



Teacher Materials  
2017/18 Season

A stylized, grey-toned illustration of an opera singer's face and upper body. The singer has a large, ornate necklace and is surrounded by musical notes and treble clefs. The text "Who wants to be an OPERA SINGER?" is overlaid on the illustration.

Who  
wants  
to be an **OPERA**  
**SINGER?**

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LA Opera would also like to extend a very special thank you to  
Lisa See, Chair, and Eric Small and Linda Pascotto, Vice-Chairs of the LA Opera Board's  
Education Committee for their tireless service to the Education and Community  
Engagement Department.

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**Plácido Domingo**  
*Eli and Edythe Broad*  
General Director



**James Conlon**  
*Richard Seaver*  
Music Director

## About LA Opera

**LA Opera** began producing opera at the Dorothy Chandler Pavilion of the Music Center of Los Angeles County in 1986. The Company currently performs six to eight mainstage operas a year, as well as several operas for students, such as *Who Wants to be an Opera Singer*, which tour Los Angeles area schools and libraries. About 120 people work at the Company year-round, planning new operas, raising money to produce the operas, selling tickets, working on lighting, costumes and scenic designs, managing the finances, and creating programs for the community. More people are added when an opera is being produced. People are hired to sing and play in the orchestra, make the costumes, work backstage, and direct the operas.

LA Opera has some pretty famous people running the operation, such as General Director Plácido Domingo and Music Director James Conlon.

For more information about LA Opera’s Education and Community Engagement programs which reach approximately 140,000 people per year:

[www.LAOpera.org](http://www.LAOpera.org) | 213.972.3157 | [EduCom@LAOpera.org](mailto:EduCom@LAOpera.org)

# Some Notes on Opera

Opera is drama told through music. It is a play in which all the dialogue is sung instead of spoken. Opera is usually presented on a grand scale, with large, imposing sets, elaborate and colorful costumes, and stylized stage direction. There is usually a chorus that comments on the action, and often dancing is part of the spectacle as well.

## What Makes an Opera Different from a Musical?

The main difference between an opera, such as *The Barber of Seville*, and a musical, such as *The Phantom of the Opera* or *Wicked*, is that a musical is a drama told through interweaving songs and music with spoken dialogue while an opera is sung throughout with very little or no spoken dialogue. Another difference is the musical style. The singers who perform in musicals are usually singing into microphones, while singers who perform in operas usually do not use microphones.

## How are Opera Singers Different from Pop Singers?

Classically-trained singers learn to use their voices so that they can carry over an 80-piece orchestra. They do this by learning to strengthen their diaphragms and project a steady stream of air that helps create a big sound. In addition, they learn to open the physical cavities inside their head and neck to create resonance and amplify the sound that they make so that it will acoustically carry over the orchestra.

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# Opera Etiquette

## Students' job as audience members:

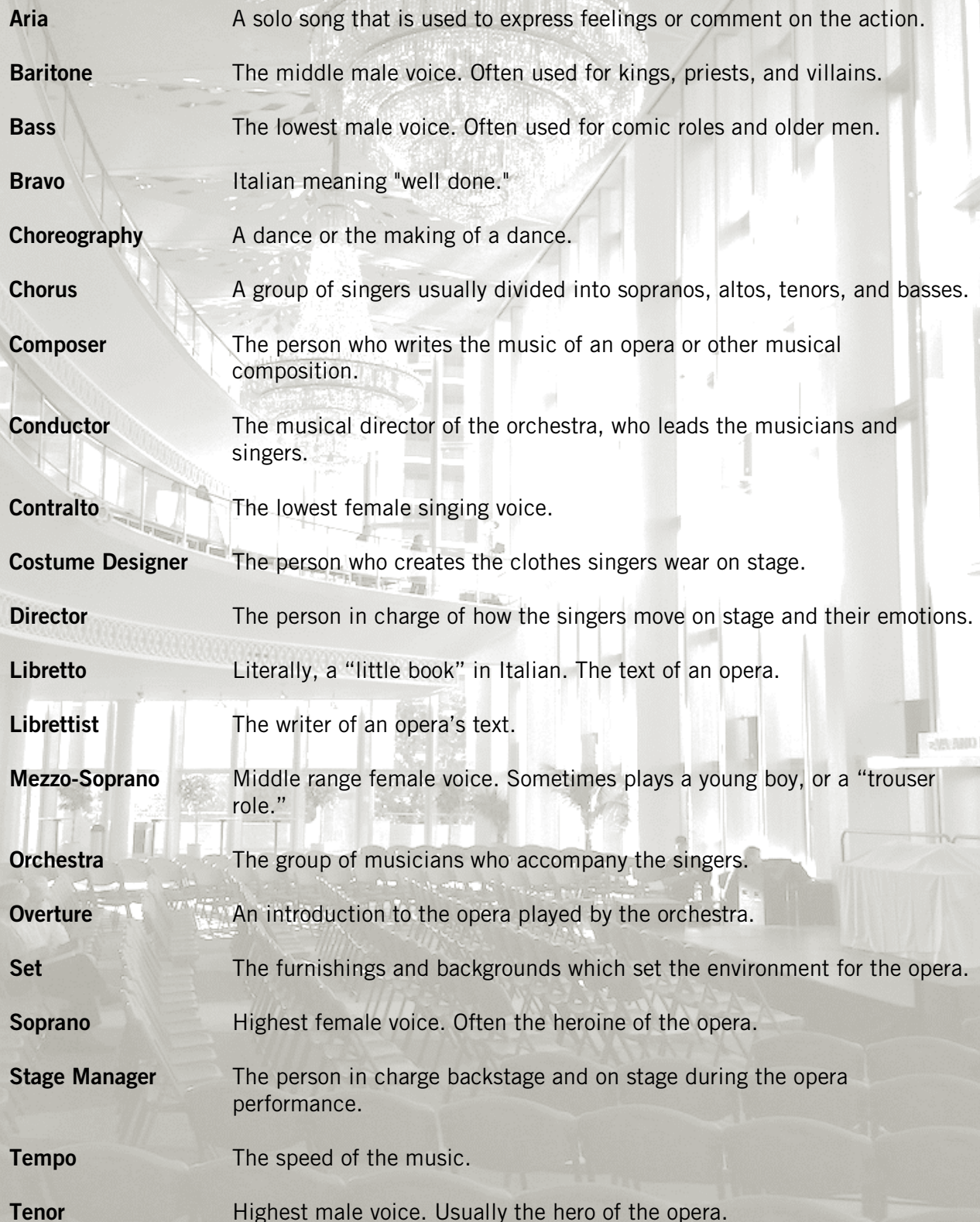
- MAKE YOUR SCHOOL PROUD by being an excellent audience member – please be quiet and listen carefully. Remember you are seeing a live performance, not watching television or a movie. The performers can see and hear you (as can other audience members).
- LAUGH IF IT IS FUNNY
- CRY IF IT IS SAD
- CLAP AT THE END of the performance to show how much you liked it. If you really enjoyed it, you can shout “BRAVO” or “BRAVA” – which means “great job!”
- HAVE FUN!!!

