



Performance Notes

Welcome to the Performance Notes for *The Song Bird*, written by Anne Roylance and composed by Sean O'Boyle. These have been developed to assist the understanding of young people. This opera is an excellent vehicle for youth to explore the power of music and drama. The issues to explore are relevant and exciting to social and cultural situations.

Opera is a fantastic teaching tool because it opens doors into history, language, arts, music, visual art and movement. The broad spectrum of related activities enables you to use opera in the classroom to stimulate conversations surrounding the plot and the ideas presented in the drama. With opera, knowledge of the plot helps the musical painting make sense to students of all ages.

If we at Opera Queensland can help in any other way to make opera real for your students, please contact:

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**For information on touring logistics
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confirmation of booking).**

**For more information on *Performance and
Education Outcomes*.**



Commonwealth Bank



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WHAT ARE PERFORMANCE NOTES?

These Performance Notes provide two detailed lessons for integration into your current studies in the Arts and other related subjects. The Notes are written to be user-friendly and save time for teachers in planning the pre- and post-performance lesson. We hope that the introductory and follow-up lessons serve teachers effectively. Teachers may modify these activities for use in related subject areas. Alternatively, the resource lists and themes explored in these Notes provide starting points if a more detailed unit is required. Please share these Notes with your colleagues. These Performance Notes are informed by the following principles:

- **Performance** is knowledge; any performance engages audience members in a conversation with ideas, themes, metaphors, experiences, and possibilities.
- **Performance** is a valuable form of experience and knowledge and the way in which a performance is utilised within a school context and unpacked is vital to the artistic and aesthetic development of young people.
- **Performance** experiences are integral to a comprehensive arts program, one which reflects that the arts are a part of the everyday.
- **Performance**, whether it is drama, music, or dance has much to offer the arts implementation process not only as a shared aesthetic experience, but also as a stimulus for teaching.

GET THE MOST FROM YOUR LIVE PERFORMANCE

View the Performance – View to Do

How does engagement with this performance extend young people's ability to view, read, interact and do?
Look for significant entry points, clarity of content and form, codes and conventions, and student interest.



Knowledge

What knowledge can be collected from this performance and made problematic?
Look for ideas, issues, themes, experiences, metaphors, messages, observations and possibilities.



Associations

What associations does this performance stimulate?
Look for connections, impressions, interpretations and other responses that can generate new meanings and help to shape future teaching and learning.



Transdisciplinary Connections

What fields of knowledge intersect within this performance?
Look for ways in which this performance can be integrated into a Science, HPE, SOSE, English, Technology or Maths lesson.



Other Artforms

How might this performance inform visual art, media studies, drama, music and/or dance?
Look for connections to other art forms e.g. codes and conventions, common learning context.



Curriculum Connections

What dialogue exists between the performance and current curriculum initiatives?
Look for connections to core content and learning outcomes, elaborations or rich task repertoires of practice.



Post-Performance Activities

What learning activities (and/or teaching methods) may be constructed to further the artistic and intellectual development of students? Devise activities which emphasise 'view to do'; students might paint a picture, conduct an experiment, compose a piece of music, write a story or short libretto or improvise a dance in response to the performance.

CLASSROOM CONNECTIONS TO CORE CONTENT

Music: Students respond and demonstrate attention to the components of music (aurally and visually recognise, sing, play, read and write) within a range of forms and styles drawn from various cultural, social and historical contexts.

