



Hello Teachers!

This Guide was created to help you make the most of your Class Notes Artists visit.

The goal of the concert experience is to inspire, motivate, and entertain students through live performance.

This curriculum is comprised of a PowerPoint presentation and this Teacher's Guide. The curriculum supports the concert experience by extracting several concepts or ideas directly related to the concert and its contents. Activities and information about these concepts align with Minnesota music standards, and help make music come alive for students. These concepts provide focus and establish learning goals that connect to the concert experience.

Each concept is explored in three ways: Learn, Listen, and Do. Visuals, audio, and information for the Listen and Learn components are presented in the PowerPoint. Use this in the classroom to present and illustrate ideas. There are three Lesson/Activity plans that correspond with the Do section in this Teacher's Guide. In addition to these lessons, teachers are highly encouraged to watch the MPR Class Notes Videos, especially *How To Sing Well* and *What To Do at a Concert*.

The core ideas/concepts for Class Notes Artists: The Mirandola Ensemble are:

1. The Mirandola Ensemble sings vocal music written for the four primary voice types: soprano, alto, tenor, and bass.
2. Good technique is essential for good singing.
3. Broad overview and basic understanding of the Renaissance period.

We hope you find that these tools enrich the concert experience for your students.

NAME THAT VOICE TYPE

LESSON/ACTIVITY PLAN

OBJECTIVE:

1. Students will name and identify the ranges for the four primary voice types.

ACTIVITIES:

1. Explain that a lot of music that is written for the voice contains four voice parts: soprano, alto, tenor, and bass.
2. Create four index cards with labels: soprano, alto, tenor, and bass. Post them vertically while explaining that soprano is highest, followed by alto, then tenor, then bass.

SOPRANO
ALTO
TENOR
BASS

3. Using YouTube, Spotify, or your CD collection, find a handful of examples of each voice type. Play a version of “Name That Tune” that could instead be called “Name That Voice Type”. Select a contestant to listen to an example and hold up or point to the card that represents the voice type she hears. It might be challenging to get the correct answers right away, but many children will want to take turns as the contestant and the repetition will help students with accurate identification and vocabulary development.

STANDARDS:

1. K-3. 1. Artistic Foundations. 1. Demonstrate knowledge of the foundations of the arts area. Music. 0.1.1.3.1. Identify the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts.
2. Grades 4 – 5. 1. Artistic Foundations. 1. Demonstrate knowledge of the foundations of the arts area. Music. 4.1.1.3.1. Describe the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts.

RENAISSANCE SCORE STUDY

LESSON/ACTIVITY PLAN

OBJECTIVE:

1. Students will reinforce knowledge and understanding of a number of important musical concepts through active score study of a Renaissance piece, *Come again sweet love* by John Dowland. Concepts include:
 - a. Score order for voice parts
 - b. Time signature
 - c. Key signature
 - d. Repeat sign
 - e. Eighth rests
 - f. Whole notes
 - g. Ties
 - h. Years/range of the Renaissance time period

ACTIVITIES:

1. Begin by watching this Classical MPR video on score study:
<http://minnesota.publicradio.org/display/web/2014/09/23/class-notes-whats-in-a-score>
2. Select a score from the Renaissance period. The following activities are based on *Come again sweet love*, by John Dowland. A copy of that score is included in the curriculum Dropbox folder and can also be found online at
<http://www.free-scores.com/download-sheet-music.php?pdf=11162>
3. Create a worksheet to guide and structure students' exploration of the score. See the example (with answers) below. Students will find the answers on the score itself. In some cases, additional research may be required. Feel free to cut and paste to make your own or customize it to the unique needs of your classroom.

RENAISSANCE SCORE STUDY	
Title:	<i>Come again sweet love</i>
Composer:	John Dowland
Composer's life span:	1562-1626
What was the composer's nationality?	English/British
How many voices in this piece?	four
How many voices are in treble clef?	three
How many voices are in bass clef?	one
List the voices in score order:	Cantus (soprano), altus, tenor, bassus
What is the time signature?	Cut time
What is the key signature?	A-flat major
Circle the following in the score: • Eighth rest • Whole Note • Tie • Repeat sign • Eighth note • Dotted quarter note	
Read the lyrics. What is the message of the words? What does this song mean?	
Listen to a recording. Does the piece sound like you expected? How was it different?	

