VICTORIAN OPERA

JULES MASSENET

# CINDERELLA

## EDUCATION RESOURCE

Australian Government | Australia Council for the Arts | CREATIVE VICTORIA | The Robert Salzer Foundation

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# *INFORMATION FOR TEACHERS*

Welcome to Victorian Opera's Access All Areas: Livestream Program.

This program is built around Victorian Opera's schools production of *Cinderella* (*Cendrillon*) and is designed for students from years Foundation to 6.

Over a series of four livestreamed workshops, you and your students will learn all about opera as an art form and the production elements that are involved to produce a show. The program concludes with an online performance of *Cinderella*.

Please note, due to the current social distancing requirements, Victorian Opera will be providing schools with an archival recording of *Cinderella* from our 2016 production filmed at Arts Centre Melbourne, Playhouse.

This resource supports the four livestreamed workshops that make up part of the program. It will provide you with additional information on the content covered, as well as extra classroom activities to complete throughout.

The activities have been designed to support students who are both learning remotely or are still attending school. Where possible, students learning remotely should be asked to share their work with classmates.

In the first three livestreamed workshops, we will be learning how to sing Cinderella's part in her duet with Prince Charming, 'À deux genoux' ('Upon my knees'). The music is provided in Appendix A on page 31 of this resource so that students can continue to practise between each workshop. Students should also be encouraged to sing along with the performers during the performance.

Victorian Opera's Access All Areas: Livestream Program is generously supported by the Department of Education and Training, through the Strategic Partnerships Program. Through our agreement with the Department, we are required to produce detailed analyses of our activities.

To support the work we do, we would be grateful if you or supervising parents could help students answer a few questions. A survey link will appear on the screen directly following each workshop, and will only take a few minutes to complete. Student feedback is invaluable for this new program, and the results will help inform Victorian Opera's future livestream programming.

A more detailed survey will be sent to teachers at the conclusion of the program.

## *ABOUT THIS RESOURCE*

The activities in this resource align with the following Australian Curriculum Learning Areas in

- The Arts – Music, Drama and Visual Arts
- Languages – French
- English

The table below outlines how the activities align with Australian Curriculum General Capabilities.

| CAPABILITIES | Literacy | Numeracy | ICT | Critical and Creative Thinking | Personal and Social | Ethical Understanding | Intercultural Understanding |
|---|---|---|---|---|---|---|---|
| | | | | **WORKSHOP 1** | | | |
| ***Activity 1*** | ✓ | ✓ | | | ✓ | | ✓ |
| ***Activity 2*** | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| ***Activity 3*** | ✓ | | ✓ | ✓ | | | ✓ |
| ***Activity 4*** | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |
| ***Activity 5*** | ✓ | | ✓ | ✓ | | | ✓ |
| | | | | **WORKSHOP 2** | | | |
| ***Activity 1*** | ✓ | ✓ | | | ✓ | | ✓ |
| ***Activity 2*** | ✓ | ✓ | | ✓ | | | ✓ |
| ***Activity 3*** | ✓ | | ✓ | ✓ | ✓ | | ✓ |
| ***Activity 4*** | ✓ | | ✓ | ✓ | ✓ | | |
| ***Activity 5*** | ✓ | | ✓ | ✓ | | | ✓ |
| | | | | **WORKSHOP 3** | | | |
| ***Activity 1*** | ✓ | ✓ | | ✓ | ✓ | | |
| ***Activity 2*** | ✓ | | ✓ | ✓ | ✓ | | ✓ |
| ***Activity 3*** | ✓ | | ✓ | ✓ | | | ✓ |
| ***Activity 4*** | ✓ | | | ✓ | ✓ | ✓ | ✓ |
| ***Activity 5*** | ✓ | ✓ | | | ✓ | | ✓ |
| ***Activity 6*** | ✓ | | ✓ | ✓ | ✓ | | |
| ***Activity 7*** | ✓ | | ✓ | ✓ | ✓ | | ✓ |
| | | | | **WORKSHOP 4** | | | |
| ***Activity 1*** | ✓ | | ✓ | ✓ | ✓ | | ✓ |
| ***Activity 2*** | ✓ | | | ✓ | | | ✓ |
| ***Activity 3*** | ✓ | | ✓ | ✓ | ✓ | | ✓ |
| ***Activity 4*** | ✓ | | | ✓ | ✓ | ✓ | |
| ***Activity 5*** | ✓ | | | ✓ | ✓ | ✓ | |
| ***Activity 6*** | ✓ | ✓ | ✓ | ✓ | ✓ | | ✓ |

## *CINDERELLA - ABOUT THE WORK*

Composer – Jules Massenet

Librettist – Henri Caïn

### *CREATIVE TEAM*

Conductor – Phoebe Briggs
Director – Elizabeth Hill
Set and costume designer – Candice MacAllister
Lighting designer – Joseph Mercurio

### *CHARACTERS AND VOICE TYPES*

Lucette/Cinderella – Soprano
Pandolfe – Baritone
Madame de la Haltière – Mezzo-soprano
Noémie – Soprano
Dorothée – Mezzo-soprano
Fairy Godmother – Soprano
Prince Charming – Tenor
The King – Baritone
Hairdresser – Soprano
Dressmaker – Soprano
Herald – Tenor

Michelle McCarthy as the Fairy Godmother and Kate Amos as Cinderella in Victorian Opera's 2016 production of *Cinderella*. Photo: Charlie Kinross

## *CINDERELLA – THE STORY*

**Act 1 – The House of Madame de la Haltière**

Madame de la Haltière's servants are complaining about how demanding and unpleasant she is. Pandolfe is sad that he chose to marry the haughty Madame and he worries about how difficult it has made life for his daughter, Lucette.

Madame is insistent that her daughters look their best because they are going to be presented to the King tonight at the ball. She schools the girls in the appropriate behaviour for the event.

Madame and her daughters are convinced they will attract the Prince's attention. As they depart for the ball, Pandolfe is distressed at having to leave his daughter Lucette behind at home.

Cinderella (Lucette) is sad and disappointed that she is not going to the ball with her sisters, but she wishes them well. She sings quietly to herself as she goes about her work and then falls asleep by the fireplace.

The Fairy Godmother and spirits arrive, summoned by the sadness of Cinderella's song. While Cinderella sleeps, they craft a beautiful dress and create all the trimmings to allow Cinderella to escape her drudgery and join in the grand festivities at the ball.

When Cinderella awakes, she finds herself dressed in a magnificent ball gown. The Fairy instructs her to go to the ball but warns her that she must be back home by midnight.

**Act 2 – The Royal Palace**

At the palace, the daughters of the King's noblemen have gathered for the ball. The King instructs the Prince to select a future wife from the group of excited young ladies. The women are presented to the Prince one by one but he rejects them all. Suddenly he sees Cinderella.

Instantly enamoured by Cinderella, he asks the beautiful girl to reveal her name, but she wishes to remain unknown. The clock strikes midnight and Cinderella, remembering her promise to the Fairy, runs from the Prince.

**Act 3 – The House/The Fairies' Oak**

Cinderella arrives home just in time, but has lost a glass slipper on the way.

Pandolfe, Madame and the stepsisters return shortly afterwards, the three women are in a fury about the events of the evening. Hearing the commotion and concerned for her father, Cinderella enters and asks about the ball. Their rage and language cause Cinderella such distress that Pandolfe orders his wife and her two daughters to leave. He reassures Cinderella that the two of them can escape the city and return to their farm. Cinderella, in her distress, decides to depart alone, and runs into the forest to seek the comfort of the enchanted oak tree.

The Fairy sees Cinderella and the Prince, who, distressed, has also wandered into the forest. The Prince sings of his heartbreak at losing the mysterious beauty from the ball. Cinderella, though she cannot see him, hears the Prince's words and pleads with the Fairy to help him. They both beg for pity from the Fairy and request a chance at happiness.

Reunited, Cinderella and the Prince sing of their love and their deep joy at seeing each other again. They fall into a magical sleep.

**Act 4 – The House/The Palace**

Cinderella (Lucette) wakes back at Madame's home. Pandolfe is sure that Lucette's recollections of the evening's events were just a dream. They are interrupted by a Herald announcing a procession and asking all young noblewomen to come and try on the glass slipper.

The King is anxious about his son's despair as the Prince continues to search for his beloved, but the Fairy appears and brings Cinderella to the Prince's attention. Everyone bows down to the future Queen. Madame claims Lucette as her daughter.

All the gathered people then affirm to the audience that together they have reached the end of the play and the journey to magical lands.

## *ABOUT THE COMPOSER – JULES MASSENET*

Jules Massenet (1842-1912) is known as one of the leading composers of nineteenth century French opera. The success and fame he achieved as a composer was determined by his gift for lyricism, his ability to evoke time, place, mood and character, and his skills in orchestration. In addition to opera, he also composed songs, oratorios, ballets, orchestral works, chamber music and works for solo piano.

Massenet was introduced to music by his mother who was a piano teacher and composer. He demonstrated a talent for music while he was young and by the age of eleven had entered the Paris Conservatoire. While there, he studied composition with the composer Ambroise Thomas who, thirty years later, would invite him to return as a professor of composition.

