



The Barber of Seville

Education Kit

Opera Australia

WELCOME

After such a difficult year in 2020 for us all, Opera Australia is delighted to present The Barber of Seville as our Schools' Tour program for in New South Wales in 2021.

Singing and drama play an inspiring role in the education of children. We aim to foster a love of the performing arts in people of all ages, engaging them in a combination of music, singing, drama and design. Opera involves its audience visually, aurally and emotionally.

For over 20 years, Opera Australia has maintained a strong commitment to bringing high calibre opera into schools; and our Schools Tours have developed a reputation for being some of the finest incursion performances in Australia.

This year, 60,000 children will experience the excitement of opera in their own school. We trust that The Barber of Seville inspires your students, and that their engagement with the performing arts encourages their creativity, imagination and learning.

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ABOUT OPERA AUSTRALIA

Opera Australia is a performing arts company with a mission to perform some of the greatest music ever written to as many people as possible. We perform operas, musicals and concerts in our home venues the Sydney Opera House and Arts Centre Melbourne. But you'll also catch us performing on basketball courts and in community halls everywhere from the red centre in the Northern Territory to the lush wine regions of Western Australia.

Australia's national opera company was born when a band of idealists — butchers, pharmacists, newsagents — gave up their day jobs to celebrate the 1956 Mozart bicentenary with a season of four of his operas.

Nine years later, theatrical entrepreneur JC Williamson invited the company's chorus, staff and some of its best singers to perform alongside Joan Sutherland and Luciano Pavarotti. Suddenly, everyone around the world knew about this little opera company. In 1967, the NSW state government offered a grant towards the formation of a permanent state company.

The Sydney Opera House opened in 1973 with Prokofiev's *War and Peace*. Three years later, Joan Sutherland gave her famous interpretation of the title role in Donizetti's *Lucia di Lammermoor*. In 1982, she performed as Violetta in *La Traviata* at the inaugural Opera in the Domain. Richard Meale's 1986 *Voss*, based on Nobel winner Patrick White's novel and with libretto by David Malouf, united some of the biggest names in local arts to stage a milestone of Australian-made opera. Baz Luhrmann's *A Midsummer Night's Dream* subsequently became the first Australian opera production to be performed internationally, at 1994's Edinburgh Festival. Two years later, the company, then known as the Australian Opera, merged with the Victoria State Opera to form Opera Australia, under the artistic directorship of Moffatt Oxenbould.

In 2012, a spectacular production of *La Traviata* launched Handa Opera on Sydney Harbour. The event quickly became an annual highlight of Sydney's cultural calendar. More than 280,000 people from Australia and abroad have seen a Handa Opera on Sydney Harbour performance, which have included *Carmen*, *Madama Butterfly*, *Aida*, *Turandot* and *La Bohème*.

In 2013, the company performed its first Ring Cycle, directed by Neil Armfield and acclaimed by local and international critics. We also premiered a captivating production of *A Masked Ball* by La Fura dels Baus, an exciting collaboration with three international opera companies. Co-productions are an important part of Opera Australia's repertoire. Pooling resources with other prestigious companies mean you can hear unusual and lesser-known works more often. Recent co-productions have included Szymanowski's *King Roger*, Tchaikovsky's *Eugene Onegin* and Shostakovich's *The Nose*.

Every year in Sydney and Melbourne, Opera Australia presents a musical, focusing on some of the greatest works in the canon. An acclaimed Lincoln Center production of *South Pacific* became the biggest-selling show in Sydney Opera House history in 2012. In 2014, *The King and I* eclipsed that record, and *My Fair Lady* (2016), directed by Dame Julie Andrews, now holds the record for the highest-selling show in Sydney Opera House history.

Visit us online at opera.org.au

ABOUT OPERA

Opera is a dramatic art form in which the actors sing or speak their parts to the accompaniment of instruments.

Since it began, nearly 400 years ago, there have been many different versions of what goes into an opera, but the main elements are:

- singers use their voices (although not always by singing) to tell a story
- the actions and the music together enhance the storytelling
- usually presented on a stage and with the characters in costume.

The music of an opera is as much a part of the drama as the costumes and scenery. It helps to create the story, by setting the mood or drawing an imaginary landscape, to take the performers and audience to a different place or time.

The composer creates a **score** to tell the performers and conductor how the music should sound. It contains all the information about what the orchestra or musicians play, what the singers sing and say, and how the words (the **libretto**) and music fit together.

OPERA: A HISTORY

The first opera was performed in Florence in 1597, amid a climate of intense interest and patronage of the arts, particularly amongst the aristocracy. In the early 1600s an Italian composer called Monteverdi began composing operas in which the music cleverly matched the feelings of the characters.

This unique combination of acting and singing became very popular and eventually shifted from private to public performances. Cities like Venice had five opera houses, visited by all members of society.

