

Education Resources

El Kid

Schools Tour



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Welcome

Opera Australia's mission is to bring an Australian stamp to telling great stories through music and song, and making sure we inspire young people is a very important to us. In 2023 we are delighted to present this revamped production of El Kid as Opera Australia's Schools Tour in New South Wales and Victoria.

We believe that music and drama play a vital role in children's development, and there is much research to prove the connection between participating in artistic activities and children's success in school. We aim to foster a love of the performing arts in children throughout Victoria and New South Wales, engaging them through a combination of music, singing, drama and design. We have been doing so for over 20 years, and our commitment to bringing high calibre opera performances into schools will see us reach over 70,000 children this year.

We are sure that this production will captivate your children, and through their engagement with the performing arts help spark their creativity .

Fiona Allan
Chief Executive Officer
Opera Australia

Jo Davies
Artistic Director
Opera Australia

About Opera Australia

Opera Australia is one of the world's most celebrated opera companies with an ambition to bring an Australian stamp to telling great stories through song, and a commitment to develop and nurture new generations of Australian talent on and off the stage.

Based in Sydney on Gadigal land, we present over 600 annual performances to more than half a million people, including operas, musicals and concerts in our flagship home venues: Sydney Opera House and Arts Centre Melbourne. We present a national tour that extends from the red centre in the Northern Territory, to the wine regions of Western Australia, to the beach in Coolangatta. Our performances are broadcast in cinemas, on national television and ABC radio.

We are one of the biggest employers in Australia's live performance sector, with an ensemble of Australian artists, and regular appearances by international guest artists. Our company includes opera singers, conductors, musicians and repetiteurs, with 200 people in the areas of scenic construction and painting, lighting, design, direction, wardrobe, wig-making, management and administration. In Sydney, we employ the Opera Australia Orchestra, while Orchestra Victoria is a key performance partner for Melbourne seasons.

Visit us online at opera.org.au

CREATIVE TEAM

Composer	Georges Bizet
Devised by	Liesel Badorrek & Michael Badorrek
Musical Adaptation	Robert Greene & Tahu Matheson
Director	Liesel Badorrek
Musical Director	Luke Spicer
Designer	Mark Thompson

CAST

Diego	Jeremy Dubé
Isabella	Bridget Patterson
Ferdinand	Tristan Entwistle
Troll / Narrator	Alanna Fraize
Swing	Kirralee Hillier Lachlan O'Brien
Pianist	Grace Kim Bianca Zatz

OPERA AUSTRALIA

Senior Producer	Katherine Budd
Associate Producer	Phoebe Lane
Production Manager	Andreas Kliebenschadel
Productions Administrator	Claire Ferguson
Costume, Scenery and Properties	Opera Australia Workshop

Victorian Curriculum - The Arts: Music

Strand	F-2	3-4	5-6
Exploring ideas and improvising with ways to represent and express 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 music 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 volume (ACAMUM086)	Rehearse and perform music including music they have composed by improvising, sourcing and arranging ideas and making decisions 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)

Elements of music: rhythm, pitch, dynamics & expression, form & structure, timbre, and texture

NSW Creative Arts (Music) K-6 Syllabus

Early Stage 1	Stage 1	Stage 2	Stage 3
Performing			
MUES1.1 Participates in simple speech, singing, playing and moving activities, demonstrating an awareness of musical concepts.	MUS1.1 Sings, plays and moves to a range of music, demonstrating an awareness of musical concepts.	MUS2.1 Sings, plays and moves to a range of music, demonstrating a basic knowledge of musical concepts.	MUS3.1 Sings, plays and moves to a range of music, individually and in groups, demonstrating a knowledge of musical concepts.
Organising Sound			
MUES1.2 Creates own rhymes, games, songs and simple compositions	MUS1.2 Explores, creates, selects and organises sound in simple structures.	MUS2.2 Improvises musical phrases, organises sounds and explains reasons for choices.	MUS3.2 Improvises, experiments, selects, combines and orders sound using musical concepts.
	MUS1.3 Uses symbol systems to represent sounds.	MUS2.3 Uses commonly understood symbols to represent own work.	MUS3.3 Notates and discusses own work and the work of others
Listening			
MUES1.4 Listens to and responds to music.	MUS1.4 Responds to a range of music, expressing likes and dislikes and the reasons for these choices.	MUS2.4 Identifies the use of musical concepts and musical symbols in a range of repertoire.	MUS3.4 Identifies the use of musical concepts and symbols in a range of musical styles.