In 1863, Massenet was the recipient of the Prix de Rome prize for his cantata *David Rizzio*. The prize allowed him to spend three years in Rome to study and improve his compositional skills. Upon his return to Paris, he was commissioned to compose his first work for the Opéra Comique. He went on to compose many successful operas and continued to receive commissions from leading opera houses around Europe, including the Vienna Hofoper and Covent Garden in London.

A photograph of Jules Massenet taken by photographer Eugène Pirou in 1895. Retrieved from https://en.wikipedia.org/wiki/Jules_Massenet#/media/File:Jules_Massenet_by_Eug%C3%A8ne_Pirou,_edit_(cropped).jpg

Many of Massenet's operas are still performed in present-day opera houses, including *Manon* (1884), *Le Cid* (1885), *Werther* (1892), *Cendrillon* (1895) and *Don Quichotte* (1910; *Don Quixote*).

## *ABOUT THE LIBRETTIST – HENRI CAÏN*

Henri Caïn (1859-1937) was a French artist, dramatist and opera and ballet librettist who came from an artistic family. His father, Auguste Caïn was a sculptor and brother, Georges Caïn a well-known painter. While Caïn studied and had some success as a painter himself, his talent and interests lay with writing novels, plays and libretti.

Although Caïn wrote libretti for several composers, such as Benjamin Godard (*La vivandière*), Charles-Marie Widor (*Les pêcheurs de Saint-Jean*), Franco Alfano (*Cirano di Bergerac*), it is the libretti he wrote for Jules Massenet that he is most often remembered for today. These include *La Navarraise* (1894), *Sapho* (1897), *Cendrillon* (1899), *Chérubin* (1905), *Don Quichotte* (1910) and *Roma* (1912).

## *THE MUSIC OF CINDERELLA*

**In conversation with Simon Bruckard, repetiteur for Victorian Opera's original production in 2016.**

Simon Bruckard

Simon described this particular style of French music as similar to the Italian *bel canto* – long lyrical melodies with a focus on the melodic lines. 'In *Cinderella*,' he explained, 'Massenet uses references to music styles and forms to distinguish between the places, characters and relationships in the story. The music of the court is exaggerated in its pomposity, the music when Madame explains the required behaviour to her daughters is a minuet and is old fashioned and stuffy, yet with courtly elegance about it. The music of the stepsisters is fast paced, having them sing quite manically, which makes fun of them and makes them appear comical.'

Simon highlighted how Pandolfe (the father) and Cinderella have a similar feel musically, which contrasts Madame and her daughters. Father and daughter both have a more lyrical, slow and melodic music. He described the role of the Fairy Godmother as having different music again, her role is very lyrical, soubrette, coloratura with lots of quick high notes. The character sings a little then disappears into runs of notes.

'The music is very varied. There are a lot of different characters and moods throughout the piece, but it does have motifs and techniques that hold it together. There are a lot of unexpected things that emerge, for example the harmonies and the rhythms, all of which make the music interesting. The way Massenet references other eras makes it sound quite historical in a way.'

The French language in this opera lends itself well to the content of *Cinderella*. 'French is a legato language, so French language, especially of this era, lends itself to the flowing melodic line particularly. It has a different feel to other languages, although each language has its own colour and the way it's spoken, its formalities.'

When conducting opera, the requirements on the conductor are a little different. Simon explained that '...in opera the conductor needs to know both the text and the music. The interpretation is often driven by the text. You also have to coordinate the stage and the musicians in the pit and make sure they are balanced.'

In *Cinderella*, the role of the Prince is often played by a woman dressed as a man, but sounding like a woman. This was not entirely common in opera at the time but there is suggestion that this might have been decided by Massenet to emphasise the Prince's youth. Male characters played by women are called trouser roles. Victorian Opera chose to cast a tenor in the role of the Prince.

Furthermore, the full length of Massenet's *Cinderella* is usually two hours and forty-five minutes; however Victorian Opera has shortened the length to 55 minutes to make it more accessible to primary school students.

# *WORKSHOP 1 – WHAT IS OPERA?*

## *WHAT IS OPERA?*

Opera as a European art form has been in existence since the 1600s and became especially popular in the eighteenth and nineteenth centuries. Today there are many styles of opera performance, but they all have one thing in common – an opera is a play that is sung.

The predominant languages of opera are Italian, French, German and English.

The main difference between opera and music theatre is amplification: music theatre is usually amplified with the use of microphones, where opera is not. In addition, music theatre usually includes spoken dialogue as well as music and dance. Opera, on the other hand, uses recitative; a singing style designed to imitate natural speech.

## *WHERE DID OPERA COME FROM?*

The roots of opera can be traced back to the Ancient Greeks who lived over 2,000 years ago. The advances in society that this sophisticated civilisation developed included the invention of a city-state (polis) resulting in a golden age in culture, music, art, poetry and drama, including beautiful sculpture, remarkable architecture and the creation of classical poetry, such as the *Iliad* and *Odyssey* of Homer. Ancient Greece had a profound influence on the discovery and advancement of science, physics, maths, astronomy and geometry, producing the influential philosophers Socrates, Plato, Aristotle and Cicero. These philosophers approached the big questions of life often in a genuine scientific way, daring to question and challenge traditional conventions and prejudices of their age. The Ancient Greeks also loved the theatre, with playwrights including Sophocles, Aeschylus and Euripides writing enduring works that have informed the future dramatic structures of playwriting.

In the following thousand years, much of the knowledge and skills Ancient Greece had established was lost, particularly in the sciences and arts. For example, the art in what we refer to as the Middle Ages had lost some of the scientific application that had made Greek art and sculpture so lifelike. From about the 1300s, Italian scholars set out to rediscover many of the Ancient Greeks' innovations. This period was called the Renaissance, which translates literally as "rebirth". Founded in Florence, it marked a period of enlightenment and the rediscovery and study of culture, philosophy, art, architecture and science. Highly influential artists such as Leonardo da Vinci, Michelangelo, Botticelli, Raphael and Donatello, along with philosophers, writers and mathematicians including Galileo, Shakespeare, Erasmus and Copernicus contributed a wealth of knowledge during this era.

One art form the Renaissance scholars were particularly interested in was Greek theatre. The texts had survived time, but the performance practice indications had been lost. Scholars knew from writings by philosophers such as Aristotle and Plato that the plays were accompanied by music and this helped raise the emotional impact of the works. But how? What did the music do? How were the lines sung?

A group of thinkers and musicians from Florence called the Florentine Camerata met regularly to determine how the musical accompaniment might have sounded and supported the text. They invented a new art form in which the dialogue in a play would be sung. They decided to call the new art form 'Opera', which simply means 'a work'. The first truly successful opera was called *L'Orfeo*. It was composed by Claudio Monteverdi and is still performed today.

## *OPERA IN THE BAROQUE AND CLASSICAL PERIODS*

Opera was one of the most popular art forms throughout the seventeenth and eighteenth centuries, also known as the Baroque (1600-1750) and early Classical (1750-1820) periods, beginning in Italy and then gaining popularity in Germany, France and England.

The Italian composer Claudio Monteverdi (1567-1643) is credited with developing the earliest form of opera that became popular throughout Italy in the seventeenth century. In his operatic compositions, he introduced new forms and styles that not only developed the work of the Camerata, but also conveyed the drama, expressiveness and atmosphere presented in the text.

Two characteristics of opera that were quickly established and that still appear in opera today, are the use of recitative – passages used to drive the plot forward, sung in a style that imitates the inflections of speech – and aria – a song in which characters express their emotions in a more structured melodic style. During the Baroque and Classical periods, the recitative had two basic forms: *secco* (dry), sung with a free rhythm and accompanied by harpsichord or cello in the continuo style; or *accompagnato* (accompanied), where singers would be accompanied by an orchestra. Meanwhile, the aria provided singers the opportunity to demonstrate their virtuosity.

The two main forms of opera that were established during the late Baroque and early Classical periods were *opera buffa* (comic opera) and *opera seria* (tragic or serious opera). The two forms were initially featured alongside one another in individual operas but were eventually separated into their own forms as the comedic elements of opera became more popular with audiences. The separation of the two forms was further helped along by the first reform movement of opera, sponsored by the Arcadian Academy in Rome and associated with the poet Pietro Metastasio. From this point on, *opera seria* became more elevated in tone and highly stylised in form while the comedy previously featured in operas of the early Baroque period now became reserved for *opera buffa*. Comic opera became popular throughout Europe as a response to the rising middle class.

By the early eighteenth century, Italian opera had become well-established in Germany and England, where opera was still being composed to Italian libretti. In France, however, composers rejected Italian styles, instead developing their own. The composer at the forefront of French opera was Jean-Baptiste Lully (1632-1687), originally a court composer of instrumental music. In developing French opera, he focused on the rhythms of French language, creating a new form of lyrical recitative.

In the early Classical period, critics began to condemn *opera seria* for becoming too extravagant in the way vocal lines were being embellished by the singers and at the spectacle being presented on stage. Christoph Willibald Gluck (1714-1787), a composer of Italian and French opera, sought to bring it back to its basic form so that the elements of music, dance and staging were second to the overriding drama. The changes he made to the vocal, harmonic and orchestral elements of opera would set the path for composers of the nineteenth and twentieth centuries.

## *VOICE TYPES AND SINGING STYLES*

There are seven voice types in opera, each of which is defined by the range of notes they can sing and their vocal quality.