## For our teachers, parents, and students:

- Please no photography or videotaping during the performance. It's against the union rules and is hazardous to the performers!
- Please turn off all electronic devices.



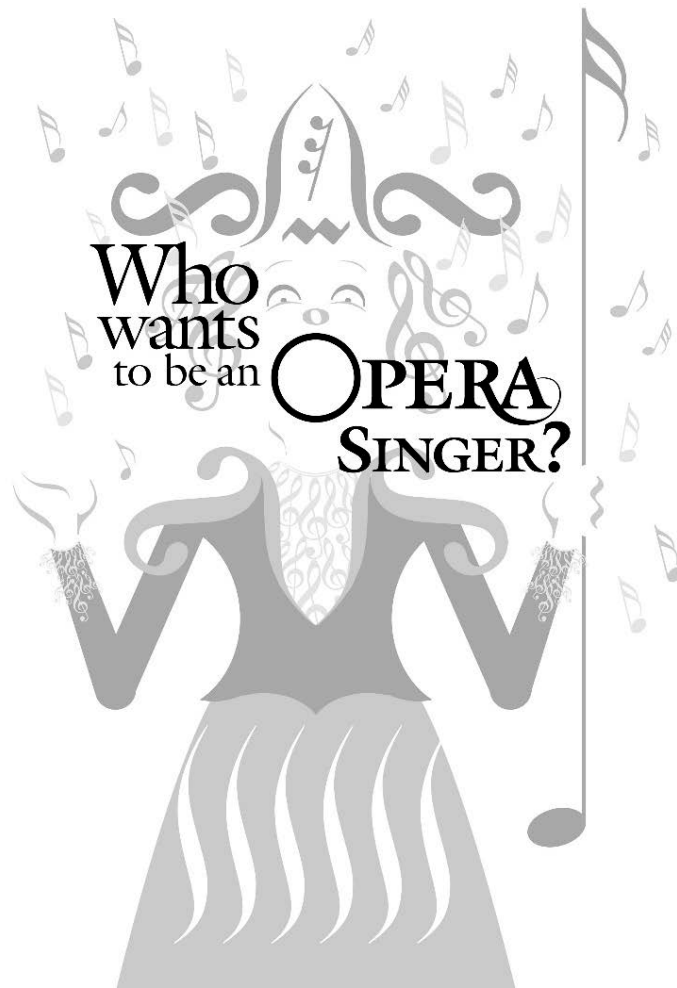
# Glossary of Opera Terms



<b>Aria</b>	A solo song that is used to express feelings or comment on the action.
<b>Baritone</b>	The middle male voice. Often used for kings, priests, and villains.
<b>Bass</b>	The lowest male voice. Often used for comic roles and older men.
<b>Bravo</b>	Italian meaning "well done."
<b>Choreography</b>	A dance or the making of a dance.
<b>Chorus</b>	A group of singers usually divided into sopranos, altos, tenors, and basses.
<b>Composer</b>	The person who writes the music of an opera or other musical composition.
<b>Conductor</b>	The musical director of the orchestra, who leads the musicians and singers.
<b>Contralto</b>	The lowest female singing voice.
<b>Costume Designer</b>	The person who creates the clothes singers wear on stage.
<b>Director</b>	The person in charge of how the singers move on stage and their emotions.
<b>Libretto</b>	Literally, a "little book" in Italian. The text of an opera.
<b>Librettist</b>	The writer of an opera's text.
<b>Mezzo-Soprano</b>	Middle range female voice. Sometimes plays a young boy, or a "trouser role."
<b>Orchestra</b>	The group of musicians who accompany the singers.
<b>Overture</b>	An introduction to the opera played by the orchestra.
<b>Set</b>	The furnishings and backgrounds which set the environment for the opera.
<b>Soprano</b>	Highest female voice. Often the heroine of the opera.
<b>Stage Manager</b>	The person in charge backstage and on stage during the opera performance.
<b>Tempo</b>	The speed of the music.
<b>Tenor</b>	Highest male voice. Usually the hero of the opera.

# Introducing Your Students to Opera

***Who Wants to be an Opera Singer*** is a 45-minute long, fun, and interactive introduction to the world of opera, written by Mark Saltzman. Aimed at students in grades 2-5, this lighthearted show demonstrates some of the big ideas of opera—including voice and character types, conductor and orchestra—using the format of a game show. With a spin of the giant opera wheel, our singers compete for the coveted “Golden Throat Award” and a brilliant career in opera by singing (abridged) versions of opera’s “greatest hits” and telling us a little about the operas from which they spring. The game ends happily with a three-way tie, and all three singers winning the prize, but not before our audience has been introduced to a world of glorious characters and music.



The following is a list of the operas and arias we will introduce in *Who Wants to be an Opera Singer*. We hope this will help you craft a lesson plan that introduces the big ideas of opera to your students.



# The Music of *Who Wants to be an Opera Singer*

Here are some musical pieces and themes your students will experience through *Who Wants to be an Opera Singer*.