A visitor to Italy in 1800 reported that when an opera was to be performed huge crowds would pour in from the surrounding countryside. As the inns became full, people would camp overnight. The songs for the new operas were known to everyone and were the popular songs of the day.

Opera is one of the most complex of all the performing arts. It combines drama, music, design and movement, in a way which heightens the expression of emotions and feelings.

In the 21st century, there are opera companies in every major city of the world. In Europe, even the smaller cities and towns have opera companies and houses. These companies perform operatic repertoire that spans over four centuries of music history.

There are world-wide favourites, like *Carmen* by Bizet and *La bohème* by Puccini, that are performed

nearly every day somewhere in the world. There are companies that are interested in the very earliest of operas and others that like to explore the modern works of the 20th and 21st centuries. These different types of operas all share one thing in common – a combination of music and drama, where the text of the story is set to music and sung.

Opera Australia’s Schools Tour aims to capture some of the passion and feeling of large-scale theatrical operas in a more informal and accessible way.

THE OPERATIC VOICE

There is no precise or exact definition of the operatic voice. Many believe the operatic voice is ‘born’, while just as many hold to the belief that the operatic voice is ‘trained’. The truth lies somewhere between the two.

It takes many years for a singer’s voice to develop. Operatic voices are trained to be strong, clear and expressive in order to be heard in big halls over large orchestras without the use of microphones. Many singers start training as teenagers, but most voices are only strong enough and mature enough to sing large roles from around the age of 25 onwards.

Voices that can sustain the demands required by the operatic repertoire have many things in common. First is a strong physical technique, which allows the singer to sustain long phrases through the control of the breath. Secondly, the voice must maintain a resonance in the head (mouth, sinuses) and chest cavities and must be strong enough to be heard throughout the performance venue. Finally, all voices are defined by the actual voice ‘type’ and the selection of repertoire for which the voice is ideally suited.

There are four main types of voice for males and females:

Range	Male	Female
Highest	Counter- tenor	High soprano
High	Tenor	Soprano
Medium	Baritone (bass-baritone)	Mezzo-soprano
Low	Bass (basso profundo)	Contralto (alto)

In Opera Australia’s production of *The Barber of Seville*, four different voice types are used across all the ranges:

Range	Male	Female
Highest		
High	Count Almaviva (tenor)	Rosina (soprano)
Medium	Figaro (baritone)	Aunt Bartola, Donna Basila (mezzo)
Low		

There is a further delineation into categories (Coloratura, Lyric and Dramatic) which help to define each particular voice. The Coloratura is the highest within each voice type whose extended upper range is complemented by extreme flexibility. The Lyric is the most common of the ‘types’. This voice

is recognized more for the exceptional beauty of its tone rather than its power or range. The Dramatic is the most 'powerful' of the voices and is characterised by the combination of both incredible volume and 'steely' intensity. Many voices combine qualities from each category, thus creating an individual sound. Just as each person is different from the next, so is each voice. Most of the performers in Opera Australia's *The Barber of Seville* fall into the Lyric category.

Interestingly, in the musical theatre genre, the lower-pitched voices (i.e. mezzo-soprano and baritone) are commonly preferred. The use of amplification can easily expose the more sensuous quality of darker timbre and allow voices of any type to be heard clearly over the accompaniment. This type of singing may also employ a different technique called 'belting' to produce a loud sound. Some musical theatre productions are often thought of as operas (*Les Misérables*, *Phantom of the Opera*) but the voice types are not traditional 'operatic' voices.

PRODUCING OPERA FOR CHILDREN

One of the central tenets of Opera Australia's Schools Tour is that the performance is accessible: The performance is brought to its audience and is sung in English.

Performers are required to be excellent actors as well as singers in order to believably portray different characters. The performers are assisted in this by the use of costumes and wigs. The costume designer must be conscious of the amount of time needed for a costume change and some costumes are worn over the top of another one with fastenings (such as Velcro) to make the transition as speedy and smooth as possible.



The designer for the Schools Tour must also keep in mind the need for the set to be simple, portable and durable. Cast members are responsible for all tasks required for a performance to take place, not just their singing roles. The transformation from van driver and stagehand to performer happens in record time for every performance. Students are often fascinated with the practical elements of a performance, particularly the use of different costumes and set transitions.

ABOUT THE BARBER OF SEVILLE

THE COMPOSER

Gioachino Rossini was born on February 29, 1792 at the Adriatic port of Pesaro, the only child of a father who was a trumpet player and a mother who was an opera singer. He made his debut as a boy soprano in Ravenna, in Fioravanti's opera *Il due Gemelli*.

Rossini was only 24 when he wrote *The Barber of Seville* but he was already a great theatrical success. He was said to have opera 'in his blood' and wrote 36 highly successful operas for the Italian and French stages between 1810 and 1829. For a significant part of his career Rossini lived in the south of

Naples. He also visited London and Vienna, and lived in Paris for extended periods of his life. Rossini was an affluent and influential man who was acquainted with many of the leading people of his time.