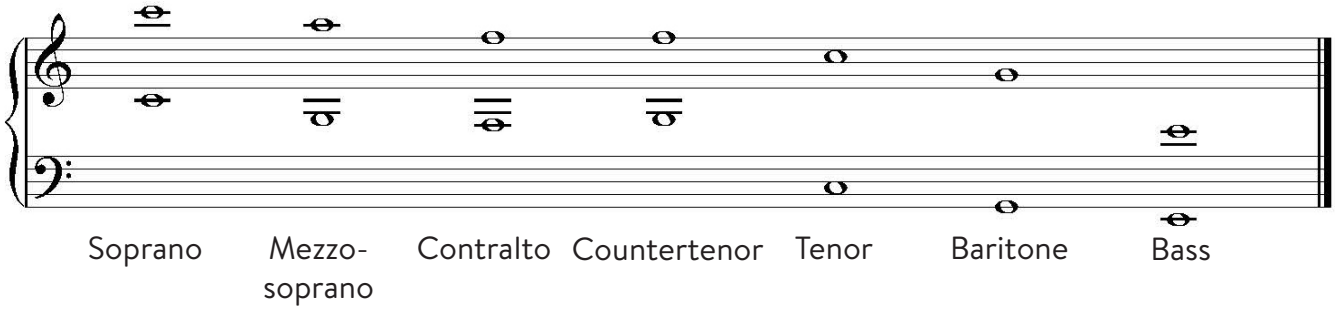
There are three female operatic voice types, although most operas only have soprano and mezzo-soprano roles.

- Soprano – the highest sounding female voice with a vocal range from middle C up to the C two octaves above.
- Mezzo-Soprano – slightly lower than the soprano with a vocal range from the G below middle C to the A two octaves above.
- Contralto – the lowest sounding female voice and rarely used in opera today. The vocal range for this voice type is from the F below middle C to two F's above middle C.

There are four male voice types, although the countertenor voice is usually only used in operas from the Baroque period.

- Countertenor – the highest sounding male voice with almost the same vocal range as a mezzo-soprano; the G below middle C to a high F one octave above.
- Tenor – a high sounding male voice. The vocal range for this type is roughly from the C below middle C to the C above.
- Baritone – the middle sounding male voice with a vocal range from the second G below middle C up to the G above.
- Bass – the lowest sounding male voice which has a vocal range from the E two octaves below middle C to the E just above middle C; however, some bass singers can sing lower.

Below is a diagram that illustrates where each voice type sits on a music stave.




There are further categories of voice defining the kind of voice quality and the type of music they can sing. The composer will consider voice types to highlight the different characters – for example, to differentiate between a King and a Servant, or, a Princess and a Witch.

A few of these are:

- Coloratura – a very high range with the ability to sing complicated parts with agility.
- Dramatic – a heavy sounding, powerful voice.
- Lyric – an average sized voice with the ability to sing long, beautiful phrases.
- Heldentenor – The 'heroic tenor', a very big role that requires a powerful sound.

Follow the links below to hear examples of how these voice types sound:

Classical Female Voices – https://www.youtube.com/watch?v=AIPFAww8X-U

Classical Male Voices – https://www.youtube.com/watch?v=gRL7shs23Wc

To see the voice types used in *Cinderella*, turn to page 5 of this resource.

## *WORKSHOP 1 – ACTIVITIES*

### *THE ARTS – MUSIC*

### FOR YEARS F-6

**Activity one: Singing practice**

Practise the first line of 'À deux genoux' ('Upon my knees') from Jules Massenet's *Cinderella* that was featured in Workshop 1.

The music can be found in Appendix A on page 31 of this resource.

**Activity two: Testing voice types**

Identify the voice types of the different members of your family by using a piano or keyboard and the description of each voice type range outlined on page 11 of this resource.

If you don't have a piano or keyboard available, visit https://www.onlinepianist.com/virtual-piano for a virtual version. To display the note names, click on 'Letter Notes' at the top of the page.

### FOR YEARS 3-6

**Activity three: The different names of comic opera**

Comic opera became popular throughout Europe and had a different name in most countries. Do some research and write down the names of comic opera in:

- France
- Italy
- Germany
- England

Can you list some of the composers who wrote comic operas in each of these countries?

### *LANGUAGES – FRENCH*

### FOR YEARS F-2

**Activity four: Nursery rhymes in French**

Listen and sing along to these nursery rhymes in French.

*Allouette*: https://www.youtube.com/watch?v=L_hFw_cWg9U

*Frère Jacques*: https://www.youtube.com/watch?v=PW5_f6GnSLo

## FOR YEARS 3-6

### Activity five: French to English

Match the French words to their English definitions by drawing a line from one to the other. If you need to look up the French words, visit https://www.wordreference.com/.

The solutions can be found on page 33 of this resource.

| French | English |
|---|---|
| Madame | My dear |
| La Princesse | Princess |
| Le Roi | The ball |
| Mes soeurs | Chimes |
| Demi-soeur | Step-sister |
| Le Prince | My sisters |
| Carillion | The Prince |
| Mon cher | Midnight |
| Ma femme | Mrs |
| Le bal | My wife |
| Voilà | King |
| Belle | Here is |
| Minuit | Horse |
| Ce soir | Beautiful |
| La Fée | I love you |
| Le chariot | My father |
| Cheval | The slipper |
| Mon père | The fairy |
| Voyez | Carriage |
| Je t'aime | Look |
| La cour | Tonight |
| La pantoufle | The (royal) court |

## *WORKSHOP 2 – THE ROLE OF THE ENSEMBLE*

### *OPERA IN THE NINETEENTH AND TWENTIETH CENTURIES*

The rise of romanticism and nationalism in the nineteenth century saw opera enter a period that fostered new styles across all aspects of the art form. Librettos began to deal with exoticism and nationalism in their subjects, vocal lines demanded agility and control from singers, and the orchestra was continuously developed to support the dramatic nature of the text.

By the nineteenth century, opera was firmly established across Europe and many countries began to develop their own national styles. In Italy, a new singing style emerged, called *bel canto* (literally, beautiful singing). The vocal lines of this style were florid and intricate and required singers to master pitch control and phrasing, especially in the higher range. Composers such as Gioachino Rossini (1792-1868), Vincenzo Bellini (1801-1835) and Gaetano Donizetti (1797-1848) wrote *bel canto* arias that gave their lead singers the opportunity to show off their vocal versatility. In the late nineteenth century, the operas of Giuseppe Verdi (1813-1901) became popular with audiences through his ability to communicate a dramatic situation and shape emotion in the melodies he wrote. He believed that melody was "the immediate expression of human emotion".

In France, old and new styles of opera were developed and created throughout the course of the nineteenth century. Grand opera emerged in Paris with the operas of Giacomo Meyerbeer (1791-1864), characterised by historical subjects, elaborate staging and costuming, ballet scenes, grand choruses and an expansion of the orchestra. Operas of a simpler compositional style, *opéra comique*, were still composed, using spoken dialogue in place of recitative. The spectacle of grand opera and simplicity of *opéra comique* eventually merged to form a new style known as *lyrique opera* (lyric opera).

German opera in the nineteenth century was led in an entirely new direction by Richard Wagner (1813-1883) who changed the way opera was written and became a major influence on future composers. Wagner believed that opera should be a *Gesamtkunstwerk*, that is, a total work of art, so that the dramatic, staging and musical elements of opera were of equal importance to each other. The music he wrote experimented with harmonies, employed thematic and character leitmotifs, and was scored for a large orchestra, requiring huge voices to sing over it. He achieved all of these elements by writing the librettos as well as the music, and overseeing the set designs and builds. He was so dissatisfied with the limited space available in contemporary theatres that he even built a new opera house to meet the extravagant demands of his own works.

Operas composed in the twentieth century began to incorporate the new modes of composition that were being explored in orchestral and solo instrumental works. In a new movement called modernism, tonality and form were being pushed to the boundaries by composers such as Arnold Schoenberg (1874-1951) and Alban Berg (1885-1935). Throughout the twentieth century, operas were still being based on literary and historical subjects, but were now also being used as a platform to comment on local and global politics.

## *THE ENSEMBLE IN OPERA*

In opera, an ensemble refers to a piece that is sung by more than one member of the cast. The term ensemble refers to a duet, trio, quartet, quintet, and so on, and is used to highlight a part of the opera in which a number of characters are expressing their individual emotions at the same time.

The duet is the most common and oldest form of ensemble, tracing back to Monteverdi's *L'Orfeo*. Duets were used to express love or conflict between two characters while larger ensembles were used to explore complicated characters in conflict in serious operas or to increase the comedic value of comic operas by causing confusion and disarray.

The term chorus describes a different kind of ensemble as there is usually more than one person singing each part and, rather than expressing their individual feelings, it presents a unified voice. The chorus will either comment or reflect on the action or be integrated in the action as, for example, a group of soldiers, townsfolk, or community members.

