TRICKSTERS TRILOGY
Teacher Evaluation Form

Date of Performance: _____
School: _____

Total Students in Attendance: _____ Grade Levels: _____

Name of Teacher: _____ Grade(s) Taught: _____

Address: _____

City: _____ State: _____ Zip Code: _____ **County** (Please Include): _____

Demographics. For Virginia Opera grant documentation, please list the number of students attending who were:

White _____ Black _____ Asian _____ Hispanic _____ Other _____ Disabled _____

Pre-Performance.
Did you use the Teacher/Student materials provided? ___ Yes ___No

If No, please indicate why: _____

If Yes, please rate the quality and suitability of the guide:
____Excellent ____ Good ____ Fair ____ Poor

Post-Performance.
How would you rate the quality of the performance?
____Excellent ____ Good ____ Fair ____ Poor
How would you rate the quality of the experience overall?
____Excellent ____ Good ____ Fair ____ Poor
Did you find the performers easy to understand?
____Excellent ____ Good ____ Fair ____ Poor

Virginia Opera appreciates any comments or suggestions you may have. Please note that your comments may be included in future marketing materials. Check here _____ if you do NOT wish to have your comments used in promotional materials. (Continue comments on back if you wish) THANK YOU!

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Signature _____

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Virginia Opera

NEWS

Name:_____ School: _____ Grade: ____

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Pretend you are an opera critic for a newspaper. Write a review of your favorite parts of the show. What did you like about the opera and why? Was the opera funny, sad, scary, or all of the above? Send your review to:

Virginia Opera / P.O. Box 2580 / Norfolk, VA 23501

Virginia Opera

Tricksters Trilogy

An Original Opera
Conceived by
Glenn Winters

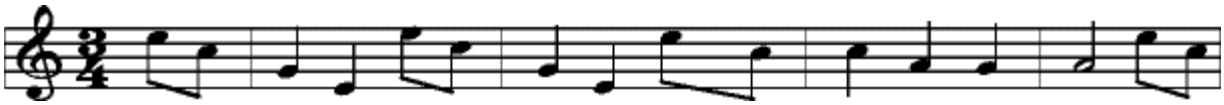
Teacher Guide

Virginia Opera Education ©2008

In your hands is a teacher guide to accompany the Virginia Opera Education Performance you will be presenting at your school. It is our hope that this teacher guide will assist you and your students in making the most of your experience with Virginia Opera. Opera brings together music, drama, dance, language, literature, history, and geography, and we encourage you to incorporate this teacher guide into your curriculum and use the art form of opera to supplement your students' educational experience.

This teacher guide includes background information and essay/discussion topics as well as a series of ready to use student activity sheets. This guide is designed to benefit both educator and student with regard to the inter-disciplinary approach to education. We encourage you to examine the study guide and find which work sheets are appropriate for your age group and your time schedule.

We at Virginia Opera believe that the performing arts are an essential component of every student's education and that all students should be afforded the opportunity to experience live theater. We sincerely hope that your experience with Virginia Opera is entertaining, educational, and inspiring and will serve as a catalyst for a lifelong appreciation of opera.



A Short History of Opera

The word ***opera*** is the plural form of the Latin word ***opus,*** which translates quite literally as ***work***. The use of the plural form alludes to the plurality of art forms that combine to create an operatic performance. Today we accept the word ***opera*** as a reference to a theatrically based musical art form in which the drama is propelled by the sung declamation of text accompanied by a full symphony orchestra.

Opera as an art form can claim its origin with the inclusion of incidental music that was performed during the tragedies and comedies popular during ancient Greek times. The tradition of including music as an integral part of theatrical activities expanded in Roman times and continued throughout the Middle Ages. Surviving examples of liturgical dramas and vernacular plays from Medieval times show the use of music as an "insignificant" part of the action as do the vast mystery and morality plays of the 15th and 16th centuries. Traditional view holds that the first completely sung musical drama (or opera) developed as a result of discussions held in Florence in the 1570s by an informal academy known as the ***Camerata*** which led to the musical setting of Rinuccini's drama, *Dafne*, by composer, Jacopo Peri in 1597.