Concepts of music: duration, pitch, dynamics, structure, tone colour

Glossary of Terms

ACCOMPANIMENT	The music that supports or plays a secondary role to the melody. The accompaniment can be sung or played.
ARIA	A solo song.
DUPLE TIME	Music in which the beat is divided into groupings of two.
ENSEMBLE	A group of musicians. In opera, ensemble can refer to any music written for two or more voices.
LIBRETTO	The text of the opera.
LYRICIST/LIBRETTIST	A writer who transforms prose into something suitable for a song setting. This writer has the skills of a poet to structure the text into verses.
MUSIC ELEMENTS/ CONCEPTS	As per VIC and NSW Music Syllabus: Pitch Rhythm (Duration NSW) Form & Structure Dynamics & Expression Timbre (Tone colour NSW) Texture (not in NSW)
OPERA	A drama set to music, sung with instrumental accompaniment. The musical numbers may be separated by recitative or spoken dialogue.
OSTINATO	A repeated musical phrase or rhythmic pattern.
OVERTURE	A piece of instrumental music which precedes an opera. Consisting of some of the melodies from the opera, it helps to settle and prepare the audience for the drama about to unfold on stage.
PHRASE	A short section of a musical composition, either vocal or instrumental, which forms a discrete unit of melody.
REFRAIN	The chorus of a song; the part that recurs at the end of each verse in a song.

REPERTOIRE	The group of operas, plays, dances, etc., that a company or a performer knows or is prepared to perform.
TEMPO	The speed of a piece of music
TERNARY FORM	Three-part form (ABA) in which the first section (A) is repeated following a contrasting second section (B).
TRIPLE TIME	Music in which the beat is divided into groupings of three.

EL KID CHARACTERS



El Kid - Introduction

These musical activities have been written by Lorraine Milne and Jemma Tabet to assist teachers and students in preparing for the performance of *El Kid* or for post-performance activities.

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, there are extension opportunities highlighted throughout as well as suggestions for differentiation. Teachers should feel free to adapt any activities to suit the age, maturity and experience of their class. Audio and video tracks are hyperlinked throughout this document for ease of use.

A Scope and Sequence chart from the Victorian Curriculum - The Arts: Music and the NSW Creative Arts (Music) K-6 Syllabus is also included for ease of reference.

There is no doubt that preparing students before the performance will greatly enhance their experience of it. However, the performance may also be used as a springboard to complete the activities post-performance. We wish you and your students happy music-making as you explore the world of opera.

Music Recordings from *El Kid*

There are six recorded tracks from *El Kid* included with this resource which can be used to familiarise students with some of the music prior to the performance. The relevant tracks are also hyperlinked throughout this teaching resource.

Track 1: Overture (Instrumental)

Track 2: I Love to Eat! (Troll's Song)

Track 3: Boss of You (Ferdinand's Song)

Track 4: Stupid Little Kid (Ferdinand and Isabella)

Track 5: Simply Sensational (Isabella's Song)

Track 6: Oh for a Friend (Diego's Song)

Or to download all tracks at the same time, **[click here](#)**.

Activity 1: What is Opera?

Opera is a play in musical form. It is a combination of music and drama, where the text of the story is set to music and sung with the accompaniment of instruments.

Since it began, in Italy in 1597, there have been many different versions of what goes into an opera, but the main elements are:

- singers use their voices (both speaking and singing) to tell a story
- drama (the actions) and the music work together to tell the story
- it is usually presented on a stage with the characters in costume

Operas combine music, drama, movement, design, costumes and scenery to tell a story, helping transport the audience to a different place or time.

The composer creates a *score* of music to tell the performers and conductor how the music should sound. It contains all of the information about what the orchestra or musicians play, what the singers sing and say, and how the words (*libretto*) and music fit together. *Libretto* literally means 'little book' in Italian and is the text sung in an opera.

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.

Have students watch [this video from Opera Australia](#) as an introduction to opera.

- Quiz Time!
 - Have students answer the short quiz about opera on the following page by matching the questions with their correct answer.
 - Print the following questions and answers out, cut them up and hand them out so that each student receives one card.
 - Students should move around the room to find someone who has the matching question or answer to their card. When they have found their match they sit down with their partner.
 - Each pair reads out their question and answer to the class before exiting the lesson.

<p>What are the three main elements of opera?</p>	<ul style="list-style-type: none"> • The story is sung • Drama and music work together to tell the story • It's presented on stage with costumes
<p>What is opera?</p>	<p>A play where the story is sung with the accompaniment of instruments.</p>
<p>What is the name for the text of the story?</p>	<p>Libretto</p>
<p>What is the name for the music created for the opera?</p>	<p>Score</p>

Activity 2: Old Tunes - New Twists

All of the songs and instrumental music used in *El Kid* come from the well-known opera *Carmen*, composed by Georges Bizet (Biz-eh) and first performed in 1875, while the story of *El Kid* is based on the Norwegian folktale, *Three Billy Goats Gruff*.

Using the tunes from some of the most famous songs from *Carmen*, each of the four characters in *El Kid* - Diego, Isabella, Ferdinand and the Troll - have their own special song.