The Barber of Seville is one of the most popular comic operas ever written. The characters are cleverly sketched and the dramatic situations are planned for maximum interaction among them. In 1898 Beethoven said 'I cannot help thinking that *Barber*, for the abundance of true musical ideas, for its comic verse, and the accuracy of its declamation is the most beautiful *opera buffa* there is'.

The Barber of Seville was composed to a text by an unknown young philosopher and linguist working in a secretarial position in the Vatican – Caesare Sterbini. The opera suffered a catastrophic first night performance but won over its second night audience and rapidly established itself as the most popular Italian comic opera ever written.

In no other opera did Rossini find so many opportunities to explore and demonstrate his knowledge of human nature. More significantly he so deftly translated these acute perceptions into pointed music and entertaining drama. The achievement of both the composer and librettist is even more remarkable considering the whole work was composed, copied, learned and performed in the space of a month.

THE CHARACTERS

The Barber of Seville is an opera with six characters and a keyboard player. The characters are:

Count Almaviva

A member of the aristocracy, renowned for his wit – the male romantic lead

Figaro

A Barber known as a 'Mr Fix-it'

Rosina

Ward of Aunt Bartola

Aunt Bartola

Rosina's very strict aunt

Donna Basilia

A singing teacher

Police Officer

A police officer

Some of the performers play multiple roles in the one performance – at each performance there are four singers playing the six characters. However, there are actually a total of six singers in the Schools Company who alternate their roles and the days on which they perform. This allows Opera Australia to cover for sickness and for the performers to rest.

The question and answer session at the end of each performance gives the children the opportunity to determine the names of the people performing at their school and to ask questions about how the Schools Company operates. At the end of the performance, each child will also be given an activity sheet that lists all the cast members.

THE STORY

Count Almaviva is madly in love with Rosina who is the young ward of her grumpy Aunt Bartola. When Rosina's parents died they left her quite a lot of money and Bartola, who plots to get her hands on it, keeps Rosina locked away, not allowing her any freedom or friends, particularly boyfriends.

Count Almaviva is desperate to meet Rosina so he enlists the help of Figaro, the barber and busybody of Seville, who suggests that the Count pretends to be a poor student.

Rosina is also in love with the stranger who is constantly outside her window but she doesn't know his name. She drops a letter out the window declaring her love. Figaro is Rosina and Aunt Bartola's hairdresser and promises to find a way to get them together, for a fee of course! He tells Rosina that the stranger is called Signor Lindoro, a poor student who is also in love with her. Rosina gives Figaro a letter to give to Lindoro.

In order to meet Rosina, Count Almaviva, disguised as a soldier and pretending to be drunk, enters the house and demands to be billeted there. Bartola tells him that she has an official exemption from housing soldiers in her home but while she searches for the document to prove this, Almaviva whispers to Rosina that he is Lindoro in disguise, and passes a love-letter to her. Bartola, always suspicious, demands to know what is in the piece of paper in Rosina's hands, but she fools her aunt by handing over a shopping list.

A policeman arrives to arrest the drunken soldier, but is released when he reveals to the policeman that he is really Count Almaviva in disguise.

Bartola is shaken by the goings on when Figaro reappears carrying a vial. He gets Bartola to drink from it, saying that it is a special potion to help calm her down.

At this point, the Count again enters Bartola's house, this time disguised as a music-teacher. He pretends that he has been sent to give Rosina her singing lesson, as her regular teacher, Basilia, is very ill. Bartola is again suspicious and determines to sit and watch Rosina. However, due to the potion she has drunk, she falls asleep and Figaro wheels her out of the room.

At this point, the real music teacher, Basilia, turns up. Chaos reigns, but the trio manages to persuade her that she really is gravely ill and Basilia eventually leaves.

With the help of Figaro, Almaviva and Rosina elope, only to return to Aunt Bartola's house the following day, now married. Bartola is distressed by this news, but when Rosina pleads with her Aunt to be happy for her, Bartola relents and is finally reconciled with the happy couple.

TEACHING AND LEARNING ACTIVITIES

These musical activities have been written by Lorraine Milne to assist teachers and students in preparing for the performance of *The Barber of Seville* as well as giving ideas for some post-performance activities.

Activity 1: Who's Who and What's What	Pre-performance
Activity 2: The Famous Figaro Figure	Pre-performance
Activity 3: Softly Softly	Post-performance
Activity 4: Sing a Little Rossini	Post-performance
Activity 5: Play a Little Rossini	Post-performance

There are activities suitable for all levels in the Primary school - Foundation to Year 6. They have not been organised under specific Year groupings; rather, they are marked as suitable for all students, younger students or older students. Teachers should feel free to adapt any activities to suit the age, maturity and experience of their class.