## Arias, Duets, and Big Emotions (Solo, Duet, Quartet)

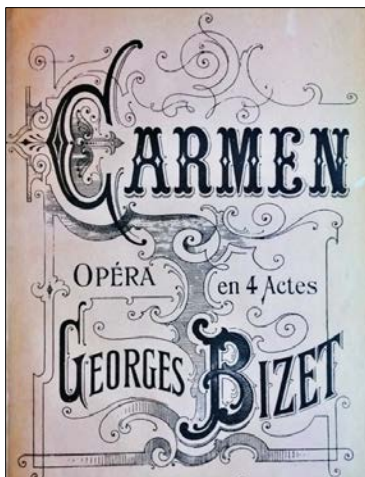
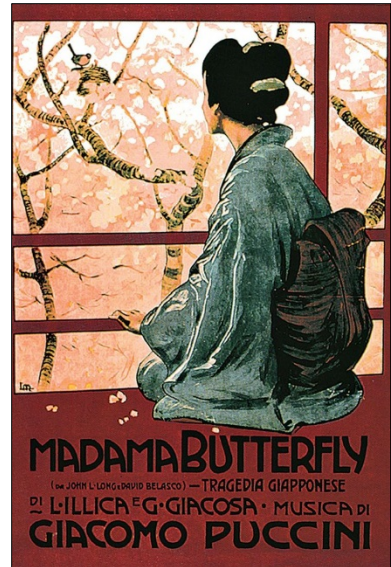
### ***Madama Butterfly* by Giacomo Puccini**

**Un bel di** – Madama Butterfly sings this **aria** about the day her American husband will return to her in Japan.

**The Flower Duet** – Madama Butterfly and her maid, Suzuki, sing this **duet** to celebrate the return of Butterfly's husband, spreading flower blossoms throughout the house.

### ***Rigoletto* by Giuseppe Verdi**

**Rigoletto Quartet** – The Duke is courting Maddelena, but another woman, Gilda, is in love with the Duke. Saddened by this unrequited love, Gilda is comforted by her father, Rigoletto, who plots revenge on the Duke.



## Movement and Props

### ***Carmen* by Bizet**

**The Habanera** – Carmen is a free-spirited gypsy who sings about love and uses a fan as a **prop** to show her personality.

**La fleur** – Don Jose, a soldier, falls in love with Carmen and gives her a flower as a symbol of his love.

**The Toreador Song** – Escamillo, a bull fighter, uses a cape while he sings to show how brave he is.

### ***La Traviata* by Giuseppe Verdi**

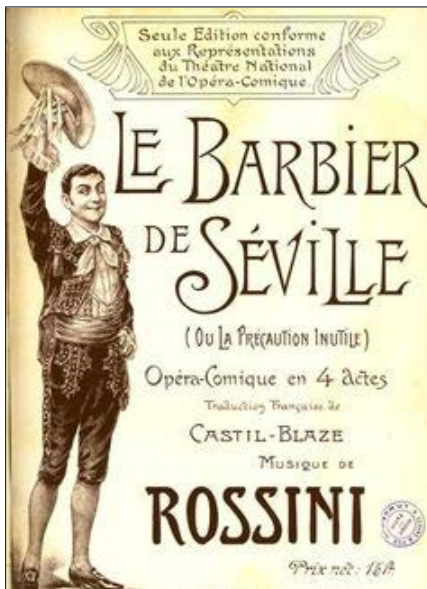
**Libiamo** – Alfredo, a young man, meets the beautiful Violetta at a party and falls in love. He gets her attention by singing a toast.

**Sempre libera** – Violetta sings about wanting to be free and have fun forever.



## Comedy and Friendship

### *The Barber of Seville* by Gioachino Rossini



**Largo al factotum** – Figaro is a barber with many clever talents, such as wigmaker, matchmaker, and part-time psychiatrist. He can do anything that’s needed in the town, as he tells us in this aria. In opera, singing many words very quickly and repeating them again and again, like in Figaro’s aria, is called **patter**. It was almost like 18<sup>th</sup> century rap.

**Almaviva/Figaro Duet** – In this duet, Figaro makes a plan with his friend, Count Almaviva. They get very excited and you can hear both the patter (the rapid, repetitive words) and the **coloratura** (the fast, showy notes). Coloratura, or coloring, describes many notes sung together in quick succession to give extra emphasis to the emotion.

**Se il mio nome** – In the first scene of *The Barber of Seville*, Count Almaviva wants to meet Rosina, but does not want her to know that he is nobility. He introduces himself to her disguised as a poor student.

**Una voce poco fa** – Rosina sings about being in love with Lindoro, the poor student (who is really the noble Count Almaviva), and about how sweet she is until someone is cruel to her... and then, watch out!

## Operetta – German and Zarzuela, Plus Opera in English

### *Die Fledermaus* by Johann Strauss

We will be introduced to the idea of **operetta**, where there is spoken dialogue as well as singing. We will also be introduced to the rhythm of the **waltz**.

**O Goodness Me Trio** – In *Die Fledermaus*, there is a character nicknamed “the bat” and when he is sent off to jail, three people sing together. This is called a **trio**. In our show, another singer will join in and make it a **quartet**.



# Who's Who in *Who Wants to be an Opera Singer*

## Cast

Soprano **Lisa Eden** first appeared with the LA Opera's Education and Community Programs Department as the soprano lead in *Who Wants to be an Opera Singer* (2011), followed by her LA Opera mainstage debut in the Grammy Award winning *The Ghosts of Versailles* (2015). She is featured in many of the outreach department's recitals, community events, and touring productions. Ms. Eden also concertizes nationally and internationally at such distinguished venues as the Kennedy Center, the Cosmos Club, the National Cathedral, St. Patrick's Cathedral, Liederkrantz, the John Anson Ford Amphitheater, the Harvard Club, the Stefaniensaal and Helmut-List-Halle. Opera credits include Violetta in *La traviata*, Leonora in *Il trovatore*, Cio-Cio San in *Madama Butterfly*, Rosalinda in *Die Fledermaus*, Anna in *Le Villi*, Mélisande in *Impressions of Pelleas*, Euridice in Gluck's *Orfeo ed Euridice*, Fiordiligi in *Così fan tutte*, Donna Anna in *Don Giovanni*, Erste Dame in *Die Zauberflöte*, Die Vertraute in *Elektra*, and Roggiero in *Tancredi*. Winner of many awards and honors, she took both First Prize and the Audience Favorite Award at the 27<sup>th</sup> International Meistersinger Competition, and sang at the Inaugural Day Prayer Service for both Presidents Obama and Bush. For more information, please visit [LisaEden.com](http://LisaEden.com).