The recordings of these songs can be used to familiarise students with the music, the characters and the setting prior to, or post, attending the performance of *El Kid*.

With many memorable and widely recognized songs, such as the *Toreador Song* and *Habanera*, *Carmen* is one of the best-loved operas of all time. It is also an example of opera-comique, a style of light-hearted French opera that features both singing and spoken dialogue.

El Kid also features spoken dialogue along with solo songs (arias), duets and ensemble songs. The four characters are:

- Diego - Little Billy Goat
 - Isabella - Middle Sized Billy Goat
 - Ferdinand - Great big billy goat
 - The Troll
-
- Listen to the following three excerpts from the opera *Carmen* and *El Kid*:
 - **Toreador Song | Carmen Bizet** from Handa Opera on Sydney Harbour, 2013 (watch the video)
 - **Audio: Stupid Little Kid**
 - **Audio: Overture** (students are encouraged to move around the room as inspired by the music whilst listening to this instrumental piece)
 - Discuss with students:
 - What did they hear? (Keep this deliberately open-ended. Answers might include singing, instruments, specific types of instruments, reference to the musical elements/concepts, different languages etc)
 - Have they heard any similar music before?
 - How would they describe the sound of the voices/music?

Opera on the road

Students may have noticed that the *Carmen* excerpts are sung in a different language and with an orchestra accompanying them, whereas *El Kid* is sung in English with a piano accompaniment.

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.

In the theatre, an orchestra would usually accompany the singers. However, for Schools Tour performances, the accompaniment is played on a piano or keyboard, as touring an orchestra into primary schools would be both difficult and expensive. The pianist is an integral cast member who must have a thorough knowledge of the dialogue and be able to interpret the mood at various points in the performance.

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.

Activity 3: Introducing the Operatic Voice

It takes many years for an opera 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 and mature enough to sing large roles from around the age of 25 onwards.

Operatic voices 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 be strong enough to be heard throughout the performance hall. Finally, all voices are defined by the actual voice 'type' and the music for which the voice is ideally suited.

There are four main types of voice for males and females. The bolded ones below indicate the voice types of the singers and their characters in *El Kid*. Click on the bolded boxes below to hear a sample of these voice types.

Range	Male	Female
Highest	Counter-tenor	High soprano
High	Tenor	<u>Soprano</u> <u>(Isabella)</u>
Medium	<u>Baritone</u> <u>(Diego & Ferdinand)</u>	<u>Mezzo-soprano</u> <u>(Troll)</u>
Low	Bass	Alto (contralto)

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

- Music in an opera can be both sung and spoken. Recitative (res-i-tuh-teeve) is a type of 'speak-singing' - semi-spoken, semi-sung sections of text. Watch the following video, [What is a](#)

Recitative? with your students, where Leonard Bernstein explains and demonstrates different types of recitative.

- Students experiment with recitative by speak-singing. This can be done in partners.
 - Give students a simple theme (e.g. My favourite game/food/place etc)
 - Students have a conversation around this theme, however, they must speak-sing everything they say (ie. use recitative)
- Students can also experiment with using an 'operatic voice' type. This can be done with any known song or by teaching a short song (e.g. Hey, Ho, Nobody Home) which can then be used as the foundation for experimentation.
- Have fun and experiment singing and using different voice types. Have students sing the song in their normal singing voices, then in a high-pitched chipmunk voice, a low bass voice, pop style, rap it, and sing it in an operatic voice. See if they can come up with other styles of singing to try.

HEY HO NOBODY HOME

ENGLISH FOLK SONG

1 Hey, ho, no - bod - y home? 2 Meat, nor drink, nor

3 mon - ey have I none. Yet, would I be mer - ry.

bethsnotes.com

Activity 4: Old Story- New Twist

While *El Kid* is firmly based on *Three Billy Goats Gruff*, two other sources also inform the story - *Cinderella* and *The Valiant Little Tailor*. Students could identify the similarities in the stories. For example, *Cinderella* and *Three Billy Goats Gruff* both have vain, selfish older siblings and a kind, sweet-natured youngest sibling being told they can't go to the celebration.

All children love trying magic tricks. Rather than revealing this part of the story before students see the performance, get them to take special note of how Diego fools the troll in the performance. The inspiration for the magic trick that Diego plays to defeat the Troll comes directly from the story of *The Valiant Little Tailor*.

While many students may already know the story of *Three Billy Goats Gruff*, begin by refreshing their memories. A copy of the story can be found on the [**World Stories website**](#).

If students are already familiar with the story or after re-familiarising them with the story, play a game of Hot Seat, where students must assume one of the characters from the story and be questioned by the rest of the class or group. This activity stimulates critical and creative thinking and can be a lot of fun. [**Instructions can be found here**](#).