Key Components	Level 1	Level 2	Level 3	Level 4
Rhythm / Metre	<ul style="list-style-type: none"> ✓ Beat and rhythm two and four beat metre 	<ul style="list-style-type: none"> ✓ Accent and bar lines in simple time 	<ul style="list-style-type: none"> ✓ Anacrusis ✓ Compound time 	<ul style="list-style-type: none"> ✓ Rhythm and metre in simple time
Pitch and Melody	<ul style="list-style-type: none"> ✓ Difference between speaking and singing voices ✓ Melodic contours and patterns containing so, mi, la 	<ul style="list-style-type: none"> ✓ Major 2nd, minor 3rd intervals ✓ Treble clef notation E,G,A,B,C,D 	<ul style="list-style-type: none"> ✓ Treble clef notation- middle C, D, F# 	<ul style="list-style-type: none"> ✓ Perfect 4th and Perfect 5th intervals ✓ Treble clef notation F, Bb, E
Part work	<ul style="list-style-type: none"> ✓ Rhythmic ostinatos ✓ Song and beat ✓ Song and rhythm 	<ul style="list-style-type: none"> ✓ 4 beat rhythmic and melodic ostinatos ✓ Canon 	<ul style="list-style-type: none"> ✓ Accompaniments ✓ Partner songs 	<ul style="list-style-type: none"> ✓ Tonic and dominant
Form and structure	<ul style="list-style-type: none"> ✓ Question and answer phrase structure 	<ul style="list-style-type: none"> ✓ Canon form ✓ Introduction ✓ Same, similar and different phrase structure 	<ul style="list-style-type: none"> ✓ Binary, ternary forms ✓ Verse-chorus structure 	<ul style="list-style-type: none"> ✓ First and second time endings, da capo al fine, dal segno
Tone colour	<ul style="list-style-type: none"> ✓ Untuned percussion instruments ✓ Widely contrasting melody instruments 	<ul style="list-style-type: none"> ✓ Two or three voices singing together 	<ul style="list-style-type: none"> ✓ Vocal 	<ul style="list-style-type: none"> ✓ Voice types, Soprano, Baritone
Expressive elements	<ul style="list-style-type: none"> ✓ Detached/smooth ✓ Fast/slow ✓ Soft/loud 	<ul style="list-style-type: none"> ✓ Piano (p), forte (f) 	<ul style="list-style-type: none"> ✓ Crescendo, decrescendo ✓ Staccato, legato 	<ul style="list-style-type: none"> ✓ Accents, pauses ✓ Mezzo piano (mp), mezzo forte (mf)

CLASSROOM CONNECTIONS TO CORE CONTENT

<i>Drama: Students form and present and respond to drama using dramatic elements and conventions within a range of forms and styles drawn from various cultural, social and historical contexts.</i>				
Key Components	Level 1	Level 2	Level 3	Level 4
Elements	✓ Place, role	✓ Language, objects, space	✓ Movement, relationships, time	✓ Focus, mood, symbol
Conventions – Role	✓ Accept the role whole-small-group role play	✓ Create roles from simple props and costumes whole-group role play as expert	✓ Create roles from given information meetings in roles	✓ Role-reversal
Dramatic action	✓ Finish a given story	✓ Build narrative use available materials to define drama space	✓ Sequence dramatic action	✓ Develop action from given circumstances ✓ Speak thoughts aloud (in role)
Forms and styles	✓ Dramatic play	✓ Story drama ✓ Writing in role	✓ Extended role play ✓ Storytelling ✓ Written-role ✓ Description	✓ Improvisation, published scripts, student-devised scenarios, written-character profile, plot outline
Performance Skills	✓ Participate in role, participate with the group in a class setting	✓ Awareness of cues and taking turns, demarcation of an awareness of who needs to be seen and where voice-volume and pace	✓ Concentration in presentation of role, movement and posture, gesture and position to denote character, voice - character and expression in voice, projection within the classroom	✓ Characterisation - maintain appropriate role, experiment with different performance spaces, movement - vary for character and stage space, voice-audibility, pitch and clarity, adapting projection for different spaces
Audience	✓ Informal	✓ Informal	✓ Informal	✓ Informal
Purpose	✓ Play	✓ Re-enactment of events	✓ Expression	✓ Entertainment

THE SONG BIRD UNIT WEB

ART

Mosaic the Song Bird
Puppet making
Design a badge
Design advertisement

LANGUAGE

Journal writing
Interview
Critical Thinking

MATHS

Measurement

SCIENCE

The science of sound
Theremin

SOSE

History of Bunraku
puppetry

OBJECTIVES

- Recognise opera and utilise opera as a means of appreciating all subjects
- Development of peer relationships through collaboration
- Promote Anti-bullying strategies
- Undertake Journal writing
- Develop vocabulary
- Research environmental issues
- Identify animal protection agency

