

OPERA~TUNITY

Presents

The 3 Little Pigs and Opera 101



About Opera-Tunity:

In opera, people fight, hearts get broken, men and women cry, and yet we find a way to sing! Laughter is indeed the best medicine, but it is also a terrific teacher, especially for people who think they hate opera. Our singers lead each group through operatic terminology and traditions, taking them to levels of understand-

ing and even appreciation. With our trunk full of beautiful melodies, and clever shtick we'll make it happen! Our programs are interactive, and improvisational. Call us in-your-face-opera.

Meet the Performers:

Mark Fearey has worked with vocal and instrumental artists in Germany, Austria, New York, Miami, Los Angeles, and throughout Arizona. Currently he is the much awarded music director for the Valley Youth Theatre, where he has conducted Titanic, West Side Story, The Wiz, Annie, Oliver, Peter Pan, The Secret Garden and many more. Mark earned a Bachelor of Music in Piano Performance from the D'Angelo School of Music at Mercyhurst College and a Master of Music in Piano Accompanying from Arizona State University.

Ken Goodenberger has been resident tenor and Musical director with OperaTunity for several seasons. He has sung over five hundred performances with this zany, irreverent opera company, helping to bring new audiences to the art form. He has been a frequent soloist with the Phoenix Symphony. Ken has also served as narrator for the symphony on five different occasions. Mr. Goodenberger's operatic credits include Don Ottavio in Mozart's Don Giovanni, the title role in Gounod's Faust, Cavaradossi in Tosca and Rodolfo in La Boheme, both by Puccini.

Jennifer Song is a native of Arizona. She is a member of OperaTunity and has performed for many years in concerts and schools for the group. She has soloed with the Phoenix Symphony several times. She has won the Arizona Metropolitan Opera Competition several times and won in Arizona for the prestigious McCallister Awards. She has been seen as a soloist for many oratorio across Arizona, North America and Europe.

Jeffrey Stevens, the baritone in OperaTunity, has appeared in comic roles with Opera Southwest in Albuquerque, Tulsa Opera, National Opera in Raleigh North Carolina, Des Moines Metro Opera, Lyric Opera Oklahoma, Amarillo Opera, and Utah Festival Opera. He is as comfortable singing opera and musical theatre as he is singing baroque music having apprenticed with the Bach Aria Group in Stony Brook, New York. He is proud to be alumni of not only ASU (Doctorate of Music and Masters of Music) but also Boston University and Peabody Conservatory.



Performing Arts: Meeting Arizona Arts & Academic Standards

The activities in this study guide address specific standards to assist classroom teachers in integrating the performance to meet Arizona Arts and Academic Standards. The specific standards will be noted with each activity.



Theatre Strand 3: Concept 2.
Demonstrate respectful
audience behavior.

Theatre Etiquette

YOU, the audience are the most important part of any live theatre event. Performers depend on you to:

- ☺ Remain seated
- ☺ Listen
- ☺ Refrain from talking during the performance
- ☺ Laugh when something in the show is funny
- ☺ Clap to show appreciation

Please turn off cell phones, pagers, and other devices. Cameras and other recording devices are prohibited.

A Brief History of Opera

Opera is a four hundred year old art form that incorporates all sorts of other art forms: dance, visual arts, music, costumes, sets and make-up. The word “opera” meaning “a work” is essentially a story told to music. Operatic stories come from many sources: history, mythology, fairy tales, folk stories, literature and drama. What all of these stories have in common is that something about their musical and /or dramatic qualities inspired a composer to set it down in music.

The seeds of opera were planted by the ancient Greeks. Greek theater produced some of the greatest plays of all time. Their plays were poetic and were accompanied by *strings* or *pipes*. Dance was also a part of Greek drama. The chorus danced along with scenes of the play to highlight the play’s meanings.

The early Christian church created a style of music called Gregorian chant that influenced the development of opera. This chant was made up of the ancient melodies of Hebrew, classic Greek, Roman and Byzantine cultures.

During the Renaissance (14th to 16th centuries), *minstrels* and *troubadours* composed harmonic folk songs which informed and entertained. Some songs were gossip; others were songs of love and heroes. These songs had a one-line melody and were accompanied by guitars, lutes, or pipes.