Explain that the opera they are going to see, *El Kid*, is based on this story but with a twist by changing the setting of the narrative and making the youngest goat, Diego, the hero of the story. Rather than needing to cross the bridge to get to the green pasture on the other side, the three goats (Diego; his older brother, Ferdinand; and his sister, Isabella) wish to go to the Fiesta de la Cabra (Festival of the Goat). You could introduce the characters to students with an image such as the one [**found here**](#).

- Discuss as a class - what is the relevance of fairy tales today? – morals, wishes for magical solutions to everyday problems etc. What is the need/place of magic in fairy tales?
- Can students think of any other stories / performances/ movies that involve a mash-up or reimagining of different fairy tales or known stories? (e.g. Shrek, A Tale Dark & Grimm)
- In both the original story and *El Kid*, being brave and standing up to bullies is the great moral of the story. *El Kid* takes things a little further by adding in issues of sibling rivalry, loneliness and social conformity. There is scope for discussing the idea of being true to yourself and standing up to bullies.
- Students read and develop a simple performance of a Readers Theatre version of *Three Billy Goats Gruff*.

- A Readers Theatre script can be found [here](#), or older students could write their own Readers Theatre script for the story.
- Discuss the role of the Narrator
- Are any props required?
- It could be performed as a whole class or small-group activity. Tips on reading, writing and staging Readers Theatre can be found [here](#).
- The teacher can read the story to young students who can act out the story, also adding sound effects.

Extension opportunity:

- Students can create a musical motif (to be sung and/or played) to represent each of the main characters in the story. Each time that character appears during the Readers Theatre performance, their motif is played. If an audience is present, groups could even involve the audience in playing/singing the musical motif for each character.
- Time allowing, students could also explore Readers Theatre scripts for *Cinderella* and *The Valiant Little Tailor*.



Activity 5: What's in an Ostinato?

- In *El Kid*, the Troll's Song **I Love to Eat** is sung to the tune of the very famous *Habanera* from *Carmen*. It also has a very distinctive rhythmic ostinato.
- An ostinato is a continually repeated rhythmic, melodic or pitch pattern of one, or sometimes two bars. In Italian it means 'stubborn' - it is a motif or phrase which is persistently repeated.
- Share this fun video, **Ostinato Explained!** by Brian Gossard, with your students to help them understand the musical concept of an ostinato.
- The habanera, a slow dance in duple time, originated in Cuba. It has a distinctive rhythm which underpins the whole song (see below). This rhythmic ostinato can be heard very clearly played in the bass register of the piano as the song starts. Listen to this recording of **Habanera*** performed by Rinat Shaham and Members of the Opera Australia Chorus and see if students can identify and join in clapping or tapping the ostinato.
***NOTE: Teachers, here is a video link to the above performance of Habanera, though please note that it may not be suitable to show primary school aged children.**
- Now listen to the song '**I Love to Eat**' as it has been reinvented in *El Kid* and see if students can hear and play back the ostinato by tapping it on their knees with the left/right hand pattern. They can also say the words 'I love to eat' along with the rhythm.

Left (L) Right (R) L R L R L R

(eat) I love to eat, I love to

The troll will eat anything and everyone who attempts to pass over the bridge. His song is a "menu" of the most disgusting things that he loves to eat.

I love to eat, how I love to eat

Some roast goat feet would make my lunch complete.

With some steamed dung and apricots,

A dozen spiders and a touch of snot.

- Have students experiment with playing this rhythmic ostinato with body percussion. Body percussion just means sounds produced by the use of the body (i.e., clap, snap, slap, tap, stamp, stomp, whistle etc).
- Students work with a partner or small group to devise a body percussion pattern to play this rhythmic ostinato, practicing it several times as a loop (without stopping) and then performing their creation to the rest of the class. For young students this could be done as a whole class activity.

Students are encouraged to sing and play the rhythm along with these sections in the live performance if they have learnt it.

- There are many available examples of body percussion you might show students as inspiration. Below are a few to get you started:
 - A fun one for watching from [The Percussion Show](#)
 - Another fun one to watch from [Australian percussionist Greg Sheehan](#)
 - One students could join in with from [Pass the Sound](#)
 - Another students could join in with from [African Beat](#)

Extension opportunity:

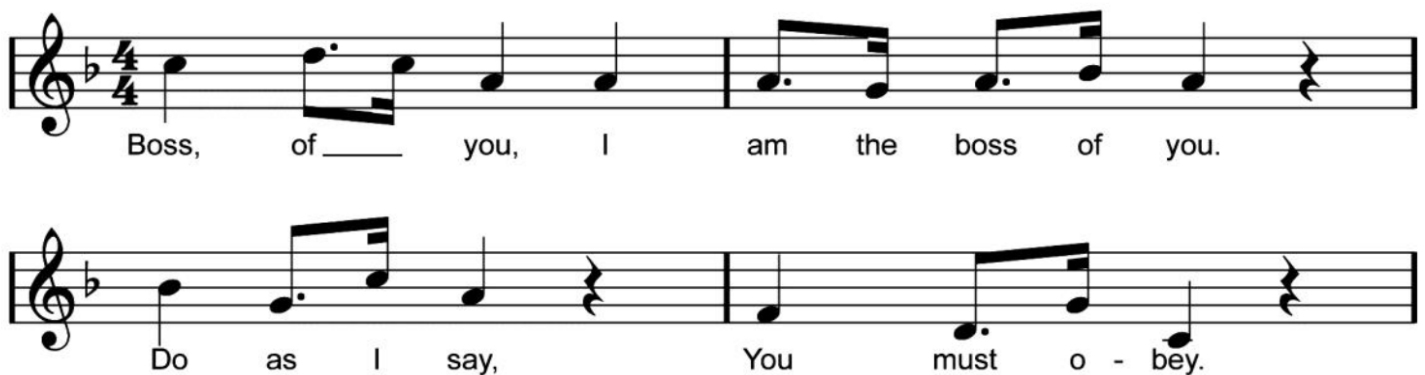
- Students learn to sing along to all of the Troll's Song *I Love to Eat* (see full lyrics [here](#))
- Students create their own rhythmic and/or melodic ostinati which can be looped and layered in various ways to create a composition.

Activity 6: *Boss of You / Toreador Song*

- Ferdinand sings his song, ***Boss of You***, to the tune of the equally-famous *Toreador's Song*.
- Have students watch this short Opera Australia clip of the ***Toreador Song from Carmen*** performed by Handa Opera on Sydney Harbour in 2013.
- In *El Kid* the order of goats attempting to cross the bridge- (eldest, second eldest, youngest) - is the reverse to *Three Billy Goats Gruff*. Therefore Ferdinand, being the eldest, is the first to front up to the troll, declaring that he is the Mighty, the Magnificent, the Muscular Ferdinand and that the hideous, ugly Troll doesn't scare him one bit. Ferdinand sings:

*Boss of you, I am the boss of you, Do as I
say, you must obey.*

- In the first four bars of the chorus, Ferdinand sings this famous melody directed to the Troll:



- Have students learn to sing these two phrases by cueing the **audio extract to 1.30 mins and playing through to 1.42 mins**. You can play this excerpt several times, asking students to join in with Ferdinand at this point of the song, singing along with the words and, where possible, playing along to the rhythm by tapping their knees, using body percussion or percussion instruments.

- Shortly after this is sung by Ferdinand, the rest of the characters join the song, singing the same melody and rhythm with a slight variation to the words:

You're such a boss, Ferdinand is such a boss,

Do as I say, you must obey.

Students are encouraged to sing and play the rhythm along with these sections in the live performance if they have learnt it.

- Now play the entire audio *Boss of You* for students to listen to. Have them tap their knees or use different types of body percussion to keep the beat during the verses and join in singing the words and tapping the rhythm of the chorus from above when they hear it.

If time permits or if you are able to bring this learning to other Learning Areas, there are rich opportunities to explore poetry, rhyming couplets, and descriptive and figurative language here through examining the lyrics of the songs.


Activity 7: Something about Structure - *Overture*

Students use movement to explore the music and structure of the *Overture*. As implied by the name, structure is foundational to a piece of music and involves the arrangement and organisation of its parts.

- In groups of about 4 or 5, students should line up to play a version of musical 'Follow the Leader' along to the **Audio recording of the Overture**.
- Through free and guided movement, students move to the music and have the opportunity to discover elements of the tempo, beat, rhythm, pitch, structure and more, as they listen to the *Overture* and interpret the music through movement, alternating between a leading and following role. This activity allows for both free unstructured movement as well as observation and imitation, allowing students to build and develop confidence and their listening skills in a way that is not intimidating.
- Form multiple lines with 5 or so in each line (depending on the number of students in your group). When the music starts, the leader of each line improvises movements to match what they're hearing. You might like to give students scarves or ribbons as props (this can help students be less self-conscious by placing the attention on making the scarf move, instead of their body).
- Students take turns to lead their line. When they are ready to change leaders, they simply signal to the person behind them and move to the back of the line, with the next person becoming the new leader. Encourage your students to explore the space by creating different pathways, levels and movement. As the teacher, you could choose to pause the music or play a sound on a drum or other instrument to indicate for students to swap over.
- Reflection:
 - What did students notice about the music?
 - What did students notice about the types of movements they chose?
 - How did these movements relate to what was happening in the music? / How did the music influence their movements?
 - Did any of the music repeat? (hint: the first theme repeats again at the end)
 - Had they heard any of the music before? (hint: the middle section is the same melody as Toreador's Song/Ferdinand's Boss of You from the previous activity)