The work of such early Italian masters as Giulio Caccini and Claudio Monteverdi led to the development of a through-composed musical entertainment comprised of ***recitative*** sections (***secco*** and ***accompagnato***) which revealed the plot of the drama; followed by ***da capo arias*** which provided the soloist an opportunity to develop the emotions of the character. The function of the ***chorus*** in these early works mirrored that of the character of the same name found in Greek drama. The new "form" was greeted favorably by the public and quickly became a popular entertainment.

Opera has flourished throughout the world as a vehicle for the expression of the full range of human emotions. Italians claim the art form as their own, retaining dominance in the field through the death of Giacomo Puccini in 1924. Rossini, Bellini, Donizetti, Verdi, and Leoncavallo developed the art form through clearly defined periods that produced ***opera buffa***, ***opera seria***, ***bel canto***, and ***verismo***. The Austrian Mozart also wrote operas in Italian and championed the ***singspiel*** (sing play), which combined the spoken word with music, a form also used by Beethoven in his only opera, *Fidelio*. Bizet (*Carmen*), Offenbach (*Les Contes d'Hoffmann*), Gounod (*Faust*), and Meyerbeer (*Les Huguenots*) led the adaptation by the French which ranged from the ***opera***

comique to the grand full-scale ***tragedie lyrique***. German composers von Weber (*Der Freischütz*), Richard Strauss (*Ariadne auf Naxos*), and Wagner (*Der Ring des Nibelungen*) developed diverse forms such as ***singspiel*** to through-composed spectacles unified through the use of the ***leitmotif***. The English ***ballad opera***, Spanish ***zarzuela*** and Viennese ***operetta*** helped to establish opera as a form of entertainment which continues to enjoy great popularity throughout the world.

With the beginning of the 20th century, composers in America diverged from European traditions in order to focus on their own roots while exploring and developing the vast body of the country's folk music and legends. Composers such as Aaron Copland, Douglas Moore, Carlisle Floyd, Howard Hanson, and Robert Ward have all crafted operas that have been presented throughout the world to great success. Today, composers John Adams, Philip Glass, and John Corigliano enjoy success both at home and abroad and are credited with the infusion of new life into an art form which continues to evolve even as it approaches its fifth century.

The Operatic Voice

A true (and brief) definition of the "operatic" voice is a difficult proposition. Many believe the voice is "born," while just as many hold to the belief that the voice is "trained." The truth lies somewhere between the two. Voices that can sustain the demands required by the operatic repertoire do have many things in common. First and foremost is a strong physical technique that allows the singer to sustain long phrases through the control of both the inhalation and exhalation of breath. Secondly, the voice (regardless of its size) must maintain a resonance in both the head (mouth, sinuses) and chest cavities. The Italian word "***squillo***" (squeal) is used to describe the brilliant tone required to penetrate the full symphony orchestra that accompanies the singers. Finally, all voices are defined by both the actual voice "type" and the selection of repertoire for which the voice is ideally suited.

Within the five major voice types (***Soprano, Mezzo-Soprano, Tenor, Baritone, Bass***) there is a further delineation into categories (***Coloratura, Lyric, Spinto, Dramatic***) which help to define each particular instrument. The ***Coloratura*** is the highest within each voice type whose extended upper range is complimented by extreme flexibility. The ***Lyric*** is the most common of the "types." This instrument is recognized more for the exceptional beauty of its tone rather than its power or range. The ***Spinto*** is a voice which combines the beauty of a lyric with the weight and power of a ***Dramatic***, which is the most "powerful" of the voices. The ***Dramatic*** instrument is characterized by the combination of both incredible volume and "steely" intensity.