Jules Massenet's *Cinderella* features a number of ensembles, such as this trio with Fleur Anne Brockway as Madame de la Haltière, Cristina Russo as Noémie and Shakira Tsindos as Dorothée. Photo: Charlie Kinross

# *WORKSHOP 2 – ACTIVITIES*

## *THE ARTS – MUSIC*

### FOR YEARS F-6

**Activity one: Singing practice**

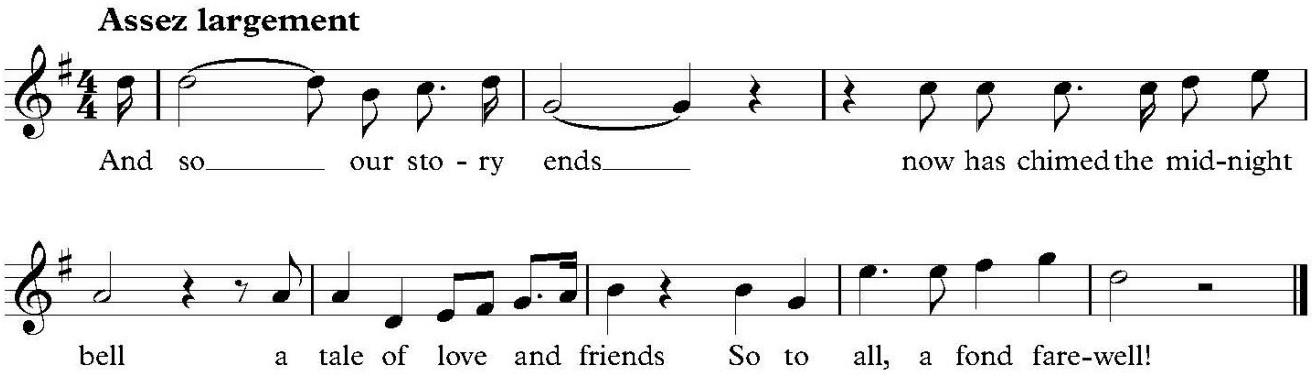
Practise the first line of 'À deux genoux' ('Upon my knees') from Jules Massenet's *Cinderella* that was featured in Workshop 2.

The music can be found in Appendix A on page 31 of this resource.

### FOR YEARS 3-6

**Activity two: Rhythmic and melodic practice**

Practise clapping the below rhythm of the Act four finale from Massenet's *Cinderella*, then learn how to sing the melody.




### FOR YEARS 5-6

**Activity three: Listening exercise**

Listen to the ensemble recordings listed below and identify the following characteristics:

- How many singers are in this ensemble?
- What voice types can you hear? (Refer to page 11 of this resource for a description of the voice types featured in opera.)
- Write a list of words that describe the tempo, mood, dynamics and any changes that occur.
- Which recording is your favourite? Compare the recordings and outline the reasons behind your choice.

1. Composer: Giuseppe Verdi – Opera: *Rigoletto*

https://www.youtube.com/watch?v=pJMy_rv-Ix8&list=PLnZf-GjXVR0tFkV2LKD3capYQP9PEFJqh&index=2

2. Composer: W.A. Mozart – Opera: *Così fan tutte*

https://www.youtube.com/watch?v=bR2U8bXtUfI&list=PLnZf-GjXVR0tFkV2LKD3capYQP9PEFJqh&index=26

3. Composer: Jacques Offenbach – Opera: *The Tales of Hoffman*

https://www.youtube.com/watch?v=cSpvar5cv2g

## *ENGLISH*

### FOR YEARS 3-6

**Activity four: Expanding your vocabulary**

Part one: Write out the definitions of the words listed below. If you don't know what they mean, look them up in the dictionary.

- century
- style
- establish
- intricate
- phrasing
- communicate
- dramatic
- melody
- orchestra
- dialogue
- influence
- unity
- thematic
- element
- contemporary
- incorporate
- modes
- instrumental
- tonality
- literary
- historical
- platform
- politics

Part two: Use a highlighter or pen to highlight or underline the above words in the section called 'Opera in the nineteenth and twentieth centuries', found on page 14 of this resource.

### FOR YEARS 5-6

**Activity four: Essay writing**

Choose one of the topics listed below and write a one-page essay.

- Name some of the famous opera composers from the seventeenth to nineteenth centuries and describe how they contributed to the development of opera.
- Were opera singers famous in the eighteenth century?
- Pick one of the below composers and write about their life:
    - Claudio Monteverdi
    - Wolfgang Amadeus Mozart
    - Jean-Baptiste Lully
    - Christoph Willibald Gluck
    - Richard Wagner
    - Giuseppe Verdi
    - Vincenzo Bellini

# *WORKSHOP 3 – OPERA AND FAIRY TALES*

## *FOLKTALES AND FAIRY TALES*

Fairy tales are the embellished literary versions of folktales or stories that were passed down from generation to generation through oral traditions. In the seventeenth century, authors began to write these folktales down, and in doing so, added more complex imaginary elements such as talking animals, magic, witches and giants. From this point on, the stories that were known to cultures as folktales became established as fairy tales.

Folktales and fairy tales have been a part of many cultures around the world for thousands of years. They are often used as a tool to allow children to think about how the world of the fairy tale can relate back to the real world, while encouraging the development of a child's reasoning, logic and imaginative skills.

There is usually a clear line between good and evil in fairy tales, represented by good and evil characters. Fairy tales often involve a hero or heroine, typically a weaker character like a child, who needs to overcome and defeat a villain, a stronger and older character like a witch. Most fairy tales end when good is rewarded and evil is punished.

## *CINDERELLA THROUGHOUT HISTORY*

The story of *Cinderella* began as a folktale and the earliest telling can be traced back to Ancient Greece with the story of *Rhodopis*. It is said that Rhodopis, whose name means 'Rosy-cheeks', was living in Egypt when an eagle snatched up one of her sandals from her maid. The eagle carried the sandal all the way to Memphis and dropped it into the lap of a King, who at the time was busy administering justice. The King was taken away by the beautiful shape of the sandal and the oddness of the situation that he sent his men to all corners of the country to search for the woman to whom it belonged. She was eventually found in Naucratis and joined the King to become his Queen.

It wasn't until 1634 that the folktale, which had taken various shapes as it was passed on from generation to generation, became a fairy tale. Giambattista Basile was the first to publish it under the title *Cenerentola*, as part of his volume of fairy tales called *Pentamerone*. However, the version that is most commonly known to English-speaking audiences is Charles Perrault's *Cendrillon* (1697) or, as it was also called, *La petite pantoufle de verre* (*The little glass slipper*). Perrault was responsible for adding the character of the fairy godmother, as well as the pumpkin carriage and the glass slippers. His story not only influenced Jules Massenet to compose an opera in 1895 but inspired the writers at Disney to create the first animated movie in 1950.

While there have been many different versions of the story as both a folktale and fairy tale, most present the character of Cinderella as a mistreated young girl who finds love and happiness with a prince.

Discover some of these examples on page 19 of this resource.

## *TRACING CINDERELLA*

The tale of *Cinderella* has been told uncountable times through oral traditions, literature, film, opera and ballet. The renditions listed below are a handful of examples of the Cinderella stories that exist in various countries and cultures.

**Oral traditions**

| Year | Country of origin | Title |
|---|---|---|
| 7 BC | Ancient Greece | *Rhodopis* |
| 12th Century BC | France/England | *Le Fresne* (*The Ash-Tree Girl*) |
| 860 AD | China | *Ye Xian* |
| Unknown | Japan | *Sumiyoshi Monogatari* (*The tale of Sumiyoshi*) |
| Unknown | Vietnam | *The Story of Tam and Cam* |
| Unknown | Indonesia/Malaysia | *Bewang merah dan bawang putih* (*Shallots and Garlic*) |
| Unknown | Persia | *Mah Pishani* (*Moon Brow*) |

**Literature**

| Year | Author | Title | Country of origin |
|---|---|---|---|
| 1634 | Giambattista Basile | *Cenerentola* | Italy |
| 1697 | Charles Perrault | *Cendrillon ou la petite pantoufle de verre* (*Cinderella or, the Little Glass Slipper*) | France |
| 1812 | Brother Grimm | *Aschenputtel* (*Cinderella*) | Germany |
| 1882 | Consiglieri Pedroso | *The Hearth-Cat* | Portugal |
| 1890 | Jeremiah Curtin | *Fair, Brown and Trembling* | Ireland |
| 1890 | Andrew Lang | *The Wonderful Birch* | Russia |
| 1893 | J. Hinton Knowles | *The Wicked Stepmother* | Kashmir |
| 1920 | Cyrus Macmillan | *The Indian Cinderella* | Native America |

**Opera and Ballet**

| Year | Composer | Title | Type |
|---|---|---|---|
| 1749 | Jean-Louis Laruette | *Cendrillon* | Opera |
| 1817 | Gioachino Rossini | *La Cenerentola* | Opera |
| 1895 | Jules Massenet | *Cendrillon* | Opera |
| 1901 | Johann Strauss II | *Aschenbrödel* | Ballet |
| 1904 | Pauline García-Viardot | *Cendrillon* | Operetta |
| 1945 | Sergei Prokofiev | *Soluschka* or *Cinderella* | Ballet |
| 1980 | Paul Reade | *Cinderella* | Opera |

**Film and Animation**

| Year | Title | Type |
|---|---|---|
| 1899 | *Cinderella* | First live-action film |
| 1934 | *Betty Boop in Poor Cinderella* | Cartoon |
| 1950 | *Cinderella* | Walt Disney animated film |
| 1986 | *Cinderella? Cinderella!* | An animation episode on *Alvin & the Chipmunks* |
| 1997 | *Cinderella* | Rodgers and Hammerstein musical |
| 1998 | *Ever After* | Live-action film |
| 2004 | *A Cinderella Story* | Live-action film |
| 2011 | *Once Upon a Time* | Television series |

## *WHERE IS OPERA NOW?*

Opera as an art form is still very much celebrated around the world today. Major cities of countries throughout Europe, North and South America, Asia, and Australia have opera houses or performance venues dedicated to sharing the history and continuing the tradition of opera.