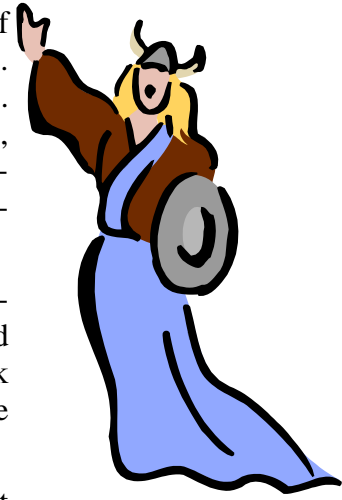
Alfonso the Wise, a great troubadour in thirteenth century Spain, made two important contributions to the development of opera. First, he dedicated his poems and music to Saint Mary. This helped end the Catholic church’s objection to the musical style. His other contribution was the introduction of instruments, including the kettledrum and lute, from Persia and the Arabic culture of the Middle East and North Africa. Alfonso used the instruments to accompany the solo voice, so that the same melody was played in the different ranges.

The *motet* was developed, where several voices sang the sacred texts, accompanied sometimes by instruments. The motet laid the groundwork for another form of song, the *madrigal*, one of the last steps in preparing the way for opera. Sung in homes, taverns, and village squares in the native language of the people, this chamber music was written for anywhere from two or three to eight voices and used secular texts.

When refugee scholars from the fall of Constantinople (1453) flooded Europe, their knowledge of the classics of Rome and Greece added to the development of European musical traditions. Greek mythology and tragedies provided the subject matter for the first *librettos* (the lyrics or text of an opera or musical).

Composers experimented with instrumental music to make *preludes* or *overtures*. Development of the *recitative*, or sung speech, and the instrumental bridge enabled them to connect the song, dance and scene of the drama into the spectacle which was to become opera.

Jacopo Peri (1561-1633) was credited with writing the first opera, *Dafne*, based on the Greek myth of Daphne. Claudio Monteverdi (1567-1643) was considered the first great composer of Italian opera. His experimentation with instruments and his willingness to break from the old traditions enabled him to communicate a depth of emotion that continues to be an important element in opera today.



Music Glossary:

Act: main division of a play or opera

Allegro: musical term for fast and lively

Alto: the lowest female voice, sometimes called contralto

Aria: an operatic song for one voice

Bar: a division of music containing a set number of beats

Baritone: the middle range of the male voice between tenor and bass

Bass: the lowest male singing voice

Beat: the basic pulse of a piece of music

Bravo: “well done” in Italian. Audiences say this to express their appreciation for a performance

Chord: a group of notes played at the same time in harmony

Chorus: a group of singers, also a group of people that support the leads in a theatrical production

Composer: the person who writes the vocal and/or orchestral music (score)

Conductor: the person in charge of all the musical aspects of an opera; both orchestral and vocal

Duet: a musical composition for two performers

Finale: the ending segment of an act or scene

Forte: loud

Fortissimo: a musical term for very loud

Libretto: the words of an opera or other long musical

Lyrics: words of an opera or song

Madrigal: a style of singing similar to a motet only with secular texts

Mezzo-soprano: female voice between soprano and alto

Minstrel: musical entertainers who covered the whole range of entertainment through all levels of society

Motet: a style of singing where several voices sing sacred texts

Opera Buffa: a comic opera

Opera Seria: opera with dramatic and intense plots (serious)

Orchestra: a group of musicians playing various musical instruments together

Overture: a piece of music played before the beginning of an opera or ballet

Pipes: tubular wind instruments such as flutes or recorders

Prelude: see definition of “overture”

Presto: a musical term meaning very fast

Quartet: four people singing or playing instruments together

Recitative: a conversational part of an opera, sung in a rhythm imitating ordinary speech

Scale: a series of notes arranged in descending or ascending order of pitch.

Set: the visual background on stage. The set shows the location of the action

Soprano: the highest female or boy’s singing voice

Sonata: a musical composition for one instrument or two, usually with three or four movements

Strings: stringed instruments in an orchestra such as violin, cello, and viola

Symphony: a long elaborate musical composition (usually in several parts) for a full orchestra

Tempo: the speed of the music

Tenor: the highest adult male singing voice

Trio: three people singing or playing instruments together

Troubadour: lyric poets and poet-musicians often of knightly rank who flourished from the 11th to the end of the 13th century chiefly in the south of France and the north of Italy and whose major theme was courtly love



Before the Performance

MOVEMENT ACTIVITIES:

Exercise One: Walking on a Beat

Students choose a spot in the room. Tell the students you are going to clap to 16. Students are to step on every beat. Students are to leave their spot, but must return to it by count 16. Clap to 16 at a walking pace. Count out loud so the students know how much time has elapsed. Repeat the exercise with 8, 12, and 4 counts. Change tempos. Ask students to vary their steps; walk low, on tiptoes, backwards, sideways, etc. They do not need to talk to touch each other.