A Scope and Sequence Chart from the Australian Curriculum: The Arts – Music can be found on page 28.

There is no doubt that preparing students before a performance will greatly enhance their experience of it. It is highly recommended that Activities 1 and 2 are used in preparation for the performance. Students will be invited to sing along with Figaro as the story unfolds. Therefore it would be advantageous if students had already learnt to sing the *Famous Figaro Figure* as detailed in Activity 2.

There are four recorded tracks from *The Barber of Seville* included with this resource that can be used to familiarise students with some of the music prior to the performance.

- Track 1: *Largo al Factotum* (Figaro)
- Track 2: *If We All Go Very Softly* (Rosina, Almaviva, Figaro)
- Track 3: *Finale* (Rosina, Aunt, Count, Figaro)
- Track 4: *The Storm* (Instrumental)

While the activities for Tracks 2, 3 and 4 are marked as post-production, the recordings can also be used to familiarise students with these pieces before the performance. Use the associated activity notes to help establish context.

There is also a *demo only* recording of the multi-instrumental arrangement, *Play a Little Rossini* (see pages 20 and 21).

- Track 5: *Play a Little Rossini* (demo only)

These five audio tracks can be accessed via: [this link](#)

ACTIVITY 1: WHO'S WHO AND WHAT'S WHAT

French playwright, Pierre Beaumarchais, wrote three plays involving the enterprising and comic character of Figaro. *The Barber of Seville* by Rossini is based on the first of these three plays and *The Marriage of Figaro* by Mozart is based on the second.

The Barber of Seville is a comic opera (Opera Buffa) full of tricks, sleight of hand and mad disguises.

There are five main characters in this adaptation by Opera Australia.

Figaro	The barber of Seville
Count Almaviva	A very wealthy nobleman
Rosina	A rich young girl, ward of...
Aunt Bartola	Rosina's aunt and keeper
Basilia	Rosina's music teacher

A policeman makes a brief appearance but he is not a main character.

ALL STUDENTS

- 1(a) Before the performance by Opera Australia, use the following outline to familiarize all students with the characters and story of *The Barber of Seville* as found on page 9.

YOUNG STUDENTS

- 1(b) To help young students identify who is who in the opera, display the names of the main characters. This could be done using individual name cards (such as the ones provided on page 27) or by writing the names of the characters on the chalk/white board.

As they listen to the story of the *Barber of Seville*, the children choose the appropriate NAME "card" as each character appears, i.e.

- Count Almaviva
- Rosina
- Aunt Bartola
- Figaro
- Basilia

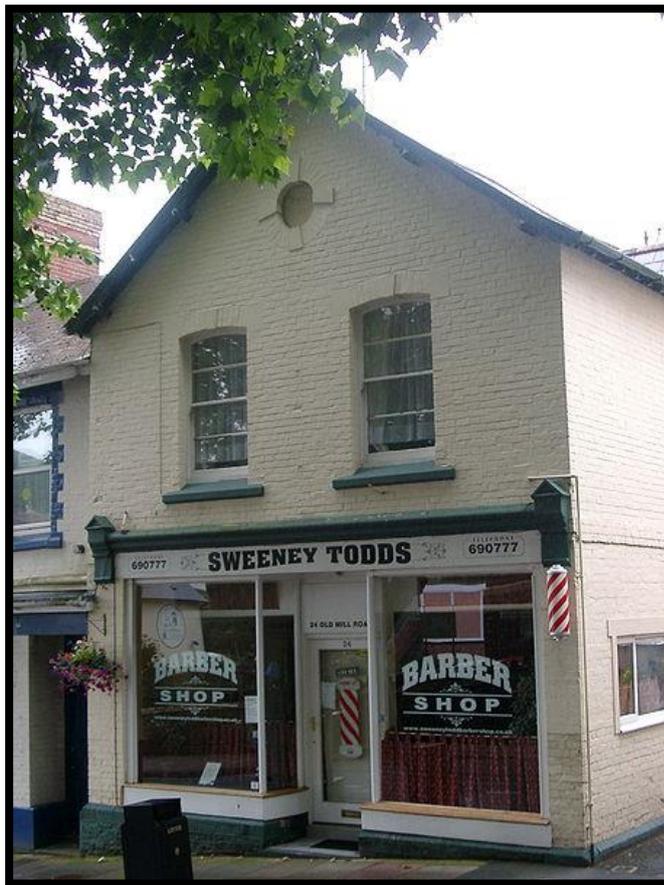
Once the children are familiar with the story, choose individuals to talk about each character by describing who they are, what they do and what their role is in the story.

OLDER STUDENTS

1(c) Once older students are familiar with the story behind the opera, encourage them to find out a little more about the context of *The Barber of Seville* by doing some background research.