It's not uncommon for opera houses or companies in the twenty-first century to readapt an historic opera as a means to appeal to modern day audiences by employing projections or otherworldly elements. For example, in 2015, Victorian Opera using digital screens to form part of the set in their production of Wagner's *The Flying Dutchman*; Barrie Kosky staged Mozart's *The Magic Flute* on an animated set that was projected onto a flat wall across the stage, as part of the 2019 Perth Festival; and in Norway, the same opera featured a design that placed the action on a strange planet in a far-away galaxy.

Although many of the operas from centuries past remain popular with audiences today, new operas continue to be written by established and emerging composers. These operas can be based on literature and important moments in our history, or they can also reflect or comment on the issues that are prevalent in today's society.

Victorian Opera has a long tradition of commissioning new works from Australian composers, and have featured at least one new work each year since the company was founded in 2005. Two of these are shown below.

*The Selfish Giant* by Simon Bruckard and Emma Muir-Smith; 2019. Based on Oscar Wilde's short story of the same name, this opera was written for Victorian Opera's Youth Program and featured a cast of 15-25 year olds.

Photo: Charlie Kinross

*Lorelei* written by Julian Langdon, Casey Bennetto and Gillian Cosgriff; 2018. This opera rewrites the German siren myth of Lorelei for modern women.
Photo: Pia Johnson

## *WORKSHOP 3 – ACTIVITIES*

***ENGLISH***

**FOR YEARS F-2**

**Activity one: *Cinderella* word search**

Look for the listed words in the word search. You can find the solutions on page 33 of this resource.

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

| | | |
|---|---|---|
| STEPSISTER | CINDERELLA | PRINCE |
| BEAUTIFUL | KING | KIND |
| MIDNIGHT | FATHER | CARRIAGE |
| CHIMES | FAIRY | HORSE |
| LOVE | ROYALTY | SERVANTS |

## FOR YEARS F-6

### Activity two: *Cinderella* at home

Ask your parents if they know any *Cinderella* stories from their childhood that may be particular to their nationalities. If so, write down their version and tell the story to the rest of your classmates.

Note for the teacher: If you are working remotely, where possible, ask your students and their parents to join you in an online classroom session so that students can share their stories. This could be spread out over Term 2, with one session a week where two or three different students share in each session.

## FOR YEARS 3-6

### Activity three: Comparing the Cinderellas

Read each of the literary versions of *Cinderella* that are listed on page 19 of this resource. This may take you a couple of days to complete.

Visit https://www.pitt.edu/~dash/type0510a.html#contents for English translations of all of the stories.

Then, pick three of your favourite versions and compare each of them using the table below.

| Setting/Country | Main character's name | Other characters | Lost item, e.g., slipper | Other details |
|---|---|---|---|---|
| | | | | |
| | | | | |
| | | | | |

**Activity four: Create your own *Cinderella***

Write your own version of a *Cinderella* tale. Before you begin, consider the following:

- Who will be your main character?
- What obstacles will your main character have to overcome before reaching their happy ending?
- Will there be a happy ending?
- Will your main character be saved by someone or will they save themselves?
- Will your story involve magic?

## *THE ARTS – MUSIC*

### FOR YEARS F-6

**Activity five: Singing practice**

Practise 'À deux genoux' ('Upon my knees') from Jules Massenet's *Cinderella* that was featured in Workshop 3.

The music can be found in Appendix A on page 31 of this resource.

## *THE ARTS – VISUAL ARTS*

### FOR YEARS F-2

**Activity six: Colouring-in exercising**

Print out the drawing of a scene from *Cinderella* (found in Appendix B on page 32 of this resource) and colour it in using pencils, textas or watercolours.

Take a picture of your coloured-in drawing and send it to your teacher who can share it with your classmates.

### FOR YEARS 3-6

**Activity seven: Create a picture book**

Create a picture book using the version of a *Cinderella* tale you wrote in activity four.

To complete this task, you can use paper and colouring pencils, pens, etc., or, if you have a camera handy, you can recreate each of the scenes using your family and any item at home that will help you create costumes and props.

Take a photograph of each scene, then collate all the images together to form a picture book.

# *WORKSHOP 4 – OPERA IN PRODUCTION*

## *WHO'S WHO IN THE CREATIVE AND TECHNICAL TEAMS*

There are two teams that are responsible for creating the world of an opera. The creative team develop the concept of the work and design and manage the creation of the set, props and costumes, while the technical team ensure the production runs smoothly during rehearsals and performances.

The name (in bold text) and description of the roles within each team is outlined below.

**The creative team**

The **Director** of a production is responsible for deciding where the singers will stand and how the action in the production will be staged. They have a concept in mind of how the story should unfold and what they want the singers to do. Sometimes they have to be flexible as the direction needs to accommodate the requirements of individual artists and characteristics of the space they have available.

The **Conductor** works in collaboration with the director to develop the overall concept of the work being staged. Together, they ensure that the important aspects of the music and text are equally conveyed in the development process during the rehearsal period. The conductor is also responsible for rehearsing the orchestra in orchestral readings and leads the stage orchestral rehearsals, so they can make any necessary adjustments to properly balance the voices with the orchestra in the theatre space.

The **Set Designer** designs the scenery for the production. For smaller operas, the designer might devise a clever way to adapt one main set piece to convey the different scenes of an opera, while for large-scale operas, they may design a different set piece for each act. When designing the set, set designers need to take into account passages of time within the story and how practical and safe it is for the singers and actors using it.

The **Costume Designer** is responsible for designing the clothes or costumes singers wear on stage throughout a performance. This includes designing concepts for ready-made styles and drawing designs for original creations. Not only do they need to consider how the costumes correspond to the set and lighting designs, but also the actions the singers will need to perform on stage within their role, and how their costume might affect their ability to sing to their full capacity.

In theatre and opera, the **Lighting Designer** is responsible for creating the lighting, atmosphere and time of day around the action taking place on stage. The lighting design can completely alter the way an opera looks, regardless of the set and costume designs.

The **Wardrobe Supervisor** oversees the costume department and works together with the designer to bring the costumes to life. They will source fabrics to use when costumes need to be created from scratch, source hats, shoes and any other accessories from their list of suppliers, and oversee costume fittings throughout the creation process.

All the designers mentioned above work closely together, but most importantly with the Director to ensure that the world they're creating aligns across the company. Depending on the size of the production, the conceptual design part of the process can begin two years before an opera is staged! This goes to show how much planning is required before an opera is ready to begin rehearsals, let alone be performed.

**The technical team**

The **Head of Production** or **Production Manager** is the head of the technical team and is in charge of hiring and organising the casual staff needed to bump-in and bump-out the set, the stage management team, as well as the designers and wardrobe and make-up teams. They also keep track of spending to make sure that all the above-mentioned elements are kept within budget.

The **Stage Managers** manage the stage throughout rehearsals and performances. They work back-stage and ensure that all the cast are on stage when they need to be, the props are kept in order and are also responsible for calling the lighting cues, that is, when the lights need to change, throughout the show. Their job is the most important during each performance.

**Mechanists** are the people who quite literally put together the set before a performance season and pull it apart at the end. The head mechanist oversees any extra builds or adaptations to the set or props that are discovered during the rehearsal process. Mechanists can also work during performances to operate special elements of a set or help with particularly elaborate scene changes.

**The creation process**

While audiences often see opera from the performance point of view, there is a lot that goes on in the background. The diagram below outlines the step-by-step process from the planning and conception stage, through to the rehearsal period and time in the theatre.

## PLANNING AND CONCEPTION

Step 1: The Artistic Director chooses the work and makes suggestions on who the director, conductor, designers, and cast she or he wants to use.

Step 2: The CEO works out the budget for the show and then, if it fits with the rest of the productions listed for the season, takes it to the company's Board for approval.

Step 3: The CEO approaches members of the creative team to negotiate their salaries and distribute their individual budgets.

Step 4: The designers and directors come together to present their concept for the production in what's called a white-card presentation to the company's Artistic Director, CEO and Head of Production.

Step 5: The Head of Production acquires quotes on how much the sets and costumes will cost to build and, if it falls within budget, the design concept can be approved. If not, the designers and director will need to come up with a new concept and the white-card presentation and costing process begins again.

A director and conductor are normally approached between 6-12 months in advance so they have enough time to develop their concept. Once these members of the creative team are on board, the design team are approached.

Singers can be contracted up to a year in advance as their schedules can get busy.

## PRE-PRODUCTION

The music team begin coaching the singers on their parts to make sure they are singing each note correctly. They also look at the singer's diction and pronunciation of the words to ensure the audience will understand what's being sung.