STANDARDS:

Depending on which questions you choose to use, this exercise addresses the following standards:

1. Grades 4 – 5. 1. Artistic Foundations. 2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable. Music. 4.1.2.3.1. Read and notate music using standard notation such as quarter, half and eighth notes and rests, the lines and spaces of the treble clef, and time signatures.
2. Grades 4 – 5. 4. Artistic Process: Respond or Critique. 1. Respond to or critique a variety of creations and performances using the artistic foundations. Music. 4.4.1.3.1. Justify personal interpretations and reactions to a variety of musical works or performances.
3. Grades 6 – 8. 1. Artistic Foundations. 2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable. Music. 6.1.2.3.1. Read and notate music using standard notation such as dotted rhythms, clefs, mixed meters and multipart scores, with or without the use of notation software.

TECHNIQUE 101

LESSON/ACTIVITY PLAN

1. Students will understand and demonstrate four aspects of good, healthy singing technique:
 - a. Posture
 - b. Breathing
 - c. Warming up
 - d. Listening

ACTIVITIES:

1. Ask students to brainstorm what is needed for good singing. Encourage them to think about what singers must do with their bodies to sing well.
2. Watch the Class Notes Video *How To Sing Well*.
3. Prepare and present each aspect of good singing. Start with posture. Select a favorite classroom song and sing it in “slouch” or “sloppy” position.
4. Students will have fun exaggerating bad posture. After “sloppy” singing, ask them to show you good position, modeling it yourself. Repeat the same song and ask students to assess the difference, both in terms of what they hear and how they feel. Make a mental note to notice and compliment at least one student’s posture during each class session.
5. Create a “Posture Checklist” and hang it in a visible place in the classroom. Choose simple language with imagery. It might look like this:

POSTURE CHECKLIST

- Plant both feet firmly on the floor.
- Shoulders and arms hang loose.
- Feel a string gently lifting up on the very top of your head.

6. Next, address breathing. Buy a bag of small balloons and give one to each student. Ask students to hold the balloon up to their mouth with one hand while placing their other hand on their abdomen. Instruct them to fill the balloon first by breathing with their chest, then again by filling their “stomach” or diaphragm with air. You might need to practice a few times. Compare and contrast the difference in feeling.
7. Explain the importance and benefits of warm-ups for singers. Use a sports analogy. Athletes must warm up their bodies before they play their sports so they don’t get hurt. Singing works the same way. Together with your students, do the exercises mentioned in the video: lip trills and sirens. Incorporate these into your daily classroom routine.
8. Emphasize the importance of listening while singing. While singing familiar classroom songs, verbally point out some things you notice in order to cultivate that same skill in students. For example, “Did you notice that a few people rushed on the chorus, and then we weren’t singing together?” Rhythmic inconsistencies may stand out more clearly than tonal issues. To work on pitch matching and listening, as students to stand in a circle. Go around and assign each student a generic designation: high, middle, or low. Just like “numbering off.” Do not sing or define the pitch for them. Ask them to simply hear it in their head. On the count of three, as them to sing and hold their pitch out loud. As they hold their pitch, ask them to hear another sound from the circles. When you say “Switch!” they should move to the new pitch they were hearing. Then, “Switch back!” If you are doing this with good listening, the “switch back” will sound even better the second time. None of this will sound particularly tonal, so be prepared to celebrate the dissonance. The activity is most successful with older elementary or middle school students or students who have a lot of experience successfully matching pitch.
9. Listen to other singers in as many contexts as possible- live or recorded- and critique and respond to their sound. If you can see the singers singing, comment on their posture, breathing, or other elements of physical technique.

STANDARDS:



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1. K-3. 1. Artistic Foundations. 2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable. Music. 0.1.2.3.2. Sing and play with accurate pitch, rhythm, and expressive intent.
2. Grades 4 – 5. 1. Artistic Foundations. 2. Demonstrate knowledge and use of the technical skills of the art form, integrating technology when applicable. Music. 4.1.2.3.2. Sing and play alone and in a group demonstrating proper posture, breathing, technique, age-appropriate tone quality and expressive intent.
3. Grades 6 – 8. 4. Artistic Process: Respond or Critique. 1 Respond to or critique a variety of creations or performances using the artistic foundations. Music. 6.4.1.3.1. Analyze and interpret a variety of musical works and performances using established criteria.



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