Purpose: Focus, Concentration, beginning of rhythmic awareness.

Demonstrate moving while maintaining a steady beat in a variety of tempos.

Arizona Dance Standards, Strand 1: Create, Concept 3: Elements of Dance, PO1 Time: Tempo 201

Exercise Two: Moving Like Animals

Have children spread out in the room. Tell them to choose an animal they have studied in other classes (reading, science, etc.) and move around the room like that animal. Ask questions: Is the animal big? Small? Heavy? Light? Fast? Slow?

Purpose: To explore movement qualities.

Use movement to express ideas, concepts, feelings and images (e.g. numbers, patterns, symbols, sounds, textures, animals) found in other disciplines.

Arizona Dance Standards, Strand 2: Relate, Concept 4: Relating Dance with other Disciplines, PO 1 101, 201, 301, 401

MUSIC/RHYTHM ACTIVITIES

Exercise One: Listening

Students sit at their desks with closed eyes. Students listen to all the sounds they can hear for 30-60 seconds. Students open their eyes and share what they heard.

Purpose: Focus, concentration, attention to environment, preparing for music making.

Exercise Two: Clapping on a Beat

Students count and clap 1,2,3,4,5,6,7,8 all together out loud. Repeat until all are clapping together and can count silently. Students continue to count silently while they:

- A. Clap on all the odd beats
- B. Clap on all the even beats
- C. Clap two beats and rest two beats
- D. Rest two beats and clap two beats

Divide the class in half. Half the class claps on the odd beats while the other half claps on the even beats. Then half the class claps two then rests two while the other half rests two then claps two. You can also use rhythm instruments in addition to clapping.

Maintain a steady beat.

Arizona General Music Standards, Strand 1: Create, Concept 2: Playing instruments, alone and with others, music from various genres and diverse cultures PO 1.

Exercise Three: Exploring Sounds Around You

Ask students to move around the classroom or playground to discover objects that can be played. Explore the different ways in which the object can be played (beating, scraping, shaking) using hands, pencils, rulers, etc.) Sort the items into different categories: man-made vs. natural, flexible vs. rigid, etc.

Write about how the sound quality of an object

Distinguish between natural and man-made objects.

Arizona Science Standard 3: Personal and Social Perspectives, 3SC-R1

changes when played or struck with different implements. Or when the object has been altered (full trash can versus empty; tin can filled with pencils versus filled with an eraser.)

Categorize objects, organisms and events in different ways according to different characteristics.

Arizona Science Standard 1: Science as Inquiry, 1SC-R3

After the Performance

1. "A Brief History of Opera" on page 2 mentions the use of strings and pipes in Greek theater. What instruments do you think might be considered "strings"? What instruments do you think might be considered "pipes"?
2. Look up the words "minstrel" and "troubadour". What is the difference between the two?
3. The opera performed by OperaTunity is based on the story of "The Three Little Pigs." What are some other familiar stories that could be performed as an opera?



4. Listen to classical music selections. Using the music as your inspiration write a short story that you think might make a good opera. Include at least four words from the glossary and four words from the list below:

- | | |
|-----------|--------------|
| Arrow | Elephant |
| Gorilla | Rubber Ball |
| Balloon | Elf |
| Internet | Space Aliens |
| Bicycle | Fish |
| Jet plane | Teddy bear |
| Cereal | Flying |
| Magic | Toaster |
| Computer | Forest |
| Pickles | Toys |

Write a story that is inspired by listening to a specific piece of music.

Arizona General Music Standards, Strand 2: Relate, Concept 3: Understanding music in relation to self and universal themes. PO 1

Relate a narrative, creative story, or other communication by drawing, telling and writing.

Arizona Language Arts Standard 2: Writing W-R1

VOCAL ACTIVITIES

- A. Inhale through your nose and exhale through your mouth.
- B. Sing "meow" going up and down the scale
- C. Sing "me-may-ma-moe-moo" going from loud to soft, moving up and down the scale
- D. Spend an hour of class time in which all communication within the classroom is sung in dramatic operatic style.

Sing on pitch loud/soft, fast/slow, high/low.

Arizona General Music Standards, Strand 1: Create, Concept 1: Singing, alone and with others, music from various genres and diverse cultures



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