DRAMA

Characterisation
Storytelling
Movement
Gesture
Expression
Entertainment
Role play

BIOGRAPHIES

Composer: Sean O'Boyle
Librettist: Anne Roylance

SOCIAL SKILLS

Opera etiquette
Collaboration
Anti-bullying

WORD STUDY

Technical terms of
opera
Opera terms
Stage locations
Hidden word activity
'Define Me' activity

MUSIC

Sing and play
melodies from the
opera
Timeline of Opera
Queensland
Experience an
operatic story

OPERA

Synopsis of the Opera
History of Opera



WHAT'S IT ALL ABOUT?

Performance Summary

In the Curiosity Shop

Mister Twister (Bass Baritone) owns a curiosity shop. His objets d'art are stuffed animals and other various antiques. It is a day like any other day. Mister Twister is gloating over his prized collection of animals. His most prized possession is a precious Song Bird (Soprano). The bird's song is one of great beauty, bringing good fortune to whomever the Song Bird chooses to sing its glorious song to.

Enter Annabel, a compassionate young woman who is devastated by what she sees in Mr Twister's shop especially when Mr Twister gleefully describes the fate of the animals that do not sell ('a designer bag from this old snake, a hat made of feathers, shoes made of leather, an elephant's foot for storing umbrellas'). After confronting Mr Twister with his cruelty, Annabel leaves only to return in disguise. She discovers the Song Bird and whilst trying to rescue it, is interrupted by Mr Twister. He forces the Song Bird to sing hoping that it will bring him good fortune. The Song Bird sings for Annabel and in the act of singing dies. Annabel is distraught, Mr Twister is angry. An Inspector arrives. Mr Twister demands that the Inspector arrest Annabel but doesn't realise that the Inspector is really an animal protection officer. Mr Twister is stripped of his possessions and Annabel is left hugging the Song Bird. Her tears create new life.

Themes, Ideas, Preoccupations

When a performance is made, the writer, and/or composers explore themes and ideas. They are preoccupied with particular subject matter, characters, moods and metaphors. The following summarises the themes, ideas and preoccupations of *The Song Bird*:

- ✓ Captivity versus freedom
- ✓ Animal rights
- ✓ Courage to make life better for all living things
- ✓ Emotion in song
- ✓ Story/narrative and the use of arias, duets and trios as forms of storytelling in opera
- ✓ Anti-bullying

The Company and the Artists

Opera Queensland is the second largest opera company in Australia. Each year the Company presents three major operatic productions in Brisbane and numerous smaller productions, concerts and tours of operatic and lighter musical material in many other venues throughout Queensland.

In addition, a range of other activities allows us to celebrate opera and develop interest in the art form throughout all parts of the community. Through the Education Program, children and young adults are introduced to opera in performance and the creative process of making opera. The annual Regional Tour of an opera or concert production visits centres large and small across Queensland, and a community outreach program takes opera to the people with free performances at public venues such as shopping malls, RSL and other clubs, sporting grounds and racecourses. Choice Voices entertains the corporate, hospitality and convention markets with tailored concerts that showcase Queensland vocal talent, and the Young and Developing Artist Programs assist outstanding young performers to refine their professional skills through a year of intensive coaching and performance opportunities.

With its audiences continuing to grow and a steadfast commitment to nurturing and developing the art form, Opera Queensland continues to bring the joy of world-class opera and music theatre performances to communities and different constituencies all across Queensland.

The Art Form: Opera

Opera is a story told with music. Watching opera is like watching a play but in an opera everyone sings instead of speaking and they are accompanied by live music. The music in opera helps the audience feel and understand the emotions of the characters. An opera can range in size from a small production like *The Song Bird* to a large-scale production performing to an audience of thousands with over one hundred people on stage.

How is an opera created?

The text of an opera is called the libretto, an Italian word for meaning "little book". The person who writes them is called the librettist. Usually this is a different person from the composer who writes the music. Many

operas performed today were written many hundreds of years ago and they have endured because of the timeless nature of the music.