The wardrobe supervisor, along with the costume designer, begins to buy the material needed to make the costumes and invites the singers in for fittings throughout the costume creation process.

The set is built by specialist set builders. During the building process, the set designer and head of production make sure everything is running on time and to budget.

## REHEARSAL PERIOD

Rehearsals begin in the rehearsal room between 4-6 weeks prior to the first performance, depending on the size of the work being performed. The first few days of the rehearsal period focus on the music, as the conductor takes the singers through their parts. For the remainder of the rehearsal period, the director and conductor work together to bring their concept of the work to life with the singers and stage management team involved.

## *AT THE THEATRE*

### Bumping in the set

When the set is installed in either the rehearsal room or on the theatre stage, the process is called a 'bump-in'. Similarly, when the set is taken out of either of these venues, the process is called a 'bump-out'.

In the case of *Cinderella*, performed at Arts Centre Melbourne's Playhouse Theatre, the set was bumped-in four days before the opera's first performance. Once the set and lighting is installed, the cast, creative team and orchestra rehearse the work to practise in the performance space, which usually differs quite a bit from the rehearsal space.

The rehearsal process inside the theatre usually takes place in the following order:

### Piano technical rehearsal

This rehearsal is for the stage managers to have the chance to run through the opera to make sure all the lighting cues and cast entrance and exit cues are correct. This rehearsal is led by the conductor and accompanied by a piano.

### Piano dress rehearsal

The piano dress rehearsal is a dress rehearsal for all the cast, stage management and any other crew to run through the production. The cast are dressed in their costumes and are accompanied by the piano.

### Orchestral rehearsals

There are usually between two and four orchestral rehearsals, depending on the scale of the work. This is the first time the orchestra comes together with the conductor, to rehearse and prepare the work. While these rehearsals sometimes take place at the theatre for smaller orchestras, larger orchestras will rehearse at a separate location.

### Sitzprobe

The sitzprobe is quite literally a sitting down rehearsal. It's the first time the cast come together with the orchestra and sing through the opera without having to wear their costumes or perform any of their actions.

### Stage orchestral rehearsal

The stage orchestral rehearsal is the first time the cast and orchestra come together to rehearse the work on stage. The cast are usually in costume and will perform all their actions.

### General rehearsal

The general rehearsal is the final run through of the opera before its first performance. The cast are dressed in their costumes with full make up, and are accompanied by the orchestra. Sometimes, a small audience are invited to attend these rehearsals, which gives the rehearsal more of a performance feel.

## *THE ORCHESTRA*

The orchestra is a very important element of opera. Some operas require an orchestra of up to 100 musicians, while others only require a smaller group, known as a chamber orchestra.

Massenet originally scored the orchestra score for 60 musicians, however Victorian Opera's production of *Cinderella* will feature an orchestra of 14 musicians consisting of the below instruments.

Violin
Viola
Cello
Double Bass
Flute
Oboe
Clarinet
Bassoon
French Horn
Keyboard

Members of the orchestra for Victorian Opera's 2016 production of *Cinderella*. Photo: Charlie Kinross.

# *WORKSHOP 4 – ACTIVITIES*

## *THE ARTS – MUSIC*

### FOR YEARS F-6

**Activity one: The instruments of the orchestra**

Familiarise yourself with what each instrument from the orchestra for *Cinderella* sounds like with the listening examples below.

Violin – https://www.youtube.com/watch?v=fS-8J5pa2AQ

Viola – https://www.youtube.com/watch?v=0xtk_SPv7y0

Cello – https://www.youtube.com/watch?v=uUUBo-8_8Jo

Double Bass – https://www.youtube.com/watch?v=32bf5qtDeF8

Flute – https://www.youtube.com/watch?v=axT8dvCaKBU

Oboe – https://www.youtube.com/watch?v=S7FaQrETz_w

Clarinet – https://www.youtube.com/watch?v=hnO9EML6wAs

Bassoon – https://www.youtube.com/watch?v=HveLr_dEpp0

French Horn – https://www.youtube.com/watch?v=Tb_yv8cM490

Listen to each recording again and write down three to five adjectives that describe the sound of each instrument.

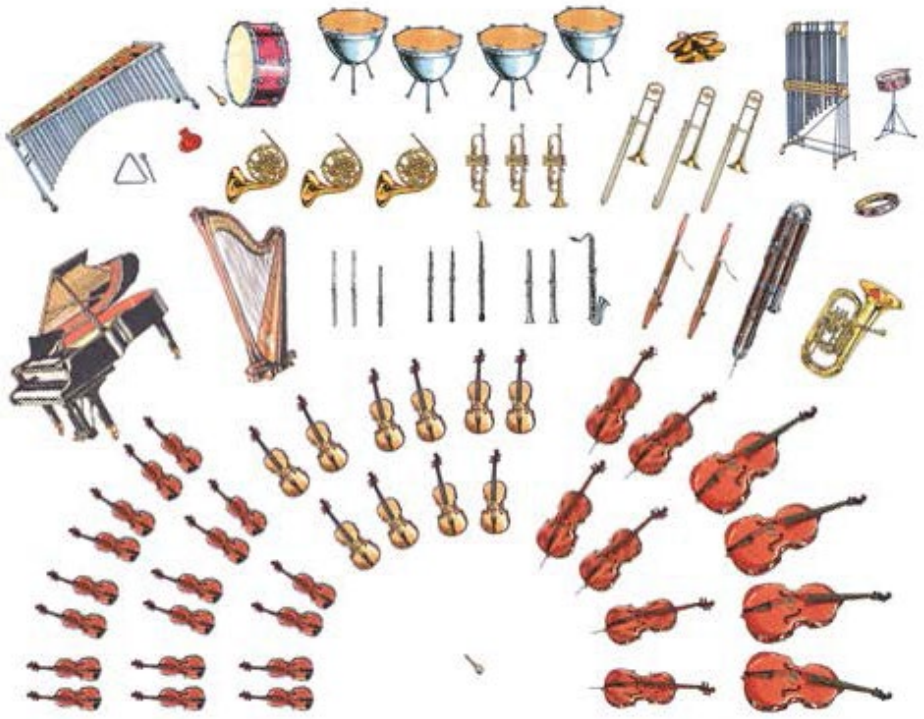
### FOR YEARS F-2

**Activity two: Spot the instruments**

Below is a picture of a full-sized orchestra.

Use a different coloured pencil to circle each of the instruments that make up the *Cinderella* orchestra. The list of instruments in *Cinderella* can be found on page 28 of this resource.

Helpful hint: Use the links in activity one to help if you get stuck.



**FOR YEARS 3-6**

**Activity three: Research an instrument's history**

Pick your favourite instrument from the list of instruments that make up the orchestra for *Cinderella*, found on page 28 of this resource, and write a one-page essay on its history. Some of the questions you should answer are:

- When was the instrument created?
- Who created the instrument and where were they from?
- What instrumental family does the instrument belong to?
- What are some of the characteristics of this instrument and are these characteristics shared with other instruments found in the same instrumental family?
- Discuss any interesting facts you learnt while conducting your research.

## *THE ARTS – DRAMA*

**FOR YEARS 3-6**

**Activity four: Write a monologue**

Pick one of the characters and scenes below and write a short monologue script that expresses what the character is feeling at that moment.

Character:

- Cinderella
- Prince Charming
- Fairy Godmother
- Madame de la Haltière
- Noémie
- Dorothée
- Pandolfe

Scene:

- At home preparing for the ball
- In the forest
- At Prince Charming's palace

**Activity five: Perform your monologue**

Develop a solo performance using the monologue script you wrote in activity four. Perform the monologue to your family or classmates.