Tenor **Nathan Granner** has a “vibrant and flexible” voice (*The Boston Globe*) and “possesses utter control of a ravishing mixed head sound.” (*Opera News*) Mr. Granner uses his voice in a variety of artistic and expressive styles, ranging from opera to jazz to world music and classical cross-over performances. He is a founding member of The American Tenors, whose Sony Masterworks album reached the top five in the classical crossover charts. Recent engagements include performing as Dr. Morel in Stewart Copeland's (of the band The Police) world premiere opera *The Invention of Morel* at Chicago Opera Theater, Triquet in *Eugene Onegin* with Spoleto Festival USA, Curly in *Oklahoma!* with Ash Lawn Opera, Edgardo in Pacific Opera Project's *Lucia di Lammermoor* with Jamie Chamberlin, The Magician in Menotti's *The Consul* with Long Beach Opera and features in the climactic scene of award winning independent film, *Counter-Clockwise*, directed by George Moïse.



Los Angeles-based mezzo-soprano **Joanna Lynn-Jacobs** is a diverse vocal artist with experience in traditional and contemporary operatic repertoire as well as jazz and musical theater. She most recently appeared as Dr. Melissa Morse in *The Industry* and Los Angeles Philharmonic's co-production, *War of the Worlds* by Annie Gosfield. Also as a part of a Green Umbrella concert, she had the pleasure of singing in Rand Steiger's *Nimbus* last season. She also appeared with *The Industry* in February for a showcase of new operatic works. Recent operatic roles include Carmen in *The Tragedy of Carmen*, Despina in *Così fan tutte*, and the Countess in *The Two Figaros*. A seasoned recitalist, Ms. Lynn-Jacobs performs multi-genre concerts for organizations such as Santa Barbara Woman's Club and African Americans for LA Opera. Joanna holds a Master of Music degree from the Herb Alpert School of Music at UCLA, and recently returned to the UCLA stage as an actor in the title role of the play *Venus* by Susan Lori Parks, directed by Jayongela Wilder. For upcoming performances please visit [JoannaLynnJacobs.com](http://JoannaLynnJacobs.com).



Actor **Jamieson K Price's** credits include *The Patriot*, *Frasier*, *Days of Our Lives*, *Without a Trace*, and HBO's *Westworld*. He has performed with LA Opera's Education and Community Engagement department as the Voice of God in *Noah's Flood* and the announcer in *Who Wants to be an Opera Singer?* He is also the narrator for the Long Beach Symphony Orchestra's educational outreach percussion ensemble in Long

Beach elementary schools. He is also a professional name reader, announcing the names of graduates for commencement ceremonies at Cal State Long Beach and at Cal Poly San Luis Obispo. He is the voice of the super-villain “Dark Mayhem” on Nickelodeon’s *The Thundermans*; the narrator of the audiobook, *Exile, Texas* by Roxanne Longstreet Conrad for Audible; and voices many characters in multiple campaigns of *World of Warcraft*, as well as a few for *Starcraft 2*. He is the voice for the male Monk player character in the video game *Diablo III*, and his voice is heard on more than 200 different television programs, anime series, and video games, including *Pair of Kings*, *Ever After High*, *Akira*, *Fate Zero*, *Metropolis*, *Halo*, *Transformers*, *Skylanders*, and *Mortal Kombat*, where he is the announcer as well as additional characters.



Winner of the Metropolitan Opera National Auditions and San Francisco Opera’s 1st Prize Scwabacher Award, American baritone **LeRoy Villanueva** was also the first recipient of the Lotos Foundation Award, earning him his debut at Carnegie Hall’s Weill Recital Hall. Mr. Villanueva has sung Principal roles in major opera houses and theaters around the world, including San Francisco, Houston, Philadelphia, Los Angeles, Montreal, Toronto, New York, Israel, Santiago de Chile, Lisbon, Paris, Moscow, St. Petersburg, and Rome. He has sung with major orchestras, including Los Angeles, San Francisco, Chicago, Suisse Romande, and Tokyo Symphony Orchestras, to name a few. In addition to his role as Teaching Artist with LA Opera, Mr. Villanueva and his brother Eli have written three children’s operas for LA Opera’s Education and Community Engagement Programs. They are *Figaro’s American Adventure* (published by Cherry Lane Music), *The Marriage of Figuroa*, and *The Legend of Cannery Row* which premiered in February 2016. He has also written other librettos for LA Opera, including *Figaro Opera Tales* and *Verdi Opera Tales*.

## Orchestra

Pianist and tenor **Charlie Cheol Kim** has lit up operatic and musical theatre stages all across the greater Los Angeles Area, San Fernando, and Conejo Valleys. He was last seen as Ojichan in *The White Bird of Poston* with LA Opera’s Education and Community Engagement Department. He is also an active concert soloist, last seen singing the tenor solo in *Messiah* with Glendale City Church orchestra and choir. Mr. Kim is in his third season singing with the Los Angeles Master Chorale. He is also known for his sensitive work as a pianist and collaborator. He is currently one of the principal pianists for LA Opera’s Education and Community Engagement department. He is sought out as a pianist regularly for recital work, instrumental and vocal chamber music, harpsichord, and musical coaching. Currently, Mr. Kim is the music director of Our Lady of the Assumption Parish, Elementary School, and Saint Bonaventure High School in Ventura, CA. He is also artistic director and conductor of the San Fernando Valley Master Chorale. He has his Bachelor of Music in vocal performance from California State University, Northridge, and a Master of Music in vocal performance and collaborative keyboards from University of North Texas College of Music.



