The Magic Flute
Education Kit

Opera Australia
WELCOME

In 2018, we are delighted to present Mozart’s *The Magic Flute* as Opera Australia's Schools Tour in New South Wales.

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, 70,000 children will experience the excitement of opera in their own school.

We trust that *The Magic Flute* inspires your students, and that their engagement with the performing arts encourages their creativity, imagination and learning.

Rory Jeffes  
Chief Executive Officer  
Opera Australia
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ABOUT OPERA 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. Today, Opera Australia (OA) is Australia's largest arts employer, with annual seasons showcasing the world's great opera and music theatre repertoire, a touring program staging works in regional Australia, and with performance broadcasts in cinemas and on national television and radio.

It's been a magnificent journey over the last 60 years. In 1965, nine years after the company's inception, theatrical entrepreneur JC Williamson put it on the international opera map when he used its chorus, staff and some of the principal singers in a season starring Joan Sutherland and Luciano Pavarotti. In 1967, the New South Wales state government gave a grant towards the formation of a permanent state company. The Sydney Opera House opened in 1973 with Prokofiev's War and Peace. Sutherland brought glory to the new house when she sang the title role in Donizetti’s Lucia di Lammermoor there three years later. 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 the 21st century, under artistic director Lyndon Terracini, OA has won the hearts of ever larger and more diverse audiences, giving more than 600 performances for more than half a million people every year. In 2012, Handa Opera on Sydney Harbour was launched with a spectacular production of La Traviata, followed by Carmen, Madama Butterfly, Aida and Turandot in successive years. OA has also embraced musicals as part of its repertoire, most recently with a fêted Lincoln Center production of South Pacific (2012) and followed by The King and I, Anything Goes and My Fair Lady, directed by Julie Andrews. High-quality core repertoire continues: Co-productions with major international houses have become a cornerstone of company repertoire since OA staged the 2013 world première of La Fura Dels Baus’ production of Verdi’s A Masked Ball, and the company’s first Ring Cycle, directed by Neil Armfield, opened at Melbourne’s State Theatre in 2013. OA capped off a jubilant 60th anniversary year with a revival of its Ring Cycle.

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:

<table>
<thead>
<tr>
<th>Range</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest</td>
<td>Counter-tenor</td>
<td>High soprano</td>
</tr>
<tr>
<td>High</td>
<td>Tenor</td>
<td>Soprano</td>
</tr>
<tr>
<td>Medium</td>
<td>Baritone (bass-baritone)</td>
<td>Mezzo-soprano</td>
</tr>
<tr>
<td>Low</td>
<td>Bass (basso profundo)</td>
<td>Contralto (alto)</td>
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</tbody>
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In Opera Australia’s production of The Magic Flute, five different voice types are used across all the ranges:

<table>
<thead>
<tr>
<th>Range</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Highest</td>
<td>Queen</td>
<td></td>
</tr>
<tr>
<td>High</td>
<td>Tamino</td>
<td>Lady, Pamina, Papagena</td>
</tr>
<tr>
<td>Medium</td>
<td>Papageno (baritone)</td>
<td></td>
</tr>
<tr>
<td>Low</td>
<td>Sarastro (bass)</td>
<td></td>
</tr>
</tbody>
</table>

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 Magic Flute 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.
ABOUT THE OPERA

Wolfgang Amadeus Mozart began composing at the age of five. Wolfgang’s father, Leopold, violinist and composer at the court of the Archbishop, gave his young son lessons on violin and piano. He recognised Wolfgang’s musical genius and encouraged him to display it. By the age of six, Mozart had performed at the court of the empress Maria Theresa, and when he was seven his father took him on a grand tour of Europe. Symphonies and concerti had been added to Mozart’s catalogue of works by the time he was 13 and at 14 he was knighted by the Pope. In addition to 13 full-scale operas, he wrote 41 symphonies, more than 40 concerti, 26 string quartets, songs and other chamber music.

Mozart’s first opera Bastien and Bastienne was written when he was 12 and given a private performance in Vienna. The Magic Flute was written in the last year of his life.

The Magic Flute is one of Mozart’s most popular operas. Traditionally there were two styles of opera – opera seria which was a serious production with stories about kings, gods and heroes, and opera buffa which displayed a more humorous style and had everyday people as its characters. Mozart broke new ground by mixing the two styles. He made operas more interesting by showing that real life combines both serious and humorous moments. To this end Mozart combined all kinds of musical moods – from the frightening, powerful music he wrote for the wise sorcerer Sarastro to the high fast-moving melodies with which the evil Queen of the Night entertains her audience.