Opera Voice Types

Operatic singing developed in Europe during the 17th century. The vocal demands are far greater on an opera singer than on any other singer because unlike singers in most popular music fields, they rarely use microphones. Therefore, their voices must be developed to make a sound that will project well – a voice that can be heard above an orchestra and that will carry throughout a larger theatre. An opera singer must use his or her own body as a natural source of amplification.

Through years of study and practice the singer learns to make the diaphragm (a thin membrane that stretches across the chest cavity below the lungs and above the stomach) stretch so that the lungs completely fill with air. The singer regulates the amount of breath used by controlling the muscles of the diaphragm. The singer pushes out a controlled amount of air across the vocal chords causing them to vibrate. It is these vibrations and their speed that determine the pitch.

Operatic voices are categorised according to range.

Range	Male	Female
Highest	Counter-tenor	Coloratura-soprano
High	Tenor	Soprano
Mid	Baritone, Bass-baritone	Mezzo-soprano
Low	Bass (Basso Profundo)	Contralto

Coloratura-soprano: The highest lyrical female voice.

Soprano: The highest female voice, with a sound similar to a flute in range. In opera, the soprano is most often the heroine, since a highly bright voice traditionally suggests youth, innocence and virtue. The normal range of a soprano is two octaves up from middle C, sometimes with extra top notes.

Mezzo-soprano: Also called a mezzo, the middle female voice similar to an oboe in range. The mezzo sound is often darker and warmer than the soprano. In opera, composers generally use the mezzo voice to portray older women such as mothers, villainesses, seductive heroines, or in a few instances, a young girl. A special operatic convention is the use of the mezzo to portray young men, called a “trouser role” or “pants parts”. The mezzo’s normal range is from the A below middle C to the A two octaves above it.

Contralto: The lowest female voice, sometimes simply called alto. A true contralto is a very rare voice type, similar in range to a clarinet. It is usually used for an older female or special character parts such as witches and old gypsies. Its range is two octaves from F below middle C.

Counter-tenor: The highest male voice, which was mainly used in oratorio and very early (baroque) opera.

Tenor: Usually the highest male voice in opera. It is similar to a trumpet in range, tone, colour and acoustical ring. The tenor is usually the hero. Ranges from the C below middle C to the C above.

Baritone: The middle male voice, close to a French horn in range and colour. In comic opera, the baritone is often the ringleader of the high jinks, but in tragic opera, he is usually the villain. The range is from G an octave and a half below middle C to G above.

Bass-baritone: a less common male voice, with a large range and colour between baritone and bass.

Bass: The lowest male voice, it is similar to a trombone or bassoon in range and colour. Low voices usually suggest age and wisdom in serious opera (*basso profundo*). In comic opera they are generally used for old characters who are foolish or laughable (*basso buffo*). The range is roughly two octaves down from the F above middle C.

PRE-PERFORMANCE LESSON

Why is the pre-performance lesson important?

Preparation for performance is important because the right preparation can create a sense of anticipation, expectation and prediction. Most importantly pre-performance lessons orientate young people, creating a 'disposition' towards the art form practice and the artist. Young people can be prepared for the performance event utilising basic information about the artist, the art form practice and by analysing what expectations they hold about the event. The following information may assist in this endeavour.

Aim: to develop an understanding of opera and form in readiness for *The Song Bird*.

You will need: butcher's paper, felt pens, students workbooks.

Time: 60 minutes to teacher's discretion

Warm-Up: Read the following lines. If you were to put music to these words, what kind of music would you create.

*I've got the stuff
Crazy things
Some have fur and some have wings
Some eat worms and some eat fruit
And some just love to sing and toot.
I've got things galore in this here store
So come on down and see them all (Mr Twister, The Song Bird)*

Activities:

1. **Discussion:** Explore the group's knowledge of opera e.g. operas they have seen, favourite forms of story. Have students write down all that they know about opera and all that they want to learn about opera. Write questions to ask the artists in the post-performance discussion.
2. **Building Narrative:** Develop a plot outline. What do you think an opera performance with the title *The Song Bird* will be about? After children have described their plot outlines, re-read the following excerpt from the performance summary;
Mister Twister (Bass Baritone) owns a curiosity shop. His objets d'art are stuffed animals and other various antiques. It is a day like any other day. Mister Twister is gloating over his prized collection of animals. His most prized possession is a precious Song Bird (Soprano). The bird's song is one of great beauty, bringing good fortune to whomever the Song Bird chooses to sing its glorious song to.
3. **Space:** Demarcation and Awareness of Space: The Setting
All operas take place on a set. The set provides 'the where' of a story. A set provides a sense of place. A set maybe realistic but most sets contain 'elements' of an environment and are highly suggestive of 'place'. A set creates mood and atmosphere for the opera performance. The following activity will help children with literacy in terms of 'directions for setting a play'. Children read the setting for *The Song Bird*, interpret the description and then sketch a drawing, which may be used in a production of *The Song Bird*.

Set Description: The scene opens with much hustle and bustle setting up The Curiosity Shop by three performers. The audience can see the front door of the shop. In the shop is a shop bench with a large covered cage on it. There is a sculpture set on a plinth. The rest of the set is made up of strange and weird objects. Some of the objects are alive.

Use of Puppetry

The Song Bird is a puppet operated by a soprano singer. The style of puppetry is loosely based on Bunraku, a traditional stage art originating in Japan. A Bunraku puppet is composed of a head, shoulder board, trunk, arms and legs. Its eyes can move in all directions, its eyebrows can be raised and lowered and its mouth can open and close.

Students can locate further information on Bunraku puppetry on the following websites:

<http://www.astercity.net/~tobik/pingpong.html>

<http://www.sagecraft.com/puppetry/definitions/Bunraku.hist.html>

The Theremin

One of the instruments located in Mr Twister's shop is the Theremin. Russian born physicist Lev Sergeivitch Termen in 1920 invented the Theremin. The instrument was operated by an electro-magnetic field generated by two antennas which is responsible for the unusual way in which the Theremin was played. Different from any other musical instrument ever made the 'aetherphone' as it was called in the beginning – is not touched by the mouth or strummed by the fingers; its sound comes from movements made in the air surrounding it, making it as dramatic to watch as to listen to.

For further information on this instrument students can refer to the following websites:

<http://www.electronicmusic.com/features/extras/theremin.html>

<http://www.atelier-theremin.com/theremin4.html>

<http://www.physics.gla.ac.uk/~kskeldon/PubSci/exhibits/E9/>

Role: Predict what Mr Twister, Annabel and the Song Bird will look like. Write a character profile for each based on the names of the characters. Design costumes for these characters.

POST-PERFORMANCE LESSON

Why is the post-performance lesson important?

Responding may take many forms. If *performance is knowledge* then it is important that educators identify the nature of this knowledge. In *The Song Bird*, students will be able to identify the artistic and aesthetic knowledge (skills and techniques, elements of music, story and opera, themes and moods, emotions, tastes and atmospheres) as well as life-skill knowledge (training to be an opera singer; singing and opera as forms of cultural expression and exchange). Conventionally, students 'respond' to a work of art by writing a review or by participating in post-performance discussion. These are valuable ways in which to respond however students may also respond to a work of art by 'forming' and 'presenting' responses via poetry, drama, visual arts, PowerPoint, email Opera Queensland, dance and so on. The following may assist in the development of post-performance responding tasks.

Aim: to respond to the performance of *The Song Bird* through writing in role, dramatic play, student-devised scenarios.

You will need: butcher's paper, felt pens, students' workbooks.

Time: 60 minutes or modified to the teacher's discretion

Warm Up: Use the language of the elements of drama (core content) to discuss the story and the staging of *The Song Bird*.

What issues were raised in *The Song Bird* (e.g. cruelty to animals, appreciating the beauty of nature)? Children discuss their own responses to this theme. How do they treat their pets? How would they like to see this society treat animals?

Activities:

1. Dramatic Play

Make a curiosity shop in a play corner and fill the corner with lots of different curios. Set up a cash register. Have a puppet for the Song Bird and props for Mr Twister and Annabel. Change props as the children develop their play. As an extension, change the home corner into a Vet's clinic. Have children select an animal/pet to take to the Vet. Role-play possible scenarios at the clinic.