While the definition presented in the preceding paragraph may seem clearly outlined, many voices combine qualities from each category, thus carving an unique niche in operatic history. Just as each person is different from the next, so is each voice. Throughout her career Maria Callas defied categorization as she performed and recorded roles associated with each category in the soprano voice type. Joan Sutherland as well can be heard in recordings of soprano roles as diverse as the coloratura Gilda in *Rigoletto* to the dramatic Turandot in *Turandot*. Below is a very brief outline of voice types and categories with roles usually associated with the individual voice type.

	Coloratura	***Lyric***	***Spinto***	***Dramatic***
	Norina (Don Pasquale) Gilda (Rigoletto) Lucia (Lucia di Lammermoor)	Liu (Turandot) Mimi (La Bohème) Pamina (Magic Flute)	Tosca (Tosca) Amelia (A Masked Ball) Leonora (Il Trovatore)	Turandot (Turandot) Norma (Norma) Elektra (Elektra)
Mezzo-Soprano	Rosina (Barber of Seville) Angelina (La Cenerentola) Dorabella (Così fan tutte)	Carmen (Carmen) Charlotte (Werther) Giulietta (Hoffmann)	Santuzza (Cavalleria) Adalgisa (Norma) The Composer (Ariadne auf Naxos)	Azucena (Il Trovatore) Ulrica (A Masked Ball) Herodias (Salome)
Tenor	Count Almaviva (Barber of Seville) Don Ottavio (Don Giovanni) Ferrando (Così fan tutte)	Alfredo (La Traviata) Rodolfo (La Bohème) Tamino (Magic Flute)	Calaf (Turandot) Pollione (Norma) Cavaradossi (Tosca)	Dick Johnson (Fanciulla) Don Jose (Carmen) Otello (Otello)
Baritone	Figaro (Barber of Seville) Count Almavira (Le nozze di Figaro) Dr. Malatesta (Don Pasquale)	Marcello (La Bohème) Don Giovanni (Don Giovanni) Sharpless (Madama Butterfly)	Verdi Baritone Germont (La Traviata)	Scarpia (Tosca) Jochanaan (Salome) Jack Rance (Fanciulla)
Bass	Bartolo (Barber of Seville) Don Magnifico (Cenerentola) Dr. Dulcamara (Elixir of Love)	Leporello (Don Giovanni) Colline (La Bohème) Figaro (Marriage of Figaro)	Buffo Bass Don Pasquale (Don Pasquale) Don Alfonso (Così fan tutte)	Basso Cantate Oroveso (Norma) Timur (Turandot) Sarastro (Magic Flute)

Opera Production

Opera is created through the collaboration of different artists. First and foremost are the actors who portray characters by revealing their thoughts and emotions through the singing voice. The next very important component is a full symphony orchestra that accompanies the singing actors and actresses, helping them to portray the full range of emotions. The orchestra performs in an area in front of the singers called the orchestra pit while the singers perform on the open area called the stage.

The creation of an opera begins with a dramatic scenario crafted by a playwright or dramaturge who alone or with a librettist fashions the script or libretto that contains the words the artists will sing. Working together, the composer and librettist team up to create a musical drama in which the music and words work together to express the emotions revealed in the story. Following the completion of their work, the composer and librettist entrust their new work to a conductor who assumes responsibility for the musical preparation of the work. The conductor collaborates with a stage director (responsible for the visual component) in order to bring a performance of the new piece to life.

Set, lighting, and costume designers, wig and makeup designers and even choreographers must all work together to participate in the creation of the new production. The set designer combines the skills of both an artist and an architect using "blueprint" plans to design the physical set which will reside on the stage, recreating the physical setting required by the storyline. These blueprints are turned over to a team of carpenters who are specially trained in the art of stage carpentry. As the set is assembled on the stage, the lighting designer works with a team of electricians to place light onto both the stage and the set in an atmospheric as well as practical way. Using specialized lighting instruments, colored gels and a state of the art computer, the designer creates a "lighting plot" by writing "lighting cues" which are stored in the computer and used during the actual performance of the opera.

