

Video #8: Concert Behavior
Curriculum Guide

Audiences are as different as the many types of performances they see. And the location of the concert or performance can vary greatly. It can be confusing as an audience member to know what behavior is appropriate for the performance. Do you act the same way for a choir concert whether it's in an auditorium, a gymnasium, a church, or outside? When is it okay to clap and when is silence the best thing? There seem to be some general rules for audiences that would be good to know and there are other audience practices that seem to vary in different cultures and communities.

Appropriate concert behavior varies in definition between genre, cultures, and communities. Many students will not know the difference in behavior from being a fan at an athletic event to an audience member at a classical concert. The elementary music classroom may be the only place where these behaviors are discussed with students. This video offers a start to this conversation with students, and the curriculum below gives more in-depth content to help kids know what behavior is appropriate in a variety of settings. As you show the *Concert Behavior* Video to your students, the following curriculum can add value and enrich this experience.

Table of Contents:

Music Standards Link.....	2
Full Length Example of Audio on YouTube.....	2
Background on the Mirandola Ensemble	2
Types of Performances	3
Concert Basics.....	4
Classroom Activities	6
Concert Basics Poster	7



THE
MIRANDOLA
ENSEMBLE

Below is a copy of the Minnesota Music Standards. The standards that are the focus of this video are highlighted in yellow.

2008 Revised Minnesota Academic Standards in the Arts

Perpich Center document adapted from MDE Minnesota Academic Standards in the Arts 2008

To download, visit - http://education.state.mn.us/MDE/Academic_Excellence/Academic_Standards/Arts/index.html

4-5	Music	4.1.1.3.1	1. Artistic Foundations	1. Demonstrate knowledge of the foundations of the arts area.	1. Describe the elements of music including melody, rhythm, harmony, dynamics, tone color, texture, form and their related concepts.
		4.1.1.3.2			2. Describe how the elements and their related concepts such as pitch, tempo, canon, and ABA are used in the performance, creation or response to music.
		4.1.1.3.3			3. Identify the characteristics of a variety of genres and musical styles such as march, taiko, mariachi and classical.
	Music	4.1.3.3.1		3. Demonstrate understanding of the personal, social, cultural and historical contexts that influence the arts areas.	1. Describe the cultural and historical traditions of music including the contributions of Minnesota American Indian tribes and communities.
4-5	Music	4.4.1.3.1	4. Artistic Process: Respond or Critique	1. Respond to or critique a variety of creations and performances using the artistic foundations.	1. Justify personal interpretations and reactions to a variety of musical works or performances.

- <http://www.pcae.k12.mn.us/pdr/standards/standards.html>

YouTube example – full length works for further listening:

John Dowland - Fine Knacks for Ladies is the piece of music sung by the Mirandola Ensemble in the video. Here are a few other YouTube examples of this piece that you might show to your students.

- <https://www.youtube.com/watch?v=VEXw7tk4F28> – shows the four-part score for students to read as the music goes by. A good video to explain the four voice parts.
- King's Singers - Madrigal History Tour - Fine Knacks
<https://www.youtube.com/watch?v=KGX1XQaLQ0M> - great singing and explanation of the madrigal setting. You may want to forward through the first portion with smoking and drinking.

The Mirandola Ensemble

The Mirandola Ensemble is the group of performers that sing and play the guitar in this video about audience behavior. This Minneapolis, Minnesota based group is dedicated to the preservation and performance of Renaissance music. You can find out more about this group at: <http://themirandolaensemble.org/>



Types of Performance

One of the things which makes live performance vs. watching a DVD of a concert so special is the relationship that occurs between the performer and the audience. When performers take the hard work from their practice and share it with an audience, they are making themselves vulnerable. Supportive audience feedback can inspire performers to their greatest efforts. Audiences can make a performer feel comfortable and proud or uncomfortable and sad, to name a few. Think of the performer as giving a gift of their creativity and hard work in preparation, and the audience doing their best job to show appreciation.