2. Drama and Opera

As opera is drama told through music, opera contains all the elements of drama: *roles, relationships, situations, focus, time, place, tension, language, movement, mood and symbol*. The following activities will help you uncover some of the elements of drama used in *The Song Bird*.

a) Characterisation

Answer the following questions regarding Mr Twister's character

Who is he?

What kind of person is he?

How is he different from other characters?

What are the fewest things he can do to convey the most information about his character?

What does his character want?

b) Relationship: Describe the relationship between Annabel and Mr Twister.

c) Time and Place: What is the time and place the opera is set in?

Anti-Bullying: Students can begin discussions on the themes of bullying.

I. If you had the opportunity to talk to Mr Twister about his behaviour, list your discussion topics.

II. What tips could you give Annabel in handling Mr Twister's bullying?

3. Questions / Tasks

- a) You are a reporter. Interview Annabel and tell her story.
- b) If you were making a new ending to the opera, what would you change?
- c) Draw a city map for Annabel to give to the environmental protection officer to locate Mr Twister's shop. Use major landmarks and buildings in your community.
- d) Draw a scene from *The Song Bird* using the diagram outline provided.
- e) How do we know that *The Song Bird* is a contemporary Australian work? Present your ideas as a poster, talk, seminar, workshop, creative story or essay.
- f) What do we know about each character after the music is played? How do we know this?
- g) Music may be the elixir of life, but just how do instruments make sounds?
- h) Draw one of the photographs Annabel gives to the conservation officer.

4. Role on the Wall

The four characters in *The Song Bird* – Mr Twister, Annabel, the Song Bird and the Inspector – allow students to delve into character study. In pairs or small groups trace around the outside of a group member's body in felt pen onto a large sheet of butcher's paper. Above the image write the name of the nominated character that the group has been given or chosen to investigate.

On the inside of the body shape brainstorm all the intrinsic character traits that the character possesses, even those that may not be shown to other characters or traits hidden that the group uncover by logical deduction from information exposed during the performance.

On the outside of the body shape, list all the perceptions of the character as seen by friends and outsiders and the outside pressures impacting on the character. When the character studies are complete display them on the wall and discuss each one with the whole group adding and deleting information as necessary.

Take this activity a step further and call for a volunteer from each group/pair to take on the role of the character and have them sit in a panel formation. Enrol the remaining students as journalists who have the chance to interview the characters about situations that arose in the performance e.g. the Song Bird wanting to sing but knowing that if it sang then it would die, Mr Twister trying to get the Song Bird to sing, Annabel realising what was going on in the store. To answer some of the journalists' questions the students in character may have to stretch the truth or invent an answer, but try to remain true to their character's disposition!

5. Don't just say it! Sing it!

Read this as a piece of text and analyse what is happening in the scene. Act the scene by speaking the script. Select a section of the script to sing.

I've got the stuff

Crazy things

Some have fur and some have wings

Some eat worms and some eat fruit

And some just love to sing and toot.

I've got things galore in this here store

So come on down and see them all

6. Meeting in Role: Environmental Crisis # 346

Using 'mantle of the expert' students enrol as expert environmentalists. Read the following information about the extinction of a species. Student in role as experts to a consultancy committee seek to solve the issue of disappearing animal species. Students present their outcomes or findings to a forum e.g. *"well ladies and gentlemen, as Head of the Environmental Studies Department at Griffith University, I am here to tell you that a major threat to animal welfare is Mr Twister's Curiosity Shop. Other threats however include..."*

7. Creating Roles from Given Information

Children have developed roles/characters and plot from given information. The following takes Mr Twister's own descriptions of himself from the libretto. Use the following scenarios to 'unleash' through improvisation your version of Mr Twister:

- a. Mr Twister giving his mother a birthday present
- b. Mr Twister helping a child across the road
- c. Mr Twister feeding his pet piranhas
- d. Mr Twister has turned over a new leaf, has seen the light.