- Did any students hear parts of the music repeated? Did anyone hear two different melodies or two different sections of music in the Overture? Get the students to talk about what they hear. Can they describe the two different sections of music? What did they sound like? What was the mood or feeling of each of the sections?
- If no one heard the two distinct sections, or even if they did and following the discussion about it, ask students to listen to the music of the **Overture** again, this time seated or standing in their own space.
- Ask students to indicate with a silent action or movement (this could be improvised or a pre-determined movement) when they hear the music change from one section to another and when they hear the first musical theme come back again. If necessary, use the track timing cues below to pinpoint the changes between the themes:

A	B	A
Entry of the bullfighters music	Toreador song (refrain/chorus)	Entry of the bullfighters music
0.00 - 0.17	0.17 - 0.45	0.45 - 1.09

- Discuss with students the ABA (ternary) structure or form of the Overture. Ternary form is a musical form consisting of three distinct sections with an ABA pattern of repetition: an opening section (A), a contrasting section in the middle (B), and then a return to the material from the opening section (A). Have students draw a visual (graphic) representation of this, e.g. 

Two very famous tunes from *Carmen* are used in the Overture - the entry of the bullfighters (from Act 4) and the refrain (chorus) from the Toreador Song (from Act 2). This music is used as the Overture to *El Kid*.

- Explain to students that an Overture is a piece of instrumental music at the very beginning of an opera. Consisting of some of the melodies from the opera, it helps to settle and prepare the audience for the drama about to unfold on stage.

- Have students view this excerpt from **Opera Australia's overture of Carmen**. Ask students to listen for the music from *Toreador Song* and entry of the Bullfighters music as heard in the Overture of *El Kid*.
- Now listen to the **Overture** again but this time have students keep the beat in time with the music by patsching their legs in section A. Have them keep the beat using different body percussion (e.g. finger taps) when they hear the music change to section B and have them return to patsching legs when they hear section A return. Once again, you can use the time codes for the music above if necessary.
- Were all students able to keep a steady beat whilst listening to the music?
- Ask students if the tempo (speed of the beat) stays the same or changes between the sections? (hint: it stays the same, the beat doesn't speed up or slow down when the music changes. Although the tempo of the beat remains steady throughout, the different sections have a very different feel.)
- If necessary, repeat the exercise above so students have the opportunity to reinforce these foundational concepts and skills of beat and tempo
- Students (as a whole class or in small groups) create their own short ABA movement piece to perform with the music of the Overture.
 - Movements can be simple or complex (depending on students) but should clearly show the repetition of section A movement returning at the end and a contrasting section B movement in the middle.
 - Movements should clearly correspond to the changes in the music, making this both a listening and performing task.
 - Allow students time to rehearse their movement piece (the Overture music can be played in the background on repeat) before providing groups with the opportunity to perform their movement compositions to the class, along with the music.

Extension opportunity:

- In small groups, students create their own ABA musical composition using voice/instruments/found sounds/body percussion. This activity focuses on structure and creating musical contrast in the middle section. Allow approximately 20-30 minutes for planning and rehearsing. Students perform their compositions to the class.



Activity 8: Story to Soundscape

- Students create a musical soundscape to bring the story of El Kid / Three Billy Goats Gruff to life. If this activity is being done prior to students watching the performance of El Kid, they can base their soundscape on the story of Three Billy Goats Gruff. If done after viewing the performance, students could work with the story of El Kid.
 - Explore the narrative as a class – divide it into sections (e.g. beginning/orientation, middle/complication and resolution/conclusion) and allocate a section to different groups (4-5 students per group is a good size). It doesn't matter if multiple groups have the same section.
 - Each group brainstorms the types of sounds that might be heard in their section of the story. Allow groups time (5-10 minutes) to experiment with instruments, found sounds, voice and body percussion to play the various sounds. Each group then reports back to the class on their section, the types of sounds they thought of, and plays the corresponding sounds they created.
- After this sharing of ideas, groups can now continue to compose a soundscape to tell the story of their allocated section, or alternatively, could compose a soundscape for the entire story.
 - Working in groups of 4–5 (or as a whole class for young students), each group composes a soundscape that tells the story or their section of the story. Soundscapes should be between about 30 seconds and 2 minutes.

