About the Performers:
Nanilo performs music of the Jewish people, sung in a variety of languages: Yiddish, Ladino, Hebrew, and many Eastern European languages. In performance, Nanilo offers translation and storytelling for all the songs they sing, illuminating the real life struggles and longing embedded in the lyrics of the songs. Nanilo invites listeners and workshop participants to draw connections to their own families’ diverse stories of immigration, heritage, and roots, and uses music as the key to unlock doors of understanding.

Learning Goals:
1. Students will experience and sing music of the Jewish Diaspora in multiple languages: Yiddish, Ladino, Hebrew, and many Eastern European languages.
2. Students will sing and be invited to dance to music in different meters and modes.
3. Students will hear and share stories about family lineage, migration, and connection to place through folk music.
Thank you for signing up for a Class Notes Concert, brought to you by YourClassical MPR!

This packet includes lessons that will prepare for, enhance, and reinforce the concert experience. These lessons are designed to be a starting point. We know every classroom is different, and we trust that teachers will customize lessons to fit their students’ needs.

After your Class Notes Concert, please fill out our teacher survey and have your students complete our student survey. Class Notes staff will send a link with instructions after your concert.

**PACKET CONTENTS**

- **Lesson One, The Audience**, prepares students to be an engaged and respectful audience. If possible, please do this lesson before the concert experience.

- **Lessons Two, Voice Types**, comes from the Class Notes Lesson Library and fits well with the learning objectives of this artist. This lesson works well before or after the concert experience.

- **Lesson Three, Create a Musical Story**, is a hands-on lesson to reinforce learning after the concert experience. If possible, do this lesson after the Class Notes Concert.
Lesson One: The Audience

Age Range: K-6

Learning Objective: Students will demonstrate active listening and positive audience behavior in a concert setting.

**ENGAGE**

ASK. “Have you ever been to a concert or performance?”

SAY. “There are two main jobs at a concert: the job of the *performer*, and the job of the *audience*.”

DISCUSS. “Share with a classmate about a time you watched a performance. What did the performer do? What did the audience do?”

**EXPLAIN & EXPLORE**

SAY. “It’s the job of an audience to listen to and notice sounds. Our voices or our wiggles can get in the way of hearing and noticing when we’re an audience. Before attending a performance, it’s helpful to let out our wiggles and sounds!”

SING. Sing “*We Are The Audience.*” (Score found on next page.)

WATCH. Watch our Class Notes Video: *What to do at a Concert.*

**EXTEND**

Choose one or more of the following activities to extend learning.

DISCUSS. As a classroom, create a chart listing positive and respectful audience behavior. Use the *sample chart* in the Visuals section as a starting point.

PRACTICE. Practice audience skills by utilizing one of our *Class Notes Virtual Concerts*. In these lessons, teachers play the role of Concert Host, and students play the role of the audience.

PRETEND. Hold your own classroom concert! Assign performers, audience members, and observers. The job of the observers is to notice good audience behavior. (i.e. “I noticed STUDENT was watching the performer and not talking!”)

✓ Follow along with this lesson online!
✓ Visit our *Class Notes Lesson Library* for more lessons!
✓ Need help adapting a lesson? Link no longer working? Contact Katie Condon, music education specialist
Song Usage Suggestion:

The first time the song is introduced, ask students to watch and listen, and encourage them to keep a steady beat (maybe by rhythmically bouncing one fist on top of another.) Perform just the first half of the song. When you get to the “wiggle” part, ask them to join you. Repeat the first part of the song again—this time they can join you in the singing. After the second wiggle, explain, “This time the song starts the same, but ends differently.” Slow down and get considerably quieter on “Feel your body quiet down...” so that you are at a slow whisper by the end of the song.
### We Are the Audience when....

- We **listen to** and **notice** sounds.
- We research in advance: Who is visiting your school? Where are they from? What type of music can you expect?
- We follow directions on where and how to sit so you can see and hear.
- We are curious! What questions would you ask the performer?
- We notice the *timbre*, or unique and special sounds, made by each instrument or voice.
- We make predictions. What do you think will happen next?
- We share your experience with someone at home.
- We show appreciation at the end by clapping.
Lesson Two: Voice Types

Age Range: K–6

Learning Objective: Students will be able to identify four voice types: soprano, alto, tenor, and bass.

**ENGAGE**

SING. “On the count of three, let me hear your voice. One, two three.” (Put your hand to your ear to give a clear visual cue, followed by a palm outstretched for a STOP sign.)

ASK. “What did you notice?” (Allow students to share a few observations.) “What if we hear just one person’s voice?” (Cue one student with the same start and stop signals.)

**EXPLAIN & EXPLORE**

EXPLAIN. “Everyone has their own unique voice. No two voices sound exactly the same. But, all voices fall into a range. This means some voices can sing very high notes, some sing low notes, and some sing in-between. Today we will learn about four main voice types.”