The world premiere of The Magic Flute was sung in German and conducted by Mozart himself on the 30th of September, 1791. It was performed in Vienna at the Theater auf der Wieden and was an enormous success. Performances were given throughout the operatic world within a couple of years.

The Magic Flute is an opera in two acts, with a libretto by Emanuel Schikaneder who drew on a number of resources to create the story and managed to include comments on aspects of then-current society. Schikaneder’s libretto was in the true tradition of Viennese pantomime coupled with a deeply serious theme in which the conflict of good and evil is played out on a symbolic level.

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.
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.

The current production is a recent adaptation and has been created by reducing Mozart’s original score (the complete written-out music) and completely rewriting the libretto (the story and words). The adapted libretto is based upon some of the mythical themes which children may be familiar with – good overcoming evil, trials and quests, beasts, monsters, spells and magic.

Mozart wrote full orchestral accompaniment for The Magic Flute and in the theatre, the singers and performers are usually accompanied by an orchestra. This music has been adapted for the schools’ performances and will be played on keyboard. 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.

The Magic Flute is also traditionally performed by a large cast of performers. One of the challenges in adapting the opera to tour in schools is in reducing the number of performers to a cast of five. It is interesting for the children to note how some characters alternate between roles 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.

The design concept for the schools’ production is an attempt to capture the feeling of grand opera in both costume and set. The set with its three doorways of wisdom, truth and love creates the feeling of grand dimension while still on a small scale.
The Magic Flute is an opera with eight characters and a keyboard player. The characters are:

Tamino
A prince and, to begin with, a reluctant hero

Queen of the Night
An evil character who is always up to tricks

Pamina
The charming daughter of the Queen who is in love with Tamino

Sarastro
The magician whose wise and noble character enables him to put right all the wrongs

Papageno
A simple bird catcher employed by the Queen

Papagena
A servant who catches Papageno’s eye

Lady
The Queen’s dutiful servant

Monster
A monster

Some of the performers play multiple roles in the one performance – at each performance there are five singers playing the eight characters.

However, there are actually a total of seven singers in the Schools Tour 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 Tour operates. At the end of the performance, each child will also be given an activity sheet that lists all the cast members.
THE STORY

The story is set in a mythological land where Tamino (the prince) is running away from a giant monster. The monster is killed as the hero faints. When Tamino awakes he is shown a miniature portrait of Pamina, daughter of the Queen of the Night, by the Lady. Tamino falls in love with Pamina at once.

The wicked Queen of the Night is unhappy that Sarastro the sorcerer has been made guardian of her daughter Pamina, and she convinces Tamino that Sarastro is evil. The Queen has cleverly tricked Tamino into falling in love with the princess and as a result he is trapped into trying to rescue Pamina from Sarastro.

The Queen equips Tamino with a magic flute for his quest and makes Papageno his companion for the journey. Papageno is a bizarre, comic fellow who usually spends his time catching rare birds for the Queen and constantly chattering. He is given a magic chime of bells for the journey. He also hopes to find a girlfriend along the way.

Assured that the music and the magic would lead the two adventurers to Princess Pamina, they set forth on their quest. On arriving at the gates of the temple where Sarastro and Pamina live, they approach with hostility, until they discover that the princess is quite safe and that Sarastro is not really a wicked sorcerer. They had been tricked by the Queen.

Tamino and Pamina are eager to be united but the noble and wise Sarastro orders the two lovers undertake the tests of silence, fire and water to prove their love for each other and defy the evil intentions of the wicked Queen of the Night. When they understand that wisdom, truth and love conquer all, they are set to live happily ever after.

Meanwhile, Papageno who has remained jolly despite his trials is allowed a glimpse of Papagena who will be his wife if he continues to behave himself. The Queen of the Night still wants Sarastro dead so that she can rule during the day as well as at night. She plots to have Pamina murder him with a knife but her plans are ruined by the rays of the rising sun and she is hurled into everlasting night.