- Discuss how students might structure their composition (e.g. two contrasting sections, ABA structure etc) and include the elements of music in their soundscapes (e.g. rhythm of the goats trotting across the bridge; timbre/tone colour of instruments to represent goat/troll; dynamic contrast between the goats and troll; different pitches to represent the small, middle and large goats).
- Students may use their voices, bodies (body percussion/movement), found sounds from around the room, melodic and non-melodic percussion instruments and any other instruments they have access to. Allow them 15-20 minutes to plan and rehearse their compositions.
- *Note: This is a deliberately open-ended, creative task. There is no right or wrong, but students are encouraged to make musical and creative choices using the skills learned and to be able to explain/justify their choices using known musical vocabulary.*
- Have all groups perform their soundscapes seamlessly in sequence without stopping to talk in between.
- Afterwards, students reflect on the performances:
 - What stood out? Why?
 - What did they enjoy?
 - What was interesting?
 - What didn't work so well?
 - Did they get a new idea from watching another group perform?
- After reflecting on the performance, ask groups to select one musical element not currently represented in their soundscape to incorporate, e.g. they may choose to add some dynamic variation; to create a clearer structure to their piece; to vary the texture; add a steady beat or contrasting rhythm etc
 - Groups spend 5 minutes refining their composition.
 - When groups have refined and practiced their soundscapes, ask them to create a **graphic notation** to visually represent their composition. This can be done through the use of symbols, shapes, lines, colours or a combination of them all to represent the sounds, dynamics, pitch, rhythm, structure, texture, timbre/tone colour etc of their soundscape.
 - Groups perform their revised soundscapes and present their graphic notation score to the rest of the class, explaining the symbols they have chosen to represent the music they

have created. They should use known music vocabulary as appropriate (e.g. pitch, rhythm, beat, tempo, texture, dynamics, tone colour/timbre, structure/form)

Extension opportunity:

- Groups swap graphic scores and experiment with 'playing' another group's graphic notation.
- Groups experiment with notating their compositions using music notation

Activity 9: Play a little Bizet (biz-eh)

This Multi-Instrumental Arrangement of *Street Boys Chorus* can be played on any combination of recorders, tuned percussion (glockenspiels, xylophones, marimbas) and keyboards. It is most suitable as a follow-up/extension activity for older students.

- Before attempting to learn and perform this score, familiarise the students with the music through its use in both *Carmen* and *El Kid*.
- In the opening scenes of *Carmen*, set in Sevilla, Spain, the changing of the guard takes place. During this, a group of street urchins mimic the soldiers, marching behind them and singing the Street Boys Chorus. A performance of this moment, from the **Georgia Boy Choir's production of Carmen can be accessed here.**
- In *El Kid*, this tune is used for the song ***Stupid Little Kid***, sung by Ferdinand and Isabella as they tease and taunt Diego, telling him he has no friends and is just a stupid little kid:

We asked around and heard it said,

We saw it on the internet,

Ev'rybody's saying it:

You're a stupid, stupid kid!

Multi-Instrumental Arrangement
Street Boys Chorus
from Carmen by Georges Bizet

1 Recorders

Melody

Harmony

Xylophones

Marimbas

Marimba or Keyboard

Bass

5

Recorders and glockenspiel

9

Xylophone

Marimba

Marimba or keyboard

13

El Kid, Opera Australia
Arranged by Lorraine Milne, 2016

Performance note: use any combination of recorders, tuned percussion and keyboards, depending on what is available.

Activity 10: Reflecting on the performance

- After students have attended the live performance of *El Kid*, conduct a grand class discussion where they can reflect on their learnings and experiences from the program:
 - What did you enjoy or find interesting about the live performance? Why?
 - What was unexpected in the live performance?
 - What did you most enjoy about the music of the *El Kid*?
 - What new things did you learn?
 - Do you have any questions for the performers of *El Kid*? You might like to ask them about how they learnt the music they have shared with you.
 - Discuss how *El Kid* highlighted bullying behaviours but was also about growing-up and discovering that courage, confidence and self-respect can help you overcome obstacles.
 - What strategies did Diego use to deal with the bullying? What are some other strategies you can think of?
 - Older students could examine some of the 'social commentary' happening in the show – e.g. the social media hashtags and likes; the competition and one-upmanship between Fernando and Isabella; cyber-bullying.
- If useful, use a reflection prompt such as the 3-2-1 prompt:
 - Three things that I've learned from this program are...
 - Two aspects of the performance that I most enjoyed are...
 - One question that I have is...
- Pair & Share or small group share - students share their 3-2-1 or other reflections. What similarities or differences are there? One person from each group can report back to the class on their groups' reflections, similarities and differences.

- Students write a few sentences about their favourite parts of the opera. This could include favourite parts of the plot, characters or favourite bits of music for instance. Encourage students to use known musical technical language in their response. Younger students might draw an illustration of their favourite parts.

Activity 11: DIY Opera - Extension

The marriage of a traditional folktale and music from a world famous opera creates a very interesting performance piece and is a great way to introduce young listeners to great music. It can also be used as inspiration for their own creative work. This is a big project but will engage students in many creative and performance activities involving literacy skills, literature, music, drama, design, and of course working together to produce an end product. There is also much scope to involve other teaching staff and the wider school community in a project such as this.