**Dr. Vivian I-Miao Liu** is a versatile collaborative pianist. She has worked with the Long Beach Opera, Opera Idaho, Opera Pacific, Classical Singers Association, National Association of Teachers of Singing, Songfest, Boys Choir of Harlem, California Quartet, International Trombone Festival, Pacific Symphony, Redlands Bowl, Riverside Philharmonic, Southwest Regional Tuba Euphonium Conference, International Double Reed Society Conference, and National Young Arts Foundation. In concerts, she has collaborated with musicians from the Boston Symphony, Chicago Symphony, LA Opera Orchestra, Los Angeles Philharmonic, Shanghai Philharmonic, and Vienna Philharmonic, as well as singers from numerous opera companies. She has performed internationally in Taiwan, Russia, Austria and the US, and has appeared on the radio and television in Taiwan and the US. She received a Doctorate of Musical Arts in keyboard collaborative arts from the University of Southern California under Dr. Alan Smith and Professor Kevin FitzGerald. She is the principal rehearsal pianist with the National Children’s Chorus, and works as an adjunct professor coaching singers and instrumentalists at Azusa Pacific University.

**Raymond Frisby** is a percussionist, drummer, studio musician, live performer and educator. His feature film soundtrack credits include *Public Enemies*, *Batman & Robin*, *Batman Forever*, *Mrs. Doubtfire*, *A Time to Kill*, *Heat*, *Addams Family Values*, *The Cable Guy*, *Volcano*, *Free Willy II*, *Alien 3*, *The Good Son*, *First Wives Club* and *For The Boys*. He's performed on-camera as a percussionist and drummer in such films and TV shows as *Walk Hard*, *Frasier*, *ER* and in many ads, including two Super Bowl commercials. He's toured the US with Ringling Brothers and Barnum & Bailey, Japan with the Hollywood Superstars, and Europe as principal percussionist and soloist with The Los Angeles Symphonic Winds. He's performed with Los Angeles Opera, Desert Symphony, Antelope Valley Master Chorale, Musical Theatre Guild, Opera A La Carte, Mora's Modern Rhythmists, Johnny Mathis, Juan Gabriel, Rita Moreno, and most recently in pit bands for *Evita*, *Music Man* and *25<sup>th</sup> Annual Putnam County Spelling Bee*. A graduate of Colgate University and Berklee College of Music, Mr. Frisby teaches private drum and percussion students and has enjoyed working with LA Opera's Education & Community Engagement since 2001.

## Creative Team

Librettist **Mark Saltzman's** eclectic musical interests began with his studies on the cello and piano, culminating with a Bachelor of Arts from UC Irvine in vocal performance. He immediately went from university to a professional career, singing for many years on opera stages and in concert halls throughout the world. Mr. Saltzman eventually expanded his musical interests into writing, directing, and producing for companies such as the Long Beach Opera, Opera UCLA, the USC Thornton School of Music, Cal Arts and the American Conference of Cantors. For nearly twenty years, he served as the Cantor for Congregation Kol Ami, where he is now Cantor Emeritus, and he has been thrilled to serve as the Artistic Director for the music series at Boston Court for the last seven years. He is a strong advocate for cultivating the potential of young musicians and adventurous performers as one can see in the roster of artists that are presented each year at Boston Court and with the new Emerging Artists program he launched this year. He is also an active force in presenting multiple world premieres each year, discovering and commissioning up and coming composers, as well as exploring the wide universe of new and stimulating 21st century music.



Director **Eli Villanueva** has earned outstanding credentials as a performer, and has become a respected name as a stage director and published composer. Mr. Villanueva is resident stage director for LA Opera's acclaimed Education & Community Engagement. As stage director of their In-School Opera programs, he teaches and directs more than 1,500 students annually in original productions. His energetic directing style inspires gifted professionals and willing newcomers to come together and perform in productions that are celebrated by many in the community. As teacher, Eli Villanueva offers invaluable insights and perspective to budding young professionals helping them through the process of becoming a more engaging performer. Mr. Villanueva continues his role as stage director in LA Opera's Off-Grand Community Opera production which brings together more than 400 professional and volunteer musicians and actors for this annual event. Mr. Villanueva's compositions are praised for their appeal to audiences and performers alike. He has composed a number of one-act operas including *The White Bird of Poston*. In addition, his music ranging from solo to choral works can be found through various publishing companies.



**Paula Higgins** is proud to have designed costumes for LA Opera's Education and Community Engagement Program for over ten years. Her favorite shows include *The Marriage of Figueroa*, *Jonah and the Whale* and *The Legend of Cannery Row*. She teaches costuming and props in the Theatre Department at California State University, Northridge, having sent many students on to professional careers. Ms. Higgins is originally from Hometown, Illinois and has been to all 50 states, and six continents (still holding out hope for Antarctica).



# Who Wants to do a Word Search?



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

ARIA  
BARITONE  
COLORATURA  
DUET  
MEZZO  
OPERA  
OPERETTA  
PATTER  
PROP  
PUCCINI  
QUARTET  
SOPRANO  
TENOR  
TRIO  
VERDI





# Who Wants to Learn About Opera?

Opera is a story that is sung and has vocal and instrumental music, acting, dance, sets, and lighting. All the major art forms and many different behind the scenes jobs go into making opera happen.

The highest female voice is a **soprano**. The highest male voice is a **tenor**. They are usually the heroes of the opera, maybe a princess or prince.

The middle female voice is a **mezzo-soprano**. They are usually maids and friends or witches and gypsies. The middle male voice is a **baritone**. They usually sing the part of the best friend, the villain or the father or maybe the hero.

The lowest voice is a **bass** who is a man who usually sings the part of the king, the bad guy, or the really old, smart, kind of goofy guy (think Dumbledore from *Harry Potter*!).

The **principal singers** are the stars of the story. Other groups of singers who help them are called the **chorus** or **ensemble**.

Opera singers don't usually use microphones. They are like athletes who train very hard to be able to sing so that everyone can hear them, even when they are singing softly. They have to use their whole bodies when they sing. How they breathe and stand is very important. Opera singers often have to sing over an **orchestra** of about 80 different instruments.



There are as many different kinds of operas as there are different kinds of stories. There are funny operas, sad operas, silly operas, serious operas, operas about barbers, fishermen, kings and queens, gypsies and bullfighters, rich people, poor people, families, children, witches, fairies, animals, and just about anything you can think of. There is even an opera about a fly!



You are going to see a game show about opera where singers will answer questions and sing what they know from different operas.



In opera, if only one person is singing about how they feel, it is called an **aria**.