During this production period, the costume designer in consultation with the stage director has designed appropriate clothing for the actors and actresses to wear. These designs are fashioned into patterns and crafted by a team of highly skilled artisans called cutters, stitchers, and sewers. Each costume is specially made for each singer using his/her individual measurements. The wig and makeup designer, working with the costume designer, creates wigs which will complement both the costume and the singer as well as represent historically accurate "period" fashions.

As the actual performance date approaches, rehearsals are held on the newly crafted set, combined with costumes, lights, and orchestra in order to ensure a cohesive performance that will be both dramatically and musically satisfying to the audience.

MUSIC VOCABULARY & PRONUNCIATION GUIDE

ALTO (It.)
The lowest female voice. Also called contralto.

ARIA (It.)
pronounced (AH-ree-ah) - A song for solo voice.

BARITONE
pronounced (BARR-ah-tone) - The middle range male voice, between tenor and bass.

BASS
pronounced (BASE) - Lowest of the male voices.

COSTUME
Clothing a singer wears to portray a character.

COMPOSER
The person who writes the music.

DESIGNER
The person who creates the scenery, costumes and lights.

DUET
pronounced (do-ET) - Music written for two people to sing together, usually to each other.

ENSEMBLE
Two or more singers singing at the same time to express their emotions and tell the story.

LIBRETTO (It.)
pronounced (lih-BRET-oh) - The word literally means "little book." The text or words of an opera.

MELODY
A series of musical tones that make up a tune.

MEZZO-SOPRANO (It.)
pronounced (MEDZ-oh soh-PRANH-oh) - The middle female voice, between soprano and contralto.

OPERA
pronounced (AH-per-ah) - A play that uses singing instead of speaking and is accompanied usually by piano in rehearsals and orchestra in performances.

PIANO (It.)
pronounced (pee-AN-oh) – A musical instrument used to accompany singers in rehearsals when there is no orchestra. The orchestral score is reduced from parts for many instruments to one part for the pianist, which combines all the important music that must be played to give a complete sound for the singers.

RECITATIVE
pronounced (ress-it-uh-TEEVE) - A type of music using words sung with the rhythm of natural speech with some melody added. Recitative can come before an aria or stand alone and it gives information or moves the story along.

REHEARSAL
The time singers and musicians spend practicing before a performance.

PROPS
Objects placed on the stage, excluding scenery. Short for "properties."

SCORE
The book which contains both the music and the text of the opera.

SET
The scenery used on the stage to show location for the action.

SOPRANO (It.)
pronounced (soh-PRANH-oh) - The highest female voice.

STAGE DIRECTOR
The person who decides how the singers will move on stage and how they will act while they are singing their parts.

TENOR
pronounced (TEH-nor) - The highest male voice.

TRIO (It.)
pronounced (TREE-oh) - Music written for three characters to sing together.

VIBRATO (It.)
pronounced (vi-BRAH-toe) - The natural way for a voice or instrument to enlarge its sound through a very rapid but very tiny waver in pitch.

VOCAL RANGE
The scope of the human voice from its highest to its lowest sounds. Voices fall into these categories:

Female:	soprano-high	Male:	tenor - high
	mezzo-soprano - middle		baritone - middle
	alto or contralto - low		bass – low

TRICKSTERS TRILOGY

Cast of Characters

Becky/Cook/Queen……Mezzo-Soprano

Nellie/Woman/Eulenspiegal…….....Soprano

Tom Sawyer/Nasredien/Prince…….....Baritone

About the writer of
THE TRICKSTERS TRILOGY

Glenn Winters

Glenn Winters, the creator of THE ADVENTURES OF PINOCCHIO'S SISTER, is the holder of a Doctor of Music degree from Northwestern University and has a distinguished background which includes college-level piano instruction, arts administration at two universities, and extensive performing experience as a pianist and operatic baritone. He is also a published composer.

He was born into a musical family in Ann Arbor, Michigan, in 1952. The youngest of four children, all of whom studied piano, he showed early interest and talent for the instrument. He began his formal piano lessons at the age of five with Jasna Bjankini, the famed Chicago-area piano teacher who had herself been a child prodigy. Throughout his childhood, practice routines of no less than three hours per day,competitions, festivals and recitals were his main pursuits. His efforts as a student culminated in a Doctor of Music degree in piano performance from Northwestern University and a successful career in academe.