For example, pose questions such as:

- Who first came up with the character of Figaro?
- Who wrote the opera, *The Barber of Seville*?
- Where is Seville? Find it on a map.
- Do barber shops still exist?
- Traditionally, barbers had red and white striped poles. Why?



Barber shop in Torquay, Devon, England with a red and white pole

Author: Alex1011.

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ACTIVITY 2: A FAMOUS FIGARO FIGURE

When we first meet Figaro, he sings his famous aria, *Largo al Factotum*. In English this translates as “make way for the factotum”.

The term “factotum” comes from Latin meaning “to do everything” and refers to a general servant - a handyman, an odd-jobs man, jack-of-all-trades.

This describes Figaro perfectly. He is completely self-assured and in *Largo al Factotum* he tells us about his amazing abilities and all the things he does for people as well as being a barber, describing himself as the biggest fish in the pond, always helpful and honest.

ALL STUDENTS

- 2(a) Give the students some background into the character of Figaro. Older students could find out what the term “factotum” means. They could also come up with a few synonyms (such as the ones above) to describe a general servant or handyman.

For younger students, suggest that Figaro is a kind of “fix-it man”. What sorts of things do they think he would do in this role? Remind them that one of his jobs is being a barber.

As you play Track 1 *Largo al Factotum*, ask the students to focus on Figaro’s flamboyant personality. Does this come across in the music?

- 2(b) Copy and distribute the full set of lyrics on page 16 for older students to follow as they listen to Track 1 again.

Get them to discuss some of the other jobs Figaro lists in the song.

How would students describe this song? What kind of song is it?

Largo al Factotum is a patter song and considered one of the most difficult baritone arias due to its fast tempo and tongue-twister lyrics. Students might relate this style of singing to rap.

Play the song again and get them to pinpoint sections where Figaro sings patter-style. They might like to try a couple, for example:

- (i) I have got curlers and I’ve got razors, Cue 1’21”
 And I’ve got brushes and I’ve got bows.
 I have got perfumes and I’ve got powders
 In case you might need to powder your nose.

- (ii) Ah bravo Figaro bravo bravissimo, Cue 3’00”

Ah bravo Figaro bravo bravissimo,
 I'll be a rich man before very long,
 I'll be a rich man before very long.

Younger students could try a few "simpler" tongue twisters such as:

Seventy seven benevolent elephants.

*Yellow butter, purple jelly, red jam, black bread.
 Spread it thick, say it quick!*

Older students could find some other tricky tongue twisters to have a go at, for example:

A proper cup of coffee from a proper copper coffee pot.

A quick-witted cricket critic.

If a dog chews shoes, whose shoes does he choose?

He threw three free throws.

The sixth sick sheik's sixth sheep's sick.

NOTE: The Guinness Book of World Records suggests that *The sixth sick sheik's sixth sheep's sick* is the world's toughest tongue twister.

2(c) About two-thirds into *Largo al Factotum*, Figaro sings one of the most well-known musical phrases in opera – that is, his name sung over and over on three notes – E D C (the same tune as the beginning of *Three Blind Mice*).

Very slowly *A little faster*

Fig - ar - o, Fig - ar - o,

The image shows two musical staves in 6/8 time. The first staff is labeled 'Very slowly' and contains two measures of music. The first measure has a dotted quarter note on E4, followed by a quarter note on D4, and a quarter note on C4. The second measure has a dotted quarter note on E4, followed by a quarter note on D4, and a quarter note on C4. The second staff is labeled 'A little faster' and contains two measures of music. The first measure has a dotted quarter note on E4, followed by a quarter note on D4, and a quarter note on C4. The second measure has a dotted quarter note on E4, followed by a quarter note on D4, and a quarter note on C4. Below each staff, the lyrics 'Fig - ar - o,' are written, with hyphens under the notes.

Getting faster and faster.....

Fig - ar - o, Fig - ar - o, Fig - ar - o, Fig - ar - o,

The image shows a musical staff in 6/8 time with a repeat sign at both ends. It contains four measures of music. Each measure has a dotted quarter note on E4, followed by a quarter note on D4, and a quarter note on C4. Below the staff, the lyrics 'Fig - ar - o,' are written four times, with hyphens under the notes.

Slowly and deliberately

Fig - ar - o.

The image shows a musical staff in 6/8 time. It contains one measure of music. The first measure has a dotted quarter note on E4, followed by a quarter note on D4, and a quarter note on C4. Below the staff, the lyrics 'Fig - ar - o.' are written, with hyphens under the notes.

The performance of *The Barber of Seville* opens with Figaro inviting the students to help him sing this phrase.

To help students learn it, cue Track 1 to 2'26" the beginning of the Figaro figure. Play it several times and encourage them to join in.

Students could then devise their own performance by following the tempo instructions on the score, e.g.