- After the performance of *El Kid*, discuss with students the various aspects of the opera:
 - the story
 - the characters
 - the music
 - the use of spoken parts
 - the set
 - the costumes
- Discuss as a class:
 - What did students like most about this performance?
 - Did they think that combining stories and giving an old folktale a new twist was an effective thing to do?
 - Did they understand the moral lesson of this story?
 - Who was their favourite character and why?
 - What did they think of the music?
- Following this discussion, students might like to have a go at creating their own mini opera based on a well-known story or stories.
 - Students could select two fairy tales or traditional stories to create a mash-up of (similar to *El Kid* with Cinderella and Billy Goats Gruff).
 - Create character profiles for each of the main characters
 - Write a readers theatre or script to tell the story.
 - Decide which lines will be sung and which will be spoken. Additional lines could be added to create short arias (song solos), duets or ensemble songs.
 - A simple instrumental accompaniment could also be devised using instruments, body percussion and/or found sounds.

The Text

- Suggest that students find a story suitable for children in Foundation to Year 2 classes and present it to them as a performance piece.
- Along with personal collections, the school library or the local library are all great sources of potential stories.

The Music

- Working with the example of *El Kid*, students could find songs from their own repertoire and rewrite the lyrics to suit their characters and moments of action.
- Songs and chants for young children can be a great starting point. Simple songs such as Six Little Ducks and If You're Happy and You Know It lend themselves to rewritten lyrics.
- Encourage students to think about incorporating instrumental music as well as songs. Pieces such as the various animal excerpts from Carnival of the Animals (Saint-Saens) could be useful as accompaniment to particular action.
- Collections such as the ABC SING books are a great source of material. There is a variety of free quality music teaching and song resources available through Department of Education and affiliated sites, such as:
 - **Vocal Ease**
 - **NSW Department of Education Creative Arts resources**
 - **Victorian Curriculum and Assessment Authority (VCAA) music resources**
 - **VCAA's FUSE website**
 - **NSW Arts Unit**

Other Considerations

- Narrator - do they need one? Remind the students of the role played by the narrator in their readers theatre performance of Three Billy Goats Gruff and in El Kid, where the narrator appeared at the very beginning to introduce the opera and sing an introductory song as well as join in with Diego on the Festival song. He didn't appear again until the very end to help wrap up the story.

- Overture - will they have one and how will it be used? In El Kid the performers used it to get the stage set ready for the opera.
- Set and costumes - enlist the Art teacher or some parent helpers to help develop some simple ideas.
- Accompaniment to the songs - who will compose and perform the instrumental accompaniments and what instruments will they use?



Lyrics - I Love to Eat

Troll

I love to eat, how I love to eat
And this Big Cheese would make my lunch
complete
With some steamed dung and apricots,
A dozen spiders and a touch of snot.
Pâté and worms and a cockroach pie
Followed by filthy fricassee of fly,
A nice pus soup and some toenail stew
And then my fav-'rite: casserole of poo.

My Kitchen Reeks!
I love regurgitated lard,
Lungs and tongues can make a very tasty tart.
A flaming French flambé of fart,
And teeny weeny little kitchen hearts

All

He loves to eat!

Troll

I love to eat
And roast rat lips are often so, so sweet

All

He loves to eat!

Troll

I love to eat and stuff my face till I am replete!

All

He loves to eat, he loves to eat,
He loves to feed himself on festy feasts.
He likes to gorge and guts and gulps
And keep on shov'ling food into his gob.
He sucks on snot!

Troll

I snack on spew,
Cross my bridge and I will snack on you!

All

He loves to eat!

Troll

Till it repeats, I love to eat and eat and eat!

I like a jus that is made from moose
And goose caboose from loose caboose
And my pièce de résistance is a cheeky little
vomit vol au vent.

I snack on crispy vermin skin
Because it's chock full of vitamins.
A light soufflé of greasy hair
Is a dish you can take anywhere.

My Kitchen Reeks!
I like lean lice when I'm trying to diet,
They're so filling.
I insist you try it.
I love to eat a hunk of skunk,
But no McDonalds please cos that's just junk!

All

He sucks on snot!

Troll

I snack on spew.
So cross my bridge and I will snack on you!

All

He loves to eat!

Troll

Till it repeats, I love to eat,
How I love to eat!

All

He loves to eat, he loves to eat,
He love to feed himself on festy feasts.
He likes to gorge and guts and gulps
And keep on shov'ling food into his gob.
He loves to eat!
Troll
I'm a gourmet and I would really like some goat
today!

All

Bon appetite!

Troll

And so, monsieur,
Today it's you that I will love to eat!