In addition to his mastery of the piano, Mr. Winter's professional life has encompassed many other areas of the performing arts, including teaching, singing and performing opera, lecturing, composition and arts administration. In the last decade his focus has turned increasingly to opera and composition. His first experience with composition occurred while a faculty member at Christopher Newport University when he was asked to compose incidental music for a college production of the Greek drama *Antigone*. While at Virginia Commonwealth University he directed the Community School of the Performing Arts from 1991 to 2002, which included a children's theatre program. In this capacity he collaborated on the creation of three children's musicals that were successfully staged for thousands of local students and teachers. He was also cast in several principal roles in a variety of opera productions. These experiences coalesced his preference for composition and more specifically, culminated in a desire to compose an opera. For his subject he selected Shakespeare's play, *Much Ado About Nothing*. He adapted the play into a libretto before beginning work on the music. The opera took three years to complete.

Mr. Winters joined the Education and Audience Development Department of Virginia Opera in June 2004. In that capacity he developed a highly successful regional adult education program called "Operation Opera." Additionally, he has had frequent opportunities to create original operas for children. These include *Tales From the Brothers Grimm*, and *History Alive! A Telling of Virginia History*, both of which have enjoyed successful statewide tours. Additionally he created a 45-minute edition of *The Pirates of Penzance* for a cast of three singers, which was presented during Virginia Opera's 2012-2013 Season.

Glenn Winters currently resides in Newport News, Virginia, with his wife, pianist Ruth Winters, and his daughter, flutist Kathleen Winters.

Investigate….. the opera!!

WHAT DOES THE WORD OPERA MEAN?

The meaning of the word "opera" comes from the Latin word "opus" which means a "work." What is a "work?" It is something that a person makes or thinks up. It is a poem or a song or a drawing or a composition or any other creative thing a person makes. The plural of opus is opera. "Opera" means "works" in the Latin language. Today we use the word "opera" to describe one large work of performing art that combines many kinds of performances. Opera = many works that are combined together. In opera there is a symphony orchestra, a dramatic play or comedy, singing and acting, scenery, costumes, special lighting and sometimes dancing.

WHERE DID OPERA BEGIN?

Opera was created over 400 years ago in Florence, Italy. In 1597 a composer named Jacopo Peri wrote a play that was sung throughout instead of spoken. He did this because he was trying to write a play the way the ancient Greeks did. During this time period educated people were trying to learn all they could about the world of ancient Greece and imitate it. This first opera was about a character in Greek mythology and was called *Daphne*. The idea of presenting plays that were sung became very popular and more and more composers began to combine music and drama. Love of opera spread all over Europe and eventually the world. Operas have been written in every language and their popularity shows no signs of slowing down.

As in a play, designers must be called in to create the costumes, lights, sets and makeup for an opera production. As the actual performance approaches, the singers have dress rehearsals where they get to wear their new costumes and perform in front of the newly crafted scenery. Rehearsals give the singers an opportunity to practice their music and their acting with each other.

In opera, the composer sometimes writes both the words and the music. However, the person who usually writes the words is the librettist.

HOW IS THE OPERATIC VOICE DIFFERENT?

Operatic singing is different from popular singing. There is more vibration in an opera singer's voice. This vibration is called vibrato, an Italian word. It helps the singer hold notes for a long time without taking a breath. Proper breathing is very important because the air in the lungs must be let out very slowly in a controlled way. Opera singers must be able to sing very high and very low, in a wide range and sing fast runs, which are many notes in a row, sung very rapidly. They do not use microphones or amplifiers to project their voices. All the power in their voices must come from inside their bodies. It takes years of study and breath control to learn how to do this. The highest singing voice is called soprano and the lowest voice is bass. Opera singers must also be able to sing in different languages because most operas are performed in the language in which they were originally written.