<i>Very slowly:</i>	a solo performer
<i>A little faster:</i>	a different soloist
<i>Getting faster and faster:</i>	the whole class
<i>Slowly and deliberately:</i>	the original solo performer



Largo Al Factotum

Out of the way, you must surely know who I am - La la la...
Let me tell you that I actually run this town - La la la...
My eyes see everything that goes on,
I am the biggest fish in this pond - La la la...

I'm always hearing everyone's secrets,
And let me tell you I keep them all.
I'm always helpful, so very useful,
And I am honest right to the core – La la la...

I have got curlers and I've got razors,
And I've got brushes and I've got bows.
I have got perfumes and I've got powders
In case you might need to powder your nose.

But more than hairstyles, I'll style your love life,
Romance in tatters, I'll fix those matters.
Your new flirtation - La la la...
Is my vocation - La la la...

Ev'ryone calls me, ev'ryone asks me,
Ev'ryone wants me, ev'ryone needs me,
You want the chance to find a romance,
Sort your finance, pay in advance

Ev'ryone calls me, ev'ryone asks me,
Ev'ryone wants me, ev'ryone needs me,
To find some romance, sort your finance and pay in advance. Eh!

Figaro, Figaro, Figaro, Figaro, Figaro, Figaro, Figaro, Figaro, Figaro, Figaro, Figaro!

They all want my attention, yes my attention
One at a time please, one at a time,
For goodness sake, for goodness sake.
One at a time please, one at a time please,
One at a time please, for goodness sake!

Ah! Bravo Figaro bravo bravissimo,
Ah bravo Figaro bravo bravissimo,
I'll be a rich man before very long,
I'll be a rich man before very long.

I am the Barber of Seville,
I am the best in all Seville,
In all Seville, best in Seville.

ACTIVITY 3: SOFTLY, SOFTLY

If We All Go Very Softly is sung by the trio of Rosina, Count Almaviva and Figaro as they try to sneak out the door past the sleeping Aunt. It uses changes in dynamics and echo singing to comic effect.

ALL STUDENTS

- 3(a) Ask the students to recall the moment in the performance when Rosina and the Count are planning to elope with Figaro's help.

The section starts with some stormy music. Rosina goes off to pack her bag while Aunty Bartola prepares for bed. She then falls asleep in her chair outside Rosina's room.

Figaro and the Count reappear and the three sing *If We All Go Very Softly* as they move around the sleeping Aunt.

Can the students describe this song? How did they sing it?

Play track 2 – *If We All Go Very Softly* - to refresh memories. Did students describe the use of very soft and loud dynamics? Did they remember the echo section of the song? Why are the changes in dynamics so important to this song?

At one point in the song, they sing "piano, piano". **Piano** is a musical term to indicate a soft dynamic and written on the score as:

p

Every now and then they break out into loud singing indicated by **forte**

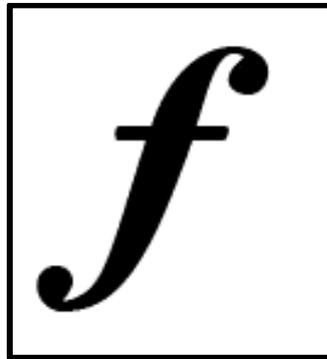
f

YOUNGER STUDENTS

- 3(b) Get younger students to describe how the singers were moving while they sang the song. Were their movements the same all the way through or did they change in response to the loud and soft sections of the song?

Ask individuals to demonstrate how they might move softly or loudly. Then play track 2 and ask them to follow the soft and loud singing by moving appropriately.

- 3(c) Display these musical signs for soft and loud. Point to them randomly; can the children tell which is which?



As they listen to Track 2 once more, individuals point to the appropriate dynamic marking.

They might also mime “soft” and “loud” using facial expressions to accompany the song.



OLDER STUDENTS

- 3(d) Distribute copies of the lyrics.

As the students listen to Track 2, they mark ***p*** and ***f*** on the lyric sheet to indicate where the dynamics change from soft to loud.

Why do they think Rossini used these dynamics in this song? What effect do they have?

If We All Go Very Softly

If we all go very softly one by one with care descending,
Past the Aunty who is sleeping, we may yet escape unseen.

If we all go very softly, we may yet escape unseen.

Piano, piano,
Past the Aunty who is sleeping, we may yet escape unseen.

If we (if we) all go (all go) very (very) softly (softly)
Past the Aunty who is sleeping, we may yet escape unseen.

If we (if we) all go (all go) very (very) softly (softly)
Past the Aunty who is sleeping, we may yet escape unseen.

We may yet leave unseen,
We may yet leave unseen,
We may yet leave unseen.

3(e) Students could chant the lyrics following the dynamic changes as marked.

Focus on the idea of situations where it is inappropriate to make loud sounds, for example, around a sleeping baby, during play at an International tennis match, etc.

Students could write a scenario to describe the situation and then a set of words or lyrics that follow the same soft/loud dynamic shifts. Can they turn it into a song? Also encourage them to use an echo section as Rossini has done.