8. Create a Sound Picture for The Song Bird

Composers do not always want to write music with a tune. Sometimes a composer will use all kinds of sounds to create an atmosphere, for example rhythmic sounds, high and low sounds, loud and soft sounds and sounds of different quality. Have the students create a musical sound picture to tell their story or as background music to any story, poem or cartoon they have written. Some sections of the sound picture may need repeating. Students could use instruments from the classroom collection, invent some new sounds, use their voice to make unusual sounds, sing or hum the melody as an introduction to the piece, or fade out at the end. Encourage students to invent a way of writing the sound picture down (in music terms, graphic notation), so that the sound picture can be played by others or played again later. Tape record the compositions and invite the students to sit down, shut their eyes and listen to their recording.

Part of any good composer's job is to evaluate and if necessary make adjustments to the composition. Encourage the students to do the same by using these questions: did your composition tell your story well; did you use effective musical sounds; should some parts be louder or softer; would silence have an impact?

9. The Science of Sound

Is it really possible for human voice to shatter glass? This idea is based on the phenomenon of resonance frequency; that is, a singer who can produce sound waves at the same frequency as a glass's natural resonance frequency will cause it to vibrate. A simple experiment in sympathetic vibration will illustrate this principle.

ACTIVITY

Hang three identical objects equidistantly along a piece of string about 1 metre long. Suspend the string between the chairs as tightly as possible. Each object should be able to swing like a pendulum and should be hung at different heights. When the objects are still, swing the first object from side to side like a pendulum. Observe what happens to the other objects along the string. Then try swinging the other objects at different intervals. Now what happens?

Result: when one of the objects along the string was set into motion, the other objects felt the vibrations (resonance) travelling down the string. The second and then the third objects began to vibrate or swing (sympathetic vibration) because they share the same natural frequency as the first object.

Now hang three different sized objects and try the same experiment. The second and the third objects should not respond to the vibration of the first because each of the three objects has different natural resonance frequencies.

Back to the original question: if a singer can match the resonance frequency of a glass with her voice, she can cause it to vibrate. Making it break is more challenging; she will have to increase the power or volume of her sound until the glass vibrates so intensely that it shatters. So far, there is no official record of a singer naturally creating such an intense volume to actually shatter the glass.

Research Sheet 1

Define Me

Match the opera term with the correct definition

1. Bravo _____ the dialogue which is 'sing speak'
2. Pants Role _____ the text of the Opera
3. Recitative _____ a group of singers usually divided into sections
4. Conductor _____ "Well Done" in Italian
5. Baritone _____ a young male character who is being sung by a woman
6. Libretto _____ a theme or musical idea, which represents a person or object, a place or idea
7. Chorus _____ the people who create the sets, costumes, make-up, wigs
8. Motive _____ the person in charge of all the musical aspects of the opera
9. Quartet _____ the most common category of male voice, lower than a tenor but higher than a bass
10. Designers _____ four people singing together

Fill in the Blanks

Using the list below fill in the blanks with correct words

Composer	Dynamics	Bunraku
Theremin	Lyrics	Coloratura Soprano
Camera	Italian	Opera
Overture	Duet	Bass Baritone

1. The degree of loudness or softness in the music is called _____.
2. An _____ is a staged music work in which some or all of the parts are sung.
3. In *The Song Bird*, Annabel uses a _____ to gather evidence of Mister Twister's cruelty.
4. The words of an opera or song are called the _____.
5. Mr Twister uses the _____ instrument to encourage the Song Bird to sing.
6. The _____ is the highest female voice and is often the lead.
7. The person who writes the music of an opera is called the _____.
8. The Song Bird can sing in many languages one of which is _____.
9. The _____ is an orchestral introduction to the opera.
10. A _____ is a song sung by two people.
11. The puppeteer uses the _____ style of movement.
- 12 The voice type of Mr Twister can be described as a _____.

Research Sheet 2

WORD FINDER

Arias, Duet, Soprano, Tenor, Bass, Baritone, Accompanist, Director, Recitative, Composer, Libretto, Chorus, Opera, Repertoire, Costumes, Puppet, Audience, Score, Set, Stage, Voice, Theatre, Note, Scene

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

DESIGN YOUR OWN OPERA SCENE