Opera Fill in the Blanks

Now that you know all about opera, see if you can fill in the blanks below with the correct answer. For Grades 3-6.

1. The person who writes the music is the _____.
2. The first opera was about _____, a character in Greek mythology.
3. The person who writes the words to an opera is called a _____.
4. Opera was first performed in _____.
5. The person who creates the sets and costumes is a _____.
6. _____ composed the first opera when he wrote a play that was sung instead of spoken.
7. The singers have _____ so they can practice their music.
8. A play that is sung throughout is an _____.
9. The Italian word for the vibration of an opera singer's voice is _____.
10. Many notes in a row that are sung very rapidly are called _____.

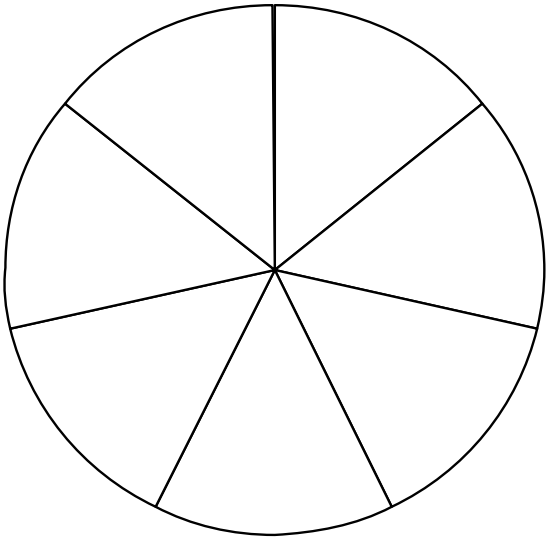
Virginia Opera

Opera Pie

For Grades 2-6.

Make your own opera pie by listing the different kinds of performing arts that make up one whole opera.

Make each pie piece a different color. Color in the boxes next to the different components of opera.



PIE

☐ _____

☐ _____

☐ _____

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☐ _____

The 5 W's of Opera History

WHO **wrote the first opera?** _____

WHAT **was the name of the first opera?** _____

WHERE **was the first opera?** _____

WHEN **was the first opera?** _____

WHY **was the play sung not spoken?** _____

Opera Word Search

Find and circle the hidden words. For Grades K-3.

S	T	A	G	E	F	Z	C	T	C
B	G	T	E	M	P	O	P	M	S
Y	D	O	L	T	E	S	L	I	A
S	O	P	R	A	N	O	N	O	C
A	O	J	U	S	H	G	Q	P	O
R	U	L	P	P	E	B	T	E	S
I	R	O	M	R	Z	A	P	R	T
A	R	V	G	E	S	S	G	A	U
P	D	U	E	T	T	S	E	F	M
P	I	A	N	O	I	O	P	F	E

ARIA
BASS
COSTUME
DUET
OPERA
PIANO
PROPS
SET
SINGER
SOPRANO
STAGE
TEMPO

Opera Word Search

Find and circle the hidden words. For Grades 3-6.

W	O	J	T	E	H	O	O	A	I	F	A	S	C	D	V	S	M
K	F	N	R	E	N	T	R	E	E	R	R	P	J	W	S	I	L
D	E	O	A	A	U	I	K	L	P	E	T	O	P	P	S	N	C
E	C	M	R	I	A	D	A	A	N	Z	S	R	Q	O	Z	G	D
S	C	P	U	V	P	S	B	S	M	C	E	P	I	Y	X	E	E
C	O	J	H	T	R	B	E	U	M	Y	H	J	D	T	K	R	S
S	O	M	V	A	S	M	S	S	A	B	C	W	Q	C	I	U	I
A	A	M	E	Q	B	O	T	V	I	B	R	A	T	O	Z	O	G
N	T	H	P	L	V	N	C	M	X	X	O	N	F	A	Q	Y	N
O	E	K	E	O	M	L	A	R	E	P	O	L	F	O	U	R	E
R	N	A	O	E	S	P	F	S	T	L	S	T	A	G	E	E	R
A	O	Y	Z	B	X	E	P	Z	Y	E	O	H	P	R	B	N	W
J	R	Z	C	Q	M	S	R	Y	U	K	M	D	X	L	K	E	P
T	O	F	M	L	A	Y	R	R	C	Q	A	P	Y	T	T	C	X
O	T	T	E	R	B	I	L	B	A	R	I	T	O	N	E	S	S
Y	X	V	S	N	L	M	E	C	B	A	R	V	Q	D	S	Z	Y