The first aria you will hear is a lady singing about how excited she is that her husband is coming home from being on a ship at sea for a long time. You will recognize her because she is wearing a kimono. Then her maid sings a song with her and this is called a **duet**, which means two people singing together. They will finish the song by dropping flower petals.

Another big part of opera is **costumes** and **props**. What is a costume? A costume is something you wear, and a prop is anything you use or hold in your hands.



You will see a woman using a fan when she sings. Her song is about a gypsy who loves to sing and play. She uses her fan to show how she loves to dance and move. You will also see a man singing about being a bullfighter. You will recognize him because he will be wearing a cape as a costume, and then he will take it off and use it as a prop to pretend to fight a bull while he sings about how brave he is.

**Coloratura** is a funny word that means someone singing very quick notes in a row, kind of like dribbling a basketball. It is also the name for a very high type of soprano voice.

*The Barber of Seville* is a comedy about a barber and jack-of-all-trades. He comes to town singing about how great he is in an aria called “Largo al factotum,” which means “make way for the top man.” This kind of singing is called **patter**, a style that requires our singer to sing many words very quickly and repeat them again and again. It is kind of like a rap song where he tells everyone about how he can do everything better than anyone else.



In **operetta** there is some spoken dialogue, like in a play, but you will still hear singing for the most part. Our operetta is called *Die Fledermaus*, which means “the bat.” It’s not really a story about a bat; “the bat” is the funny nickname for a man who is one of the principal singers in the story.

In this operetta, you will hear a special kind of music called a **waltz**. It was the most popular kind of music played at parties or balls because it was so good for dancing. Cinderella dances to a waltz with her prince at the ball right before she loses her shoe. If you listen you can hear how easy it is to count to three when a waltz is playing.

Three is an important number in *Die Fledermaus* because there is a famous song in the operetta sung by three people called “O Goodness Me.” When three people sing together is called a **trio**. In our show, the trio of singers is having such a good time that another singer joins in and then there are four. That is called a **quartet**.

At the end of the show, someone will win the special award. Will it be the beautiful Madama Butterfly, Carmen with her fan, or Figaro the barber? You will have to wait and see if you pick the winner!



# What did you Learn About Opera?

Standards: Common Core RL3.1 - Ask and answer questions to demonstrate understanding of a text, referring explicitly to the text as the basis for the answers.

**Directions:** After reading **Who Wants to Learn About Opera**, answer the following questions and make sure to add the text that supports your answer.

1. What is the highest female voice part called in opera? \_\_\_\_\_  
Supporting text from the article: \_\_\_\_\_

\_\_\_\_\_

2. Do opera singers use microphones? \_\_\_\_\_  
Supporting text from the article: \_\_\_\_\_

\_\_\_\_\_

3. If one person is singing about how they feel, they are singing an \_\_\_\_\_.  
Supporting text from the article: \_\_\_\_\_

\_\_\_\_\_

4. \_\_\_\_\_ is a style of singing where words happen very quickly and repeat.  
Supporting text from the article: \_\_\_\_\_

\_\_\_\_\_

5. Four singers singing together are a \_\_\_\_\_.  
Supporting text from the article: \_\_\_\_\_

\_\_\_\_\_

*For Fun:* After reading about the different types of opera stories, what would be your favorite and why? \_\_\_\_\_

\_\_\_\_\_

# Who Wants to Perform an Opera Scene?

Standards: California Visual and Performing Arts Grade 5 Creative Expression 2.3 – Collaborate as an actor, director or technical artist in creating formal or informal theatrical productions.

Common Core RL 5.1 – Quote accurately from a text when explaining what the text says explicitly and when drawing inferences from the text.

**Directions:** Read the following scene from *The Barber of Seville*. Then have students write down the props they'll need to tell the story by quoting the text. After all props are secured, separate students into groups of 4-6 and assign acting parts, a director, and a prop master, and have them rehearse the scene to perform for the class.

## Terms:

Director: A person who helps tell the story by helping the actors move around on stage.

Props: The items the performers use to tell the story.

Prop Master: A person who is in charge of making sure all the props are taken care of and in the correct place for the show.

Stage Directions: The suggested actions for the performers to do. They are always *italicized*.

**This scene is from Act 2 of Rossini's *The Barber of Seville*. Figaro is trying to keep Doctor Bartolo busy so Rosina and Count Almaviva, who is in a disguise as the music teacher "Don Alonso," can make plans for her to escape.**

(Bartolo is singing and dancing with Rosina)

Bartolo: My heart beats wildly in my chest; the buttons pop off my vest;  
I dance the minuet the best, when I'm with my sweet Rosina.  
*(Bartolo jumps up and clicks his heels)*

*(Figaro enters with a pitcher. He stands behind Bartolo and mimics him)*

Rosina: Ouch! I have a cramp in my foot.

"Don Alonso": Please have a seat over here.  
*(He and Rosina sit at bench on the other side of the room)*

Now that you are seated, may I hear you sing?

Bartolo: When she's near, my days seem bright and my feet feel light.

*(Bartolo jumps and whirls. When he turns around, he sees Figaro making fun of him)*

That's not funny, Mr. Barber! What are you doing here anyway?

Figaro: I came to shave you.

Bartolo: Not today! Come back tomorrow!

Figaro: I can't come tomorrow.

Bartolo: Why not?

Figaro: Because I'm very busy tomorrow!

Bartolo: No shaving today!

Figaro: Look here, I am not just any barber! I am the Barber of Seville! If I can't shave you today, I quit!

Bartolo: All right, all right! Go get a towel from my closet. Here are the keys. But don't break anything!  
*(Bartolo gives Figaro his keys and exits)*

Figaro: *(holding the keys up, Figaro whispers to Rosina and "Don Alonso")*  
We'll use these later to escape!

"Don Alonso": That Figaro is wonderful! Now, my dear, will you marry me?

Rosina: Of course, I will marry you.

*(Figaro and Bartolo return)*

Figaro: It was so dark in there, I couldn't see my hand in front of my face. Are you ready to start?  
*(Figaro shakes out the towel as Bartolo sits down)*

Bartolo: Okay, but be careful!  
*(Figaro puts the towel around Bartolo's neck)*

*("Don Alonso" and Rosina pretend to be studying music)*

"Don Alonso": We'll come for you at midnight. And we'll leave this house forever. Doctor Bartolo won't know until we are far away from here.