ACTIVITY 4: SING A LITTLE ROSSINI

The last song in *The Barber of Seville* is an upbeat ensemble number for the four main characters – Figaro, Rosina, Count Almaviva and Aunt Bartola.

Just before they sing this final song, Rosina pleads with her Aunt to be happy for her. Bartola accepts this and as she and Figaro say:

Bartola: Well, I suppose if you're happy, then I'm happy.

Figaro: Then we're all happy. Happy ever after!

They then sing the *Finale*.

Figaro: Now lovers here united to live a life delighted,
And while I'm happy for you, it's time to pay me.

All: Our tale of love and romance may never have been told,
Would not have had a chance
Without fine Figaro with all his skill,
The brilliant Barber of Seville.

The Barber of Seville, yes, he's the best in all Seville.
The best in all Seville, yes, the best in all Seville.
Best in Seville, in all Seville,
In all Seville, best in Seville, in all Seville.

ALL STUDENTS

4(a) Remind students of this moment in the performance, giving the context for the song. Then play Track 3 as the class follows the lyrics.

For younger students, read the lyrics before playing the track.

The second half of this song, printed in red, consists of repeated melodic phrases. This can be seen on the notation of the score extract below.

- The first two lines have the same melody.
- Line 3 (“Best in Seville, in all Seville”) is sung in a “stretched out” rhythm.
- The last line has a repeated melodic motive sung three times in a faster, “tighter” rhythm.

Students could learn to sing this section and sing along with Figaro, Rosina, Count Almaviva and Aunt Bartola.

Note names: B C D G

The Bar - ber of Se - ville, yes he's the best in all Se - ville.

The best in all Se - ville, yes the best in all Se - ville. Best

in Se - ville, in all Se -

ville. In all Se - ville, best in Se - ville, in all Se - ville.

ALL STUDENTS

- 4(c) The final song in many operas and musicals is one of triumph, happy endings and uplifting music.

Discuss this idea with the class and get them to name any other performances they have seen in which the ending has a grand, uplifting Finale.

For example, many students will have seen either the animated film or stage musical of *The Lion King*. The final triumphant song is a reprise of *King of Pride Rock* and *Circle of Life*. Videos of this moment from both the live performance and animated film are available on YouTube.

The first section of the lyrics, sung in Zulu language, talks about Simba being the King, ruler of the land and that the time has come for peace and love, for example:

<i>Ndabe zitha</i>	<i>[King of kings]</i>
<i>Nkosi yethu</i>	<i>[Our king]</i>
<i>Mholi wezwe lethu</i>	<i>[Ruler of our land].....</i>
 <i>Busa Simba</i>	 <i>[Rule, Simba].....</i>

The second part, sung in English, talks about finding our place in the circle of life.

- 4(d) Students could suggest songs from their own repertoire that have a positive message and use it as the springboard for writing a short play which ends with the song as the “happy ending”.

Don't Worry, Be Happy from The ABC SING Book 1994 could be a great starting point for older students.

Younger students could use *If You're Happy and You Know It* and storyboard ideas around an unhappy situation that turns out well in the end.

ACTIVITY 5: PLAY A LITTLE ROSSINI

As detailed in Activity 3, as Rosina, the Count and Figaro run about preparing to escape from Bartola’s house, a piece of instrumental music is played. This very well-known tune comes from the Overture and is used here to conjure stormy weather and accompany frantic activity.

ALL STUDENTS

- 5(a) Begin by playing Track 4, *The Storm*. Ask the class to describe how and when this piece of music was used in the production.

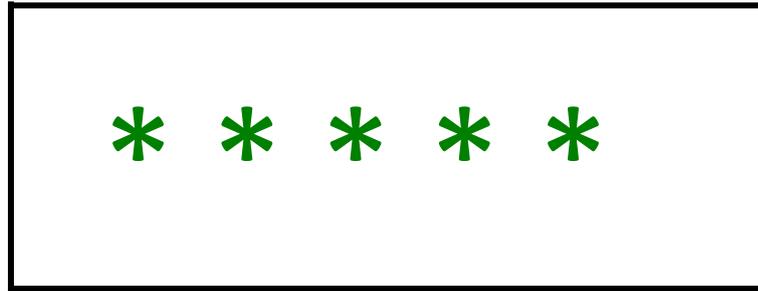
What were the characters doing while it was playing?

YOUNGER STUDENTS

- 5(b) Working in groups, younger student could add a “stormy” percussion accompaniment to the recording. They should be encouraged to not all play at once but rather alternate sounds and choose the most effective combinations.