ARIA
BARITONE
BASS
COMPOSER
COSTUME
DESIGNER
DUET
ENSEMBLE
LIBRETTO
MELODY
MEZZO
OPERA
ORCHESTRA
PIANO
PROPS
REHEARSAL
SCENERY
SCORE
SET
SINGER
SOPRANO
STAGE
TEMPO
TENOR
VIBRATO

Can You See Sound?

Sound is all around. Wind whispering through the trees, birds singing, music playing, and people laughing are all examples of things that reach our ears as sound.

Sounds are produced when objects vibrate or shake back and forth. These vibrations make the air around the object move. This movement of air is called sound waves. When a sound wave reaches another object, it makes that object vibrate as well. If you could see sound waves, they would look like rounded shapes spreading out from the source of the vibration, like the ripples that spread out when a penny is dropped into a well. Try the observation experiments below to hear and see how sound waves travel.

The Wishing Well Experiment

Materials:
- A large pan of water
- Pennies

Directions:
Place the large pan of water on the ground. Stand above the pan and drop one penny at a time into the water.

- Describe what happens.
- What do you think causes this to happen?
- Draw what you see in the space provided below.

Try this experiment using different size coins. Describe what happens and why.

Next, try breathing deeply and blowing air at the center of the pan of water. Blow softly, then blow hard. Describe what happens. Do you use more air or less air when you sing softly? Do you use more air or less air when you sing loudly?

What is Resonance or Can You Feel Sound?

When you dropped the penny into the water, you saw waves. You can also see objects vibrate and feel their movement as they produce sound.

Materials:

-Tuning Fork	-Tape	-Thread
-Water	-Ruler	-Craft Stick
-Ping pong ball	-Rubber band	-Pencil

Directions:

Hold one edge of a ruler tightly against your desk. Pluck the other end of the ruler tightly.
Listen.
Describe what you hear. _____
_____
What did you see? _____
_____

Clench the craft stick in your teeth. Pluck the end of the stick and listen.
Change the length and try again.
What did you hear? _____
_____
What did you feel? _____
_____

Strike a tuning fork and hold it to your ear. Slowly draw it away from and towards your ear. Draw a picture of what you think was happening between the tuning fork and your ear.

Tape a ping pong ball on a thread. While holding the thread, strike the tuning fork and touch the ball with it. Observe what happens. What makes all these activities the same? _____
_____
_____
_____

MATCH THE COMPOSER WITH THEIR ITALIAN OPERA

Rossini

Donizetti

Puccini

La Traviata

William Tell

Elixir of Love

Don Pasquale

The Barber of Seville

La Boheme

Rigoletto

Madame Butterfly

Turandot

Tosca

Lucia di Lammermoor

Il Trovatore

Wait!
The Great and Wise Nasreddin has left you a message!!!!

C I K Y C K S V B U E K C N D T S

_____

Z C E P C S C K V B U E K Q K R U I V R H N Q O V V Y

_____

L U Y Q K S I V R U K S N L U K T I C D T Y N C S P C S P

_____

M U Y U K E S U F I O K I V B U E K E T Y U N!

_____

R K H L U C N O V T Y F I U Y Y R V R K S F F K F I V I K X U R U I V K E U K Y V B U E K!

Use this to help you figure out the Wise Nasreddin's special message!

Plain:	A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	X	Y	Z
Code:	K	L	Q	F	U	D	P	O	C	G	X	Y	R	S	V	B	A	E	N	I	T	Z	M	W	H	J

Tom Sawyer

Is Plum Proud to announce that the following student

_____

Has attended a performance of

The Tricksters Trilogy

And should now be considered an expert in Mischief!