In most concert settings, hand clapping without any vocal calls or whistles is the most supportive. Usually the applause stops when the bow is finished. When a very rare and special performance has taken place, the audience will stand or give a standing ovation. General rules that work for most performances follow the concert basics below and include:

- Cell phones turned off
- No whispering or talking during the performance
- Do not exit or enter the performance space while music is playing
- Food or drinks are not consumed during most performances in concert settings
- Attire or clothing worn by the audience varies greatly based on the type of music and the setting



Classical concert

In general, audiences are quiet throughout a classical performance. As a general rule, think of the end of a piece of music as a chance for the audience to say “thank you” with applause, and for the performer to say “you are welcome” with a bow.

Multiple movements

Many classical works have multiple movements. This sounds like many different pieces of music put together with a pause or a break between the pieces or movements. Compare this to a book that has many chapters, each one telling a different part of the story. The standard practice is to not applaud between the movements but to wait and applaud for the whole symphony or work when all movements are complete. The conductor has “secret” clues that tell the audience when it is okay to applaud. Most conductors will keep the baton (stick that they use to conduct) up in between the movements. If you are not sure when to applaud, wait for the conductor to turn around and bow, giving the signal it is okay to applaud.

No applause

Sometimes no applause at the end of a piece is best. Music played in church often ends without applause. An example of this might be at a funeral or wedding when the music is considered to be a contribution to the event or worship. In this case the music should not be honored with applause, but the event or worship should be honored with the silence.

Clap along

Much gospel and folk music has the audience clapping along keeping time with the music. For some music, clapping along is very supportive of the musicians. Some music has the audience clapping along on beats 2 and 4. Some folk music has the audience clapping along on beats 1 and 3. In other settings, clapping along is disruptive to the musicians. The best rule of thumb is to wait for the music leader to invite the audience to clap along.

Sing-along

Performances are extra fun when we are able to participate. There are songs to sing-along, and other songs called call and response. In call and response, a lead singer might sing a part and the audience answers with another part. Think of this as a musical question and answer. It is always best to wait to be invited to sing.

Applause in the middle of a piece

Applause happens at different times based upon what type of music is being played. In a piece of jazz music when improvised solos are played, it is normal for the audience to clap at the end of a solo in the middle of a piece.

Dance hall

In dance halls, the band or orchestra provides the music for the audience to dance and frequently clap along or sing along. In this setting, the focus is more on the dancing and less on the performance, making a more casual environment.

Indian classical music

With Indian classical music, concerts can last for many hours and the audience will clap and tap the beat of the tala or complex time signature during the entire piece using their fingertips to count the beats in a measure.

Concert Basics

At the end of this Curriculum Guide is a document called “Concert Basics”. Feel free to change the wording or list of basics to fit your school or community setting. Some schools have published the Concert Basics in their student handbook as part of an all-school review at the beginning of the school year during morning meeting time. Some school principals refer to the Concert Basics at the beginning of any school program helping students and teachers remember what the expectations for that event are. Some music teachers print this as a poster and display it for reference whenever a performance is upcoming.



Classroom activities that support the targeted standards:

Standard

Describe the elements of music.

Describe how the elements are used in the performance.

Identify the characteristics of a variety of genres and musical styles.

Identify the characteristics of a variety of genres and musical styles.

Describe the cultural and historical traditions of music.

Justify personal interpretations and reactions to a variety of musical works or performances.

1. Recital in the classroom

Many students take music lessons outside of the school day and are eager to share with the class what they have been working on. This is a great opportunity to practice concert behavior. Referring to the “Concert Basics” poster at the end of this curriculum guide. Talk through with your students what behavior is appropriate for this student performance. Explain to the performer what they should do to help guide the audience through the performance. An example of what a piano student might do as a performer in the classroom is as follows:

Performers Guidelines

- Announce the title and composer of your piece to the audience if there is no program so they know what you are performing.
- Wait for the audience to be quiet so you know they are ready to hear your piece.
- Regardless of how you perform, show pride and confidence throughout your performance. Most often, the audience will not know you have made a mistake unless you show them with your face or reaction.
- At the end of your performance, leave your music on the piano, stand away from the piano bench so the audience can see you, and bow.
- After you bow, collect your music from the piano and sit at the bench for comments or go back to your seat.