They could use either untuned instruments or body percussion sounds. A few possibilities are:

<p>DRUMS or FOOT STAMPS</p> <p>! ! ! !</p>
<p>WOODBLOCKS or HAND CLAPS</p> <p>) () () () (</p>
<p>TAMBOURINES or FINGER CLICKS</p>



OLDER STUDENTS

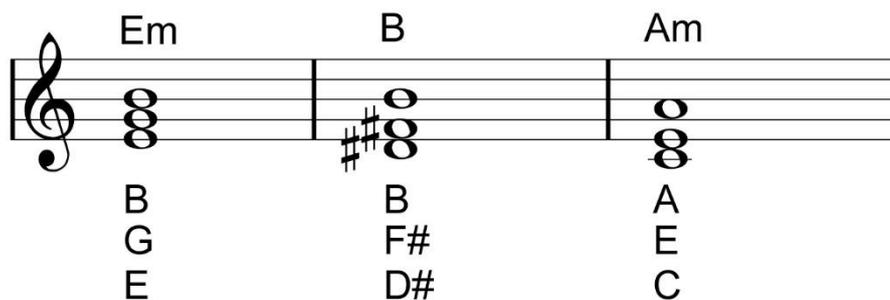
5(c) This arrangement for keyboards and melodic percussion is a simplified adaptation of Rossini’s “Storm” music score. Use the audio demo Track 5 to familiarize the students with it.

- There are four parts to the arrangement:

Part 1 is the melody that could be played on any keyboard instrument together with glockenspiels. It provides the biggest challenge.

Parts 2, 3 and 4 combine to make 3-note chords following the changing harmony underneath the melody. Parts 2 and 3 could be played on xylophones while part 4 could be played on a marimba to give a deeper bass sound.

The harmony consists of these three chords –



The chord names are included on the score. Students will see that Am is only used once, in bar 9.

- In bar 13, all four parts play a descending line in unison – B, A, G, F#



- The whole arrangement is played through twice as indicated by the repeat signs. The second time through, in order to finish, all players jump from bar 13 (the descending melody) to the 2nd time bar.
- Students should start slowly at first until they are familiar with the notes and the arrangement. Encourage them to increase the tempo little by little until they can “play up a storm!”

Play a Little Rossini

1

2

3

4

1

2

3

4

1

2

3

4

10

1

2

3

4

Musical score for measures 10-12. The score is for a four-part setting in G major. Part 1 (red) is the vocal line, starting at measure 10 with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Part 2 (green) is the first guitar part, featuring a B major chord in the first two measures and a B major chord with a slash in the third measure. Part 3 (blue) is the second guitar part, with a similar chordal accompaniment. Part 4 (orange) is the bass line, providing harmonic support with eighth and quarter notes. The key signature is G major (one sharp).

13 Unison

1

2

3

4

Musical score for measures 13-15. The score is for a four-part setting in G major. Part 1 (red) is the vocal line, starting at measure 13 with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Part 2 (green) is the first guitar part, featuring an Em chord in the second and third measures. Part 3 (blue) is the second guitar part, with a similar chordal accompaniment. Part 4 (orange) is the bass line, providing harmonic support with eighth and quarter notes. The key signature is G major (one sharp). The score includes a first ending (1.) and a second ending (2.) for the vocal line, both leading to a double bar line.

Rosina

Figaro

Count Almaviva

Aunty Bartola

Donna Basilia

SCOPE AND SEQUENCE CHART

AUSTRALIAN CURRICULUM: The Arts - Music

STRAND	F-2	3-4	5-6
Exploring ideas and improvising with ways to represent ideas	Develop aural skills by exploring and imitating sounds, pitch and rhythm patterns using voice, movement and body percussion (ACAMUM080)	Develop aural skills by exploring, imitating and recognising elements of music including dynamics, pitch and rhythm patterns (ACAMUM084)	Explore dynamics and expression, using aural skills to identify and perform rhythm and pitch patterns (ACAMUM088)
Developing understanding of practices	Sing and play instruments to improvise, practise a repertoire of chants, songs and rhymes, including songs used by cultural groups in the community (ACAMUM081)	Practise singing, playing instruments and improvising music, using elements of music including rhythm, pitch, dynamics and form in a range of pieces, including in music from the local community (ACAMUM085)	Develop technical and expressive skills in singing and playing instruments with understanding of rhythm, pitch and form in a range of pieces, including in music from the community (ACAMUM089)
Sharing artworks through performance, presentation or display	Create compositions and perform music to communicate ideas to an audience (ACAMUM082)	Create, perform and record compositions by selecting and organising sounds, silence, tempo and	Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions

		volume (ACAMUM086)	to engage an audience (ACAMUM090)
Responding to and interpreting artworks	Respond to music and consider where and why people make music, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples (ACAMUR083)	Identify intended purposes and meanings as they listen to music using the elements of music to make comparisons, starting with Australian music, including music of Aboriginal and Torres Strait Islander Peoples (ACAMUR087)	Explain how the elements of music communicate meaning by comparing music from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander music (ACAMUR091)

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