Rosina: Thank you for saving me from that silly old man!

Figaro: Oh no! Oh no!  
*(Going down on one knee with his hand over his eye)*

Bartolo: What's the matter?

Figaro: I have something in my eye. Can you see it? Can you see it?  
*(Bartolo looks in Figaro's eye and reaches out to touch it)*

No, don't touch it! Just try to blow it out!  
*(Bartolo blows and blows)*

"Don Alonso": *(Talking to Rosina a little too loud)*  
I'm sure glad that this "Don Alonso" disguise worked.

Bartolo: "Don Alonso" disguise? "DON ALONSO" DISGUISE? You cheats, you traitors! So you thought you could fool me? Get out of this house. *(Stands up)*

Rosina: Stop your ranting and your raving! Look how badly you're behaving!

Figaro: Let's go, let's go "Don Alonso", but first a little trick.  
*(Figaro pulls the towel from around Bartolo's neck over his head. Figaro holds up Bartolo's keys as "Don Alonso" and Figaro exit. Figaro and "Don Alonso" let out a cheer)*

**Props: What Do I Need?**

Directions: Read the script carefully. What props will you need to successfully tell the story? Make a list of props and quote the text from the scene that supports your decision!

Props:	Quote from text:
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

# Who Wants to Work at the Opera House?

Students, color the picture and answer the questions below.

## Who are we?

1. I am the person who creates the clothes singers wear on stage.

\_\_\_\_\_

2. We write the words and the music of an opera.

\_\_\_\_\_ and \_\_\_\_\_

3. I am in charge of everything backstage and on stage during an opera performance.

\_\_\_\_\_

4. We are the group of singers who perform and sing as a single body.

\_\_\_\_\_

5. I work the spotlight.

\_\_\_\_\_

6. I am in charge of how the singers and other actors move on stage.

\_\_\_\_\_

7. We are the instrumental ensemble of an opera that can play alone as well as accompany the singers.

\_\_\_\_\_

8. I rehearse the ensembles and lead the orchestra and singers in the performance.

\_\_\_\_\_

9. We work together to design how the stage will look.

\_\_\_\_\_ and \_\_\_\_\_

10. We are the main characters on stage.

\_\_\_\_\_

11. I help create the set.

\_\_\_\_\_

12. We work around the stage hanging lights, working curtains and back drops, etc.

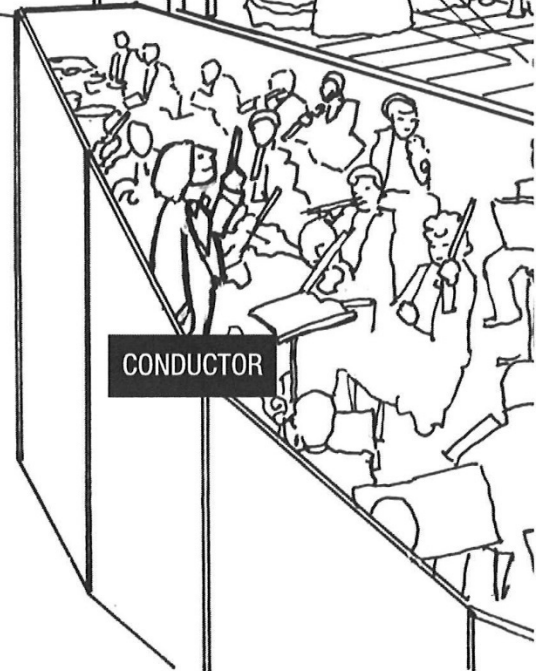
\_\_\_\_\_



LIGHTING OPERATOR



DIRECTOR



CONDUCTOR



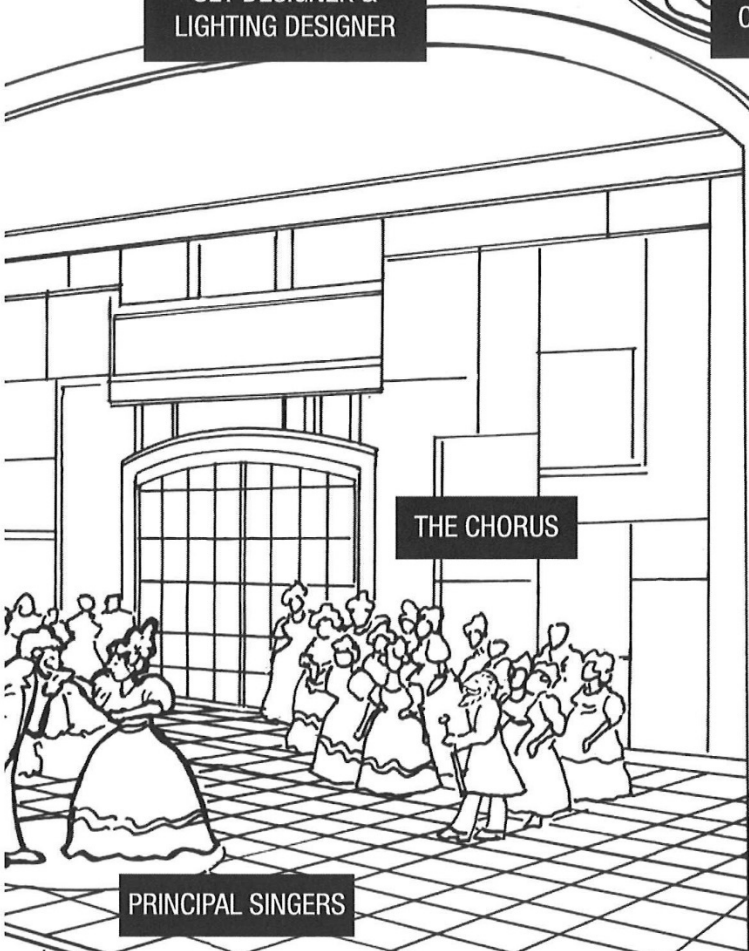
- 1. Costume Designer
- 2. Librettist & Composer
- 3. Stage Manager
- 4. The Chorus
- 5. Lighting Operator
- 6. The Director
- 7. The Orchestra
- 8. The Conductor
- 9. Set Designer & Lighting Designer
- 10. Principal Singers
- 11. The Scenic Artist
- 12. Stage Hands