While the performer is setting the stage for their performance, the audience should anticipate the characteristics of the performance they will hear.

Audience Considerations

After the performer has identified what they are going to perform, determine what type of music they will be performing, and what behavior is appropriate.

- Is it a jazz piece with improvisation or a solo that should be applauded after the solo is done and before the end of the piece?
- Is it a sing-along where the audience sings at certain parts? Most pieces require the audience to listen quietly throughout the piece and applaud at the end. Knowing this will help you know how to react as an audience.
- At the end of the piece, wait for the performer to signal that they are done by taking their hands away from the instrument and bowing.

When the performance is done, you could guide the audience and performer in analysis and feedback. The performer would need to show their comfort with this process, and the audience would need to show sensitivity to the performer. Examples of potential questions that reflect the above stated standards are as follows:

Reflect and Respond

Performer Reflections

- How did you feel about your performance?
- Do you know the composers meaning or intent behind this piece?
- What might the cultural or historical tradition or setting of this piece be?
- How would this piece feel if you performed it slower or faster?
- How might you change your interpretation of this piece? Would you adjust the tempo or dynamics or something else to change the mood?

Audience Reflect and Respond

- What impressed you about this performance?
- Was this piece in a major or minor key (did it sound happy or sad)?
- How did this piece make you feel? Did it remind you of a story, movie, or something that has happened in your life?
- Describe the dynamics you heard.
- How did those dynamics change the mood of the piece?
- Did the performance have a steady beat?
- Did any parts of the piece repeat?
- Can one of the students plot the form on the board?



<http://square-the-circle.com/tag/piano-recital/>

YouTube Performance Quiz:

YouTube can be a great teaching tool in the classroom. Student behavior can become problematic when there is downtime during transitions in the classroom. As you are transitioning activities or waiting for the classroom teacher to pick up their students, use the list of YouTube clips below to prompt a discussion regarding varied and appropriate concert behavior. As it is with anything we show in class, please preview each video to confirm that it fits your school guidelines and expectations.

After you have shown one of the clips below, have students answer the following questions:

- What type of music or genre is this?
- What culture or historical tradition or setting does this music represent?
- What did you notice about this performance that could guide you with your reaction as an audience member?

Classical multi-movement work - Haydn Symphony No 88 G major Leonard Bernstein Wiener Philharmoniker
<https://www.youtube.com/watch?v=IQmkOQ59SJ0> skip to 9:53 to see Bernstein hold his baton up between movements.

Church music without applause - Bach's Jesu Joy of Man's Desiring (recorded 2010) NJ wedding ceremony music - <https://www.youtube.com/watch?v=T6WxLAAEi0w>

Church music with participation - Harlem Gospel Church Service - Bless The Lord -
<https://www.youtube.com/watch?v=yg4w3ldQVdM>

Jazz performance with solos to applaud - The Modern Jazz Quartet Live in London 1982
<https://www.youtube.com/watch?v=usEkQ2UjfS8>

Call and Response - "Call and response" in the Maasai Mara, Kenya
<https://www.youtube.com/watch?v=QFWRcXYSYMo>





Concert Basics for Student Audience

- ♪ Show up on time
- ♪ Enter the performance space quietly - go immediately to assigned space
- ♪ Sit "on your pockets" in your own space.
- ♪ Show me five
- ♪ Give your eyes, attention, and focus to the speaker/performer
- ♪ Give the speaker/performer comfort with your silence and quiet body
- ♪ Say thank you to the performer with polite applause
- ♪ Participate only when invited
- ♪ Exit the performance space quietly following the teacher's directions

