

Mirandola Ensemble

Supporting Materials Packet



Mirandola Ensemble (Nick Chalmer, Alyssa Anderson, Jenny Ubl, Andrew Kane)
Photo Credit: Jennifer Turner

About the Performers:

The Mirandola Ensemble, established in 2011, is a Minneapolis, Minnesota-based professional choral ensemble dedicated to promoting choral music. The Mirandola Ensemble specializes in Renaissance repertoire and music from around the world. Learn more about The Mirandola Ensemble [here](#).

Learning Goals:

1. Students will learn about and identify four voice types: soprano, alto, tenor, and bass.
2. Students will understand that we can use our singing voices differently when singing different genres of music, music from different time periods, and different geographical locations.
3. Students will learn and demonstrate ensemble skills, including eye contact, active listening, body gestures, and positive collaboration habits.

Preparing for your Class Notes Concert

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, Ensemble Skills**, is a hands-on lesson to reinforce learning after the concert experience. If possible, do this lesson after the Class Notes Concert.

Questions, comments, thoughts, or feedback?
We love when teachers share their ideas!
Contact Katie Condon at kcondon@mpr.org.



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



Visuals: We Are the Audience

We Are the Audience

K. Condon

Vo. We are the aud - i - ence, it's our job to li - i - sten, Let all your

6
Vo. wi - ggles out be - fore the mu - sic be - e - gins. (WIGGLE!!!) We are the

11
Vo. aud - i - ence, it's our job to li - i - sten. Feel your bo - dy qui - et down,

16
Vo. so sounds can co - ome in.

The musical score is written in 4/4 time and consists of four staves. The first staff (measures 1-4) contains the lyrics 'We are the audience, it's our job to listen, Let all your'. The second staff (measures 5-8) contains 'wi-ggles out before the music begins. (WIGGLE!!!) We are the'. The third staff (measures 9-12) contains 'aud - i - ence, it's our job to listen. Feel your body quiet down,'. The fourth staff (measures 13-16) contains 'so sounds can come in.'.

Suggestion for song usage:

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.

Visuals: We Are The Audience

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.

What are 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.

- ✓ [Follow along](#) with this lesson online
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What are ENSEMBLE SKILLS?

Age Range: K-6

Learning Objective: Students will demonstrate ensemble skills through performance. Students will utilize multiple rehearsal strategies to refine performance.

ENGAGE

ASK. “When musicians play together, how do they start at the same time? How can they be sure to play at the same speed, or *tempo*, so that they can stay together? (Listen to students’ responses. If they answer that this is the job of the conductor, acknowledge that this is correct, but then ask further.) “What if it’s a small group that doesn’t have a conductor?”

EXPLAIN & EXPLORE

EXPLAIN. “When musicians play together but don’t have a conductor to lead them, they must give signals, or *cues*, so that they start together and stay together through a performance. It’s a way of communication and working together.”

SHOW. “Here are four main ways that musicians play together with good ensemble skills.” (Briefly explain and demonstrate each techniques for students.)

1. Eye Contact
2. Head nod and/or body movement
3. Sharp in-breath, or inhale
4. Constant listening

WATCH. “In [this video](#), notice how the musicians use eye contact and body movement. What else do you observe?”

PRACTICE. Group students into quartets and ask them to choose a favorite classroom piece to perform. They may choose to sing, play on classroom instruments, or both. Remind them that they must be able to start together on their own. Circulate among the groups during rehearsal time and help each quartet refine their cueing technique. Complete the activity by asking each group to perform for the class. Give feedback regarding cueing.

EXTEND

Watch, listen, and notice ensemble skills in one or more of the following performances:

- [Lux String Quartet](#) performing music by Gyorgy Ligeti
- [Mill City String Quartet](#) performing music by Samuel Coleridge Taylor
- [Imani Winds](#) performing music by Valerie Coleman
- [Mill City String Quartet](#) performing music by DBR

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