## *THE ARTS – VISUAL ARTS*

**FOR YEARS 3-6**

**Activity six: Designing the world of *Cinderella***

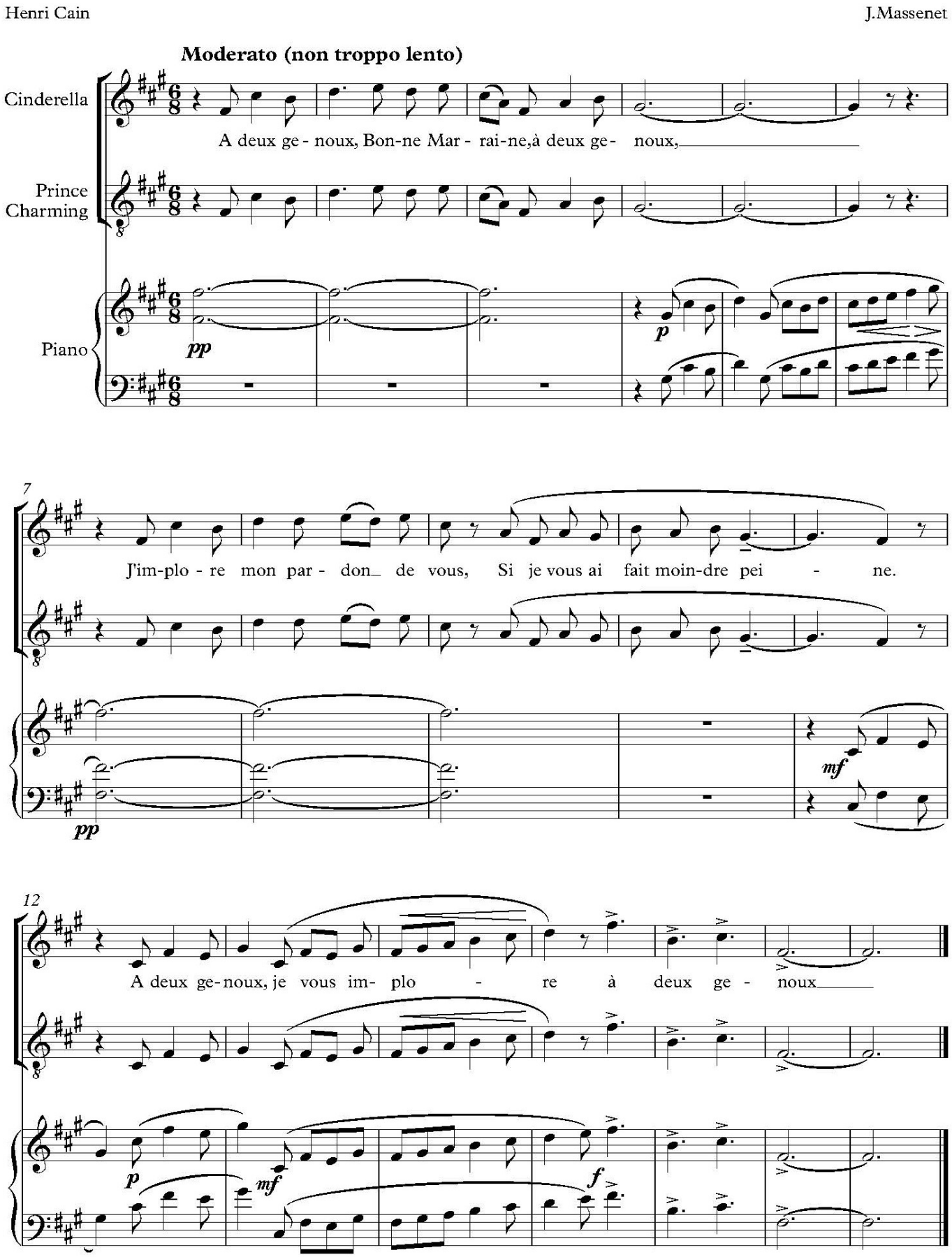
Come up with a design concept for your own operatic production of *Cinderella* or a fairy tale of your own choice.

- Draw the set of the world you want to convey.
- Draw costumes for each of the characters involved.

When you have finished designing the set and costumes for your operatic production, write two paragraphs that explain the thinking behind your designs and if you were influenced by anything in particular, for example, your favourite books, games, television shows, etc.

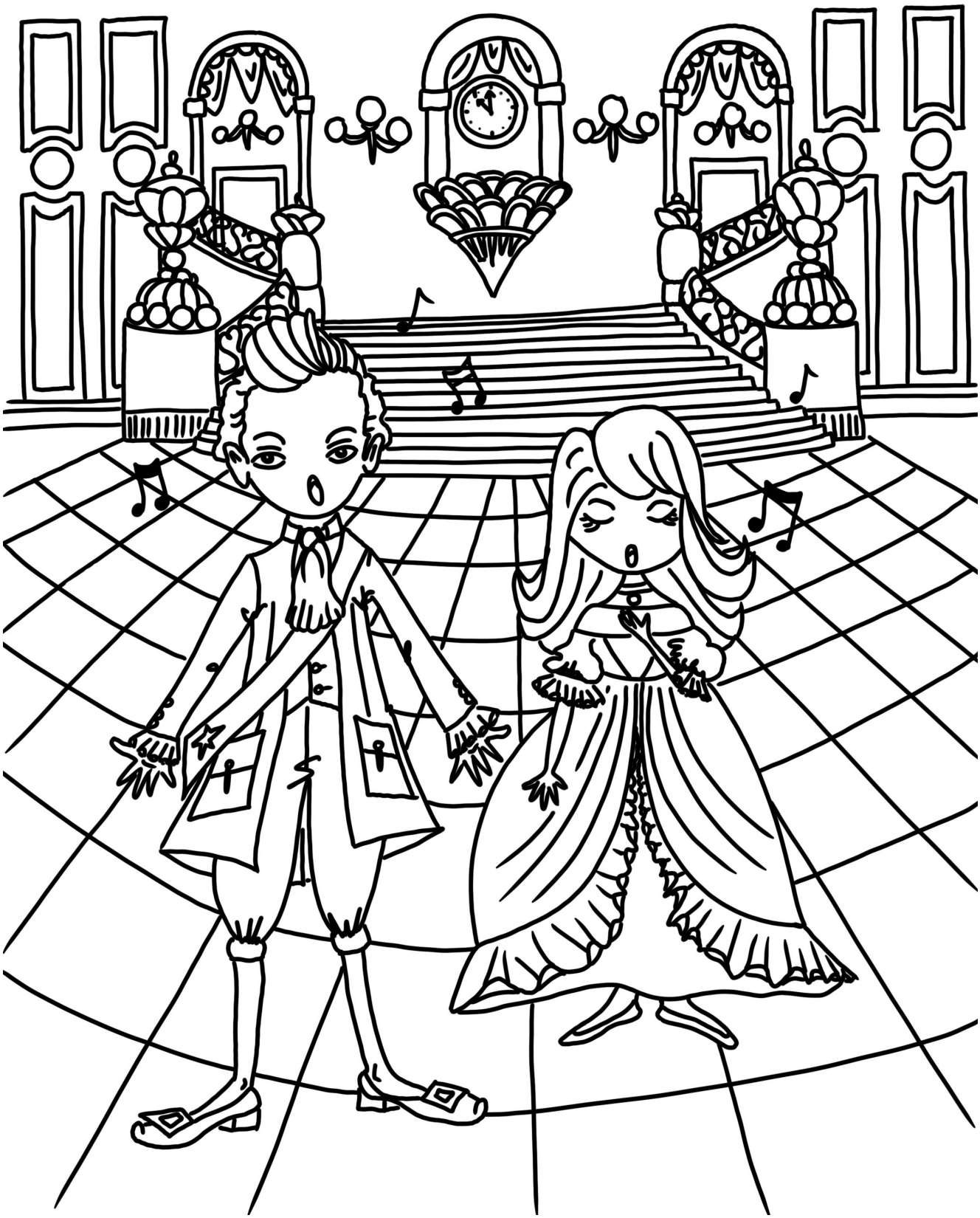
## *APPENDIX A*

Use the music below to practise singing 'À deux genoux' ('Upon my knees').



## *APPENDIX B*

Colour in the picture below to complete Visual Arts activity one on page 23 of this resource.

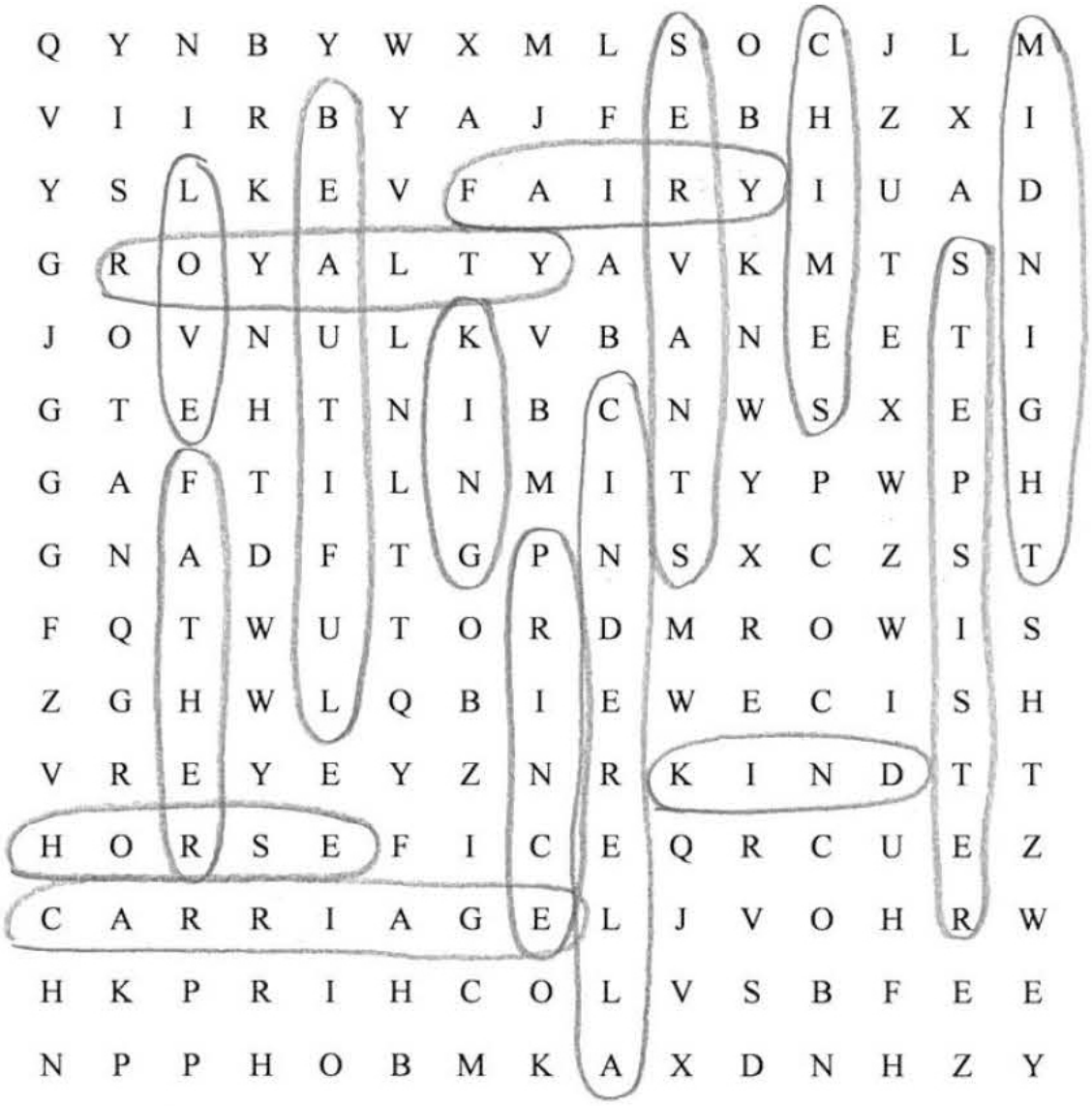


## *ACTIVITY SOLUTIONS*

Solutions to Workshop 1, activity five: French to English.

