texture

Melody

Expression

Harmony

What is the heart of this piece?

List one strategy for introducing the work

Outcomes, followed by Strategies and Assessment

Skill outcome:

- 1.
- 2.
- 3.

Assessment

Knowledge outcome:

- 1.
- 2.
- 3.

Assessment

Affective outcome:

- 1.
- 2.
- 3.

Assessment

ANALYSIS

Rebecca R. Winnie, CMP Committee Member

Véñiki (Brooms), Arranged by F. Rubtsov

Published by Musica Russica • 310 Glenwood Drive • Guilford, CT 06437 USA

1-800-326-3132 • Fax: 1-203-421-3132 • www.musicarussica.com • Custom Language Tape available from publisher.

Broad Description & Type/Genre

Véñiki is a Russian Folk Song arrangement – a very fast tongue-twister. The entire piece lasts less than a minute and a half! This mixed-voice choral folksong arrangement has extensive divisi in the women's voices (SSAA) and limited divisi in the men's voices (primarily TB with a simple octave division in the bass in just six measures).

Background Information

- “Name me a people that has more songs!” exclaimed the poet Nikolai Gogol enthusiastically in 1837 after hearing Glinka’s opera *A Life for the Tsar*. Folk songs have had a firm place in Russian classical music since the outset of the 19th century, whether in direct quotation or as an echo of the original. Glinka incorporated national folk tradition into his music, thus creating something of new quality. This prompted his contemporaries to give him the deserved epithet “the father of Russian music.” The composers who made up the *Mighty Handful* – Mussorgsky, Rimsky-Korsakov, Balakirev, Borodin, and Cui – developed this idea further in their own works. Such innovations as irregular time signature and idiosyncratic harmonic combinations can be traced back to Russian folk music. Baladirev and Rimsky-Korsakov also published collections of folk songs, in which they strove to reproduce the character of the individual songs as faithfully as possible. The founding of a Geographic Society in the 1860s created the basis for scientific research into folk songs, and composers like Liadov and Liapunov worked together with the Society. After the overthrow of the Tsarist regime, music ethnology came to enjoy sustained support from the state. (Redepenning).
- This *Véñiki* arrangement was made by a folk-music researcher/composer.

- This *Véñiki* arrangement was made by a folk-music researcher/composer.
- Text translation:

The text, like most tongue-twisters, is essentially meaningless, but a lot of FUN.

Word for word translation is given in the edition: *Brooms, brooms, yes brooms – sweepers yes on the hearth laid about, yes from the hearth were torn off. Godfather Gabriel, godfather Gabriel, I to Gabriel was saying.*

Two other more poetic-like translations are:

*The brooms, the brooms, the little brooms
on the stove they lay,
fell from the stove and smashed,
friend Gabriel, friend Gabriel,
and I said to Gabriel,
The brooms, the brooms, the little brooms.*

*Brooms lay on the oven.
They had fallen down.
Godfather Gavril, I told Godfather Gavril.*

- There is a WONDERFUL diction tape of the Russian text which can be purchased from the publisher.
- Recordings:

Russia Sings. Glinka Choir of Leningrad. 1991. Teldec 9031-73241-2. Includes this actual mixed choir arrangement.

Songs of the World – Vesna. Moscow Children's Choir, Alexander Ponomarev. Includes the same arrangement in a children's choir voicing.

Elements of Music

Form

- The structure of the piece is organized by the statement of the two lines of tongue-twisting text:

Véňiki, véňiki, da véňiki-poméliki, da po pechí validlizia, da spéchi oborválisia.

Kum Gavríla, kum Gavríla, ya Gavríle govoríla.

It creates a six-measure phrase – four measures for the first line and two for the second.

- The first three six-measure statements create a sort of “A” section – m. 1-18.
- m. 19-38 create a sort of “B” section with contrasting material appearing in four-measure phrases.
 - m.19-26 features a repeated melodic canon between the soprano 1 and tenor over the first line of the tongue-twister in the other women’s voices. The bass offers a pulsating V/I accent.
 - m. 27-30 features women voices in staccato declaration of the second line of text while the men sing the first line in its familiar pulsating form
 - m. 31-38 strikingly ceases the constant eighth-note pulse and features canonic statements between S & T and A & B, with the staccato declaration of the previous measures acting as a transition to the final section.

- m. 39 to the end acts as a return of the “A” section, with two statements of the six-measure phrase – the first tutti, with the basses beginning a dramatic elongated “Kum Gavríla” statement that continues into the second phrase and into the coda. An exciting coda is offered m. 51-54 with the final cessation of the eighth-note pulse and *fortissimo* declarations of *Véňiki!*

Rhythm

- The rhythm of the piece is dictated by the rhythm of the text. The vibrant, energetic pulse is primary in this folk song arrangement
- Meter is 4/4
- The six-measure phrase primarily consists of eighth-notes but begins with a quarter and includes an eighth-rest at the end of the fourth measure.
- The longer rhythmic values (tenor m. 13-19; soprano 1 & tenor m. 19-27; bass m. 19-27; tutti m. 31-36; bass m. 43-50; tutti m. 51-end) and the secco sound of eighth-note followed by eighth-rest (m.27-30 & 37-38) offer contrasts to the constancy of the eighth-note pulse.

The Heart

The heart of this choral folk song arrangement is the driving rhythm that combines with the appealing texture contrasts to capture the playful fun and universal joy of executing tongue-twisters.

Additional Considerations

- This piece makes for a great conclusion to a secular grouping of pieces or to an entire program.
- The piece is short and can be learned under tempo in a short amount of time.
- A Russian arranger and a Russian publisher have made this piece available.

Ideas for Strategies

- Have students bring in tongue-twisters – English or any other language that they can speak. (Had students share tongue-twisters in Spanish, French, German, Latin, Italian, Chinese, Dutch, and Afrikaans!)
- The sharing tongue-twisters usually results in plenty of laughter. Ask students to journal about why they think tongue-twisters are fun – why they seem to be universal.
- First, learn the Russian tongue-twister independent of the music, using the rhythm of the first six measures (also just like on the language tape). Gradually increase speed as a class – over many days. Feature individuals in class and recognize both speed and Russian accent.



Questions?



Discussion Questions

1. In what ways is the CMP model different from or similar to ways music teachers have planned and taught music in the past?
2. In what ways does a CMP analysis differ from a traditional approach to score analysis?
3. Why is this important now?



Resources

O'Toole, Patricia. *Shaping Sound Musicians.*

Sindberg, Laura. *Just Good Teaching.*

CMP Wisconsin Website