LISTEN. “This song features four voice types. Notice whose voice is highest, lowest, and in the middle.” (Show *El Grillo*, performed by the Mirandola Ensemble.)

LEARN. “Now we’ll meet each voice type, one by one. We’ll start with the highest voice—the soprano.” (Show Soprano Demonstration.)

LEARN. “Next, Alyssa will explain her voice type, alto.” (Show Alto Demonstration.)

LEARN. “Nick sings tenor.” (Show Tenor Demonstration.)

LEARN. “Matthew has the lowest voice type, bass.” (Show Bass Demonstration.)

REFLECT. “Can you list the four voice types, in order, from high to low?”

**EXTEND**

Choose one or more of the following activities to extend learning.

LISTEN. Listen to the Mirandola Ensemble sing another piece together.

WATCH. Class Notes: How to Sing Well discusses voice types and gives tips on how to sing using good technique.

SING. Check out this curriculum for additional ideas.
Lesson Three: Create a Musical Story

Age Range: K–6

Learning Objective: Students will generate and develop original artistic ideas in response to written and verbal prompts.

Note to Teachers: Language and examples are geared toward early elementary, however the lesson concept can be adapted and is very appropriate for older students as well.

ENGAGE

INQUIRE. “Raise your hand if you like stories.” (Pause.) “Raise your hand if you like music.” (Pause.) “Adding music to a story makes it more exciting. Today we will create our own soundtrack for a story to make it exciting and memorable.”

EXPLAIN & EXPLORE

READ. Select a favorite book to read aloud. While reading, pause after key moments and ask students to brainstorm sound effects (body percussion or vocal sounds) that enhance the story. Establish a “start” and “stop” signal to cue students. (i.e: Book: The boy ran away! Sound Effect: Drum on lap quickly for 5 seconds)

EXPLORE. Gather some classroom instruments or found objects. Read the book again and allow students to explore and improvise sound effects using instruments.

CREATE. Fine-tune the group’s musical choices by adding “story cards” (see examples from Goldilocks and the Three Bears on the next page.) Use words or graphics depending on your students’ literacy level.

REFINE. Practice and refine your musical story!

PERFORM. Assign a conductor to start and stop cues. Take turns as the reader/narrator.

EXTEND

Choose one or more of the following activities to enhance learning.

WATCH. Listen to storybooks that have been commissioned as musical pieces, such as: Perfect Square, One-Dog Canoe, or the classic Peter and the Wolf.

LISTEN. Listen to an episode of YourClassical Storytime. Notice how music helps tell the story.

CREATE. Repeat the lesson with another story, or spend time polishing the performance of the first book, record it, and share it with parents.

✓ Follow along with this lesson online!
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**Sample Story Cards & Book List**

### Example One: Text Only

<table>
<thead>
<tr>
<th>STORY</th>
<th>SOUNDTRACK</th>
<th>STORY</th>
<th>SOUNDTRACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Once upon a time, Goldilocks went on a walk through the woods.</td>
<td><strong>RHYTHM STICKS:</strong> Steady walking beat, 10 counts</td>
<td>She found a house, and the door was open. So she opened the door and went in!</td>
<td><strong>VOICE or RATCHET:</strong> Slow, quiet creaking sound</td>
</tr>
</tbody>
</table>

### Example Two: Graphic Representation

<table>
<thead>
<tr>
<th>STORY</th>
<th>SOUNDTRACK</th>
<th>STORY</th>
<th>SOUNDTRACK</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Goldilocks image]</td>
<td>10 times <strong>mf</strong></td>
<td>![Door open image]</td>
<td>5 seconds <strong>pp</strong></td>
</tr>
</tbody>
</table>

### K-2 Recommended Books
- Miss Spider’s New Car by David Kirk
- Moo by David LaRochelle
- Snail Trail by Ruth Brown
- Mortimer by Robert Munsch
- We’re Going on a Bear Hunt by Michael Rosen and Helen Oxenbury
- Shark in the Park by Nick Sharrat
- Max Found Two Sticks by Brian Pinkey
- Polar Bear, Polar Bear, What Do You Hear? by Eric Carle
- Tin Forest by Helen Ward
- The Snowy Day by Ezra Jack Keats

### 3-6 Recommended Books
- Skeleton Cat by Kristyn Crow
- The Z was Zapped by Chris Van Allsburg
- Tuesday by David Wiesner
- Be You! by Peter H. Reynolds
- Bee-Bim Bop by Linda Sue Park
- Last Stop on Market Street by Matt De La Pena
- Samad in the Forest by Mohammed Umar
- A Different Pond by Bao Phi

### Tips for Selecting Books

Books with a lot of animal sounds work well for vocalization and vocal development. Action-oriented books work well if you have a lot of classroom percussion instruments available.

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