| French | English | French | English |
|---|---|---|---|
| Madame | Mrs | Belle | Beautiful |
| La Princesse | Princess | Minuit | Midnight |
| Le Roi | King | Ce soir | Tonight |
| Mes soeurs | My sisters | La Fee | The fairy |
| Demi-soeur | Step-sister | Le chariot | Carriage |
| Le Prince | Prince | Cheval | Horse |
| Carillionne | Chimes | Voyez | Behold |
| Mon cher | My dear | Je t'aime | I love you |
| Ma femme | My wife | La cour | Courtyard |
| Le bal | The ball | La pantoufle | The slipper |
| Voila | Here is | | |

Solutions to Workshop 3, activity one: *Cinderella* word search.



## GLOSSARY

**Act** – A component of the total work, consisting of its own partial dramatic arc.

**Appoggiatura** – A grace note which delays the next note of the melody, taking half or more of its written time value.

**Aria** – An elaborate composition for solo voice with instrumental accompaniment.

**Arioso** – An aria of a lyrical and expressive quality.

**Arrangement** – In music, a reconceptualization of a previously composed work.

**Bar** – Also called a measure. The section between two bar lines containing the number of beats as indicated by the time signature.

**Baritone** – The male voice between the tenor and bass.

**Bass** – The lowest male voice.

**Baton** – A white stick used by conductors to conduct with, allowing the conductor greater visibility.

**Beat** – The regular pulse of the music.

**Cantata** – A narrative piece of music for voices with instrumental accompaniment, typically with solos, chorus, and orchestra.

**Castrato** – Historically, a singer who was castrated as a boy to retain the boyish quality of the voice. The pitch of castrato singers was similar to a soprano.

**Choreographer** – The person who designs and creates the movement of the performance, usually in dance form.

**Chorus** – In opera or music theatre this refers to a large body of singers.

**Chorus master** – The person responsible for the rehearsal and preparation of the chorus prior to production.

**Coloratura** – A rapid passage, run, trill or other virtuoso-like feature used particularly in music of the 18th and 19th centuries.

**Composer** – The person who writes the music.

**Concertmaster** – The lead violinist of the orchestra.

**Concerto** – A musical composition that features one solo instrument accompanied by an orchestra.

**Concerto Grosso** – A music composition for a group of solo instruments accompanied by an orchestra.

**Conductor** – The person who interprets and leads the orchestra or musical performance, coordinating the performers and keeping the time through the technique of hand movements.

**Continuo** – In Baroque music, continuo is the accompanying part and includes a bassline and harmonic chords.

**Contralto** – The lowest female voice.

**Countertenor** – The highest male voice.

**Designer** – The person who designs the overall look of the production, including the sets, costume, props and lighting.

**Director** – The person who is in charge of the artistic features of the production.

**Discords** – A lack of harmony between notes, sometimes unresolved causing a work to sound unresolved and at times unpleasant.

**Dress rehearsal** – Often the final rehearsal of all the component parts of the production in full costume.

**Duet** – A composition for two performers of equal importance.

**En masse** – In a group.

**Ensemble** – A group of performers performing together.

**Excerpt** – A short extract from a piece of music.

**Finale** – The last movement of a work that contains more than one movement.

**Grand Opera** – A large-scale serious opera without spoken dialogue.

**Harmony** – The chordal structure of a musical composition in contrast to the linear structure.

**Hero / Heroine** – In its modern form, the hero/heroine is a protagonist character who fulfils a task and restores balance to the community. He/she is a born leader, whether they know it or not, as well as a real survivor who has faith in good. Others are willing to believe in this hero and will follow him/her.

**Interlude** – A section of music between acts.

**Intermission** – A break in the performance that allows the audience to leave the auditorium.

**Key** – The tonal centre around which a composition is based, often indicated by a key signature.

**Leitmotif** – The representation of characters, typical situations and recurring ideas by musical motifs.

**Libretto** – The text of an opera or music theatre work.

**Masque** – A form of entertainment popular with English nobility of the 16th and 17th centuries, consisting of dancing and acting performed by actors with masks.

**Mezzo-soprano** – The second highest female voice.

**Minstrel** – A medieval singer or musician who sang or recited lyric or heroic poetry to a musical accompaniment for the nobility.

**Modernism** – A movement in the arts that aimed to move away from classical and traditional forms.

**Nationalism** – Identification with one's own nation and support for its interests.

**Ode** – An ode is a poem that praised or glorified an event or individual.

**Opera** – A staged drama set to music, made up of vocal pieces with instrumental accompaniment and usually with orchestral overtures and interludes.

**Opera buffa** – Also known as 'comic opera', an opera with a large mixture of music, on a light subject with a happy ending, including comic elements.

**Opera seria** – Also known as 'serious opera', an opera with dramatic, serious content often with a tragic ending.

**Operetta** – A style of opera that is light hearted.

**Oratorio** – A large musical composition that uses an orchestra, choir and soloists, each of which play a character in the overall work.

**Orchestra** – A large ensemble of instruments divided into four main sections: strings, woodwind, brass and percussion.

**Orchestration** – Utilisation of the instrumentation of an orchestra in the writing of a composition.

**Overture** – An instrumental composition intended as an introduction to an opera or other music theatre work.

**Principal** – One of the main characters.

**Proscenium** – The arch of part of the stage in front of the curtins.

**Pulse** – The underlying beat of a piece of music.

**Range** – The range from the lowest to highest notes that are played or sung.

**Recitative** – A vocal (singing) style designed to imitate the natural inflections of speech, used in opera where dialogue might be used in other forms of music theatre.

**Rehearsal** – Where the performers and the creatives develop the production, shaping lines, songs, movements etc.

**Rhythm** – The regular and irregular pattern of notes of different length in the music.

**Repetiteur** – A pianist who works as an accompanist and vocal coach for opera.

**Romantic period** – A period in Western music that began in the late 18th century. Music in this period became more expressive and dealt with literary, artistic and philosophical themes prominent at this time.

**Scale model box** – A scale miniature of the set design made from foam core and card.

**Score** – The notation showing all the parts of a work, both instrumental and vocal.

**Season** – The time in which a number of performances take place for a single production.

**Solo** – A piece of music performed by a single performer either alone or with accompaniment.

**Soprano** – The highest female voice.

**Soubrette** – A light operatic soprano.

**Sound Designer** – The person who designs the additional sound used in a production.

**Stage Manager** – The person who manages the running of rehearsals and performances, managing all the components of the production during performance.

**Surtitles** – A translation of the words being sung on stage projected onto a screen above the stage.

**Synopsis** – A summary of the story.

**Tempo** – The speed of a composition.

**Tenor** – A high male voice.

**Tessitura** – The general range of vocal parts.

**Tetralogy** – A group of four related literary or operatic works.

**Time signature** – A notation used to specify how many beats in a bar and the note value equivalent to the beat.

**Tone** – The interval of a major second or a sound of definite pitch and duration.

**Transcription** – In music, a notation of a piece of music that has not been written out.

**Tutti** – A marking in a score that indicates the use of the whole orchestra and/or all the vocal parts.

**Vibrato** – A very slight fluctuation of pitch in rapid succession to create warmth in the sound.

**Villain** – Often the antagonist. In literature, this is the evil character in the story, the character who has a negative effect on the other characters.

**Vocal range** – The human voice falls into a range from the lowest to highest notes they can reach. The normal range is around two octaves and is traditionally broken into seven voice types, (from highest to lowest) soprano, mezzo-soprano, contralto, tenor, baritone and bass.

**Western music** – Music produced in Europe and deriving from European cultures that spans from ancient times until the present day.

**White-card presentation** – When the Director and Set Designer present a 1:25 scale model of the on stage area of the theatre, usually comprising of the proscenium as well. Every piece of set and furniture (both flown and on stage level) are represented in white cardboard, sometimes with a little detail, so the Artistic Director and Chief Executive Officer can see exactly what it will look like size wise.

**Workshop** – An exploration of a new work (production, text, music, design).

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