Tom Sawyer Wants to Sing About Work and Play

Tom always wants to have fun but sometimes needs to get his work finished before he can. He wants you to know how to say Work and Play in different languages!

	Work / Play
1. Finnish	A. Trabajo / Evento
2. Danish	B. Werk / Evenement
3. French	C. Tyo / Tapahtuma
4. Japanese	D. Munka / Esemeny
5. Dutch	E. Arbejde / Begivenhed
6. Latin	F. Shigoto / Ibento
7. Spanish	G. Travail / Évènement
8. Hungarian	H. Kerja / Peristiwa
9. Indonesian	I. Opus / Event

In the opera today you heard songs that relate to musical terms. The show probably made you laugh, but did you know that all of the terms are real and used every day by musicians. Use the Internet to find the definition of each musical term.

Larghetto: _____

Sforzando: _____

Glissando: _____

Calando: _____

Allargando: _____

Affrettando: _____

Largo: _____

Scherzando: _____

Ritardando: _____

Rallentando: _____

Rubato: _____

Pizzicato: _____

Falsetto: _____

Maestoso: _____

Stretto: _____

Molto: _____

Tempo: _____

Word Find

Find each of the following words.

NIGHTINGALE
COLORATURA
ARIA
BEL CANTO
PANTS ROLE
DICTION
EMPRESS
PRIMA DONNA
ITALIAN OPERA
CHAMBERLIN
VERISMO
ENSEMBLE

S	R	I	T	A	L	I	A	N	O	P	E	R	A
B	E	L	C	A	P	E	V	E	R	I	S	M	O
A	R	I	A	V	A	N	E	N	M	S	U	N	N
P	E	E	N	E	N	S	R	S	S	U	C	I	L
P	M	A	E	R	T	E	I	E	R	B	H	G	A
I	P	C	N	I	S	M	S	M	A	E	A	H	L
N	R	O	S	S	R	B	M	B	R	L	M	T	A
A	E	L	E	M	O	L	O	L	I	C	B	I	T
C	S	O	M	O	L	E	N	E	A	A	E	N	M
C	S	R	B	E	E	U	R	A	A	N	R	G	U
H	E	A	L	G	E	P	P	E	T	T	L	A	O
S	T	T	E	P	A	N	T	S	R	O	I	L	R
T	T	U	D	I	C	T	I	O	N	A	N	E	A
T	A	R	C	P	R	I	M	A	D	O	N	N	A
A	C	A	L	L	N	I	P	A	E	L	L	E	E

Answer Sheet

Opera Fill in the Blanks

1. composer
2. Daphne
3. librettist
4. Florence, Italy
5. designer
6. Jacopo Peri
7. librettos
8. opera
9. vibrato
10. runs

Opera Pie

Symphony orchestra
costumes
Play
special lighting
Singing and acting
dancing
Scenery

The 5 W's of Opera History

Who – Jacopo Peri
What – Daphne
Where – Florence, Italy
When – 1597
Why – to write a play the same way as the ancient Greeks

Italian Musical Terms

Larghetto: somewhat slowly
Sforzando: made loud; sudden strong accent
Glissando: sliding of one pitch to another
Calando: falling away, slower and quieter
Allargando: becoming a little slower
Affrettando: hurrying, pressing onwards
Largo: slowly
Scherzando: playfully
Ritardando: slowing down
Rallentando: progressively slower
Rubato: flexible in tempo
Pizzicato: pinched or plucked
Falsetto: false voice, male singer out of their range
Maestoso: majestically; march-like
Stretto: tight narrow,faster, hastening ahead
Molto: very; much
Tempo: overall speed of music

Work/Play in Different Languages

1. Finnish: C
2. Danish: E
3. French: G
4. Japanese: F
5. Dutch: B
6. Latin: I
7. Spanish: A
8. Hungarian: D
9. Indonesian: H