**SET DESIGNER & LIGHTING DESIGNER**

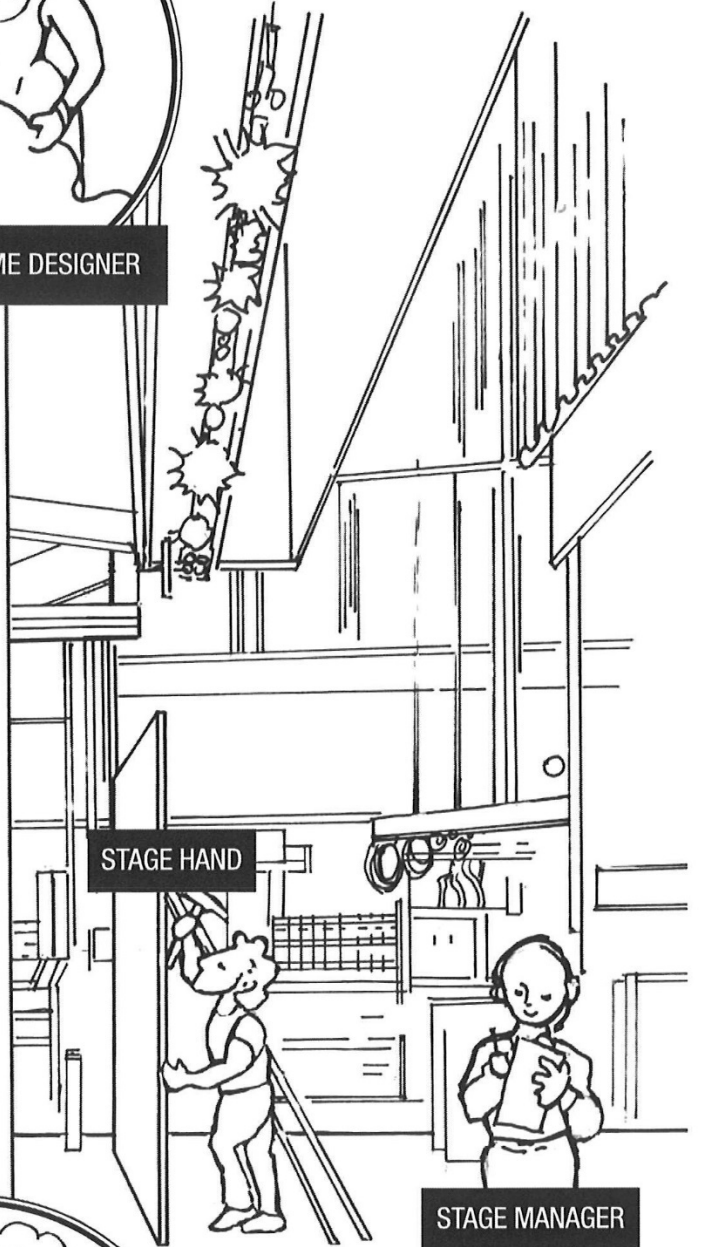


**COSTUME DESIGNER**



**THE CHORUS**

**PRINCIPAL SINGERS**



**STAGE HAND**

**STAGE MANAGER**



**THE ORCHESTRA**



**LIBRETTIST & COMPOSER**



**SCENIC ARTIST**



# Who Wants to Listen, Read or Surf the Web to Learn About Opera?

## Listen

Rossini's *The Barber of Seville* – “Largo al factotum” (Stage Version)

<https://www.youtube.com/watch?v=7qHZkkgowdY>

Bizet's *Carmen* – “The Habanera” (Concert Version)

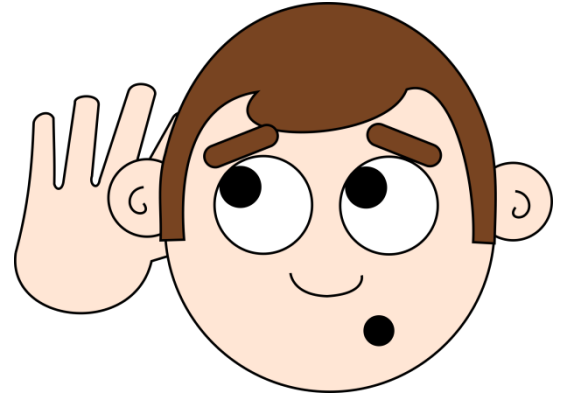
<https://www.youtube.com/watch?v=jGFUKsv1epk>

Verdi *La traviata* – “Libiamo” (Flash Mob)

<https://www.youtube.com/watch?v=qJzRzdsGhCO>

Puccini *Madama Butterfly* – “Un bel di” (Movie Version)

<https://www.youtube.com/watch?v=bkUq98oiyRc>



## Surf

[www.LAOpera.org](http://www.LAOpera.org)

[www.opera.co.uk](http://www.opera.co.uk)

[www.wikipedia.org/wiki/opera](http://www.wikipedia.org/wiki/opera)

[www.britannica.com/art/opera-music](http://www.britannica.com/art/opera-music)

[www.metopera.org/Discover/video](http://www.metopera.org/Discover/video)

## Read

Barber, David W. ***When the Fat Lady Sings: Opera History as It Should be Taught***

Clement, Gary ***The Great Poochini*** (Children's Book)

Gammond, Peter ***The Illustrated Encyclopedia of Recorded Opera***

Plotkin, Fred ***Opera 101***



# Who Wants to Write a Letter to the Performers?

**Write a letter to the performers.** Try to use the words in the word bank below. What did you like most? What did the music sound like? Did the singers use props or costumes to help tell the story? Who was your favorite performer?

At the bottom of this page, draw your favorite part of the performance. Give the letter and the drawing to your teacher to send back to us.

## Opera Word Bank

Prop	Costume	Librettist	Soprano	Trio
Aria	Quartet	Mezzo	Tenor	Baritone



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