The saga concludes with festivity and celebration as the couples are united and realise with Sarastro’s help that they can conquer misery, darkness and evil to make the world a happier and better place. From then on the magic flute helps to ensure that goodness endures.
CREATIVE TEAM

Composer
Libretto
Originally devised and directed by
Libretto adapted by
Revival Director
Musical Director

CAST

TAMINO

PAMINA

PAPAGENO

SARASTRO

QUEEN/LADY/PAPAGENA

PIANIST

OPERA AUSTRALIA - TOURING AND COMMERCIAL

Executive Producer
Associate Producer - Touring
Coordinator
Operations Coordinator
Costumes, Scenery and Properties
TEACHING AND LEARNING ACTIVITIES

BEFORE THE PERFORMANCE

• Discuss the qualities of a good audience and how to show appreciation appropriately.

• Go through as many of the teaching and learning activities on the following pages as time allows. The more familiar the students are with the story and the music, the greater their understanding and enjoyment will be.

• Think about some questions you might like to ask the performers – they will come out and talk to the audience after the performance.

STARTING POINTS: INTRODUCING OPERA TO STUDENTS

• Talk about live performance – plays, music theatre, ballet, rock concert, and opera.

• Talk about the students’ previous experiences attending a live performance.

• Discuss opera as a genre - the combination of drama and music where the music reflects the emotions and feelings of the characters.

• Explore the history of opera using the notes provided in the earlier section of this kit or research using the Internet or library.

• Reflect upon the many different elements that combine to create an opera e.g. music, drama, props, sets, costume etc.

• Discuss the combination of song and speech to assist in the development of the story in an opera, and compare this to seeing a play.

• Discuss the idea of the human voice as an instrument. Sing songs and experiment with vocal sounds to discover high and low, loud and soft. Create vocal sounds to express different moods (e.g. happy, sad, mysterious, playful, crowds, machines, nature, a birthday party).

• Play some examples of well-known opera music. Discuss popular operatic performers like Il Divo, Andrea Bocelli, Amici Forever, The Three Tenors, Australia’s Ten Tenors. Play some examples if possible.

• Listen to examples of well-known operas or opera music often enjoyed by children e.g. *Hansel and Gretel* by Humperdinck and *Cinderella* by Rossini.

• Explain the different types of singing voices in opera: soprano, alto, tenor, bass.

• Talk about how opera singers’ voices differ from those of popular singers.
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- Have the students use their own voices to imitate different techniques of singing e.g. in an operatic style, pop style, rap, jazz etc.

STARTING POINTS – DISCUSSION IDEAS FOR INTRODUCING THE STORY

- Talk about myths and legends.

- Discuss mythical themes which children may be familiar with – good overcoming evil, trials and quests, beasts, monsters, spells and magic.

- Discuss some examples of stories with the theme of good versus evil.

- Talk about the title of the opera *The Magic Flute*. What kind of magic might the flute possess? Focussing on the theme of good vs evil, discuss some possible ideas for a plot to the story. Have students write their own story.

- Read the synopsis of *The Magic Flute* to the students. Compare differences and similarities to their own stories.

- Discuss the characters from the opera. Who are the heroes? Who are the villains? What are the individual qualities of each character?

- Role play some of the scenes.

- Illustrate the different characters and scenes from the opera (after the performance, compare these illustrations to what they have actually seen).

AFTER THE PERFORMANCE

Have the students reflect on their initial reactions to the performance by discussing the following:

- What did you find interesting?

- Were there any surprises?

- Which characters were the most appealing?

- What was the most interesting aspect of the scenery?

- Can you name the three doors? What did they have to do with the story?

- What do you think the story was all about?

- What was the message of the story?

- Describe the music for each character.
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• How did Sarastro and the Queen solve their problems differently?

• What did Tamino and Pamina learn from Sarastro?

• How was the theme of good versus evil represented in the opera?

• What elements of magic and humour did you notice?

• Why were the singers dressed the way they were?

• Compare the different characters and the use of a limited cast. Explore which characters double up with the same performer in a different role. Discuss costume changes etc.
ABOUT THE ACTIVITIES

These activities concentrate on the music of the opera *The Magic Flute*, as in opera, the music is the driving force for the drama or the storytelling.

They have been edited and expanded by Lorraine Milne from the original kit prepared by The Association of Music Educators (Vic) Inc.

There are five musical activities which follow a chronological journey through the opera. As an extension activity, the students could develop these activities into a version of the opera, by filling the gaps with dialogue based on the opera story.

There is no doubt that preparing students before a performance will greatly enhance their experience of it. Making them aware of the story, the characters and some of the songs is the minimum preparation recommended for all students.

A recording of the five songs featured in these activities can be accessed via https://opera.org.au/on-tour/in-schools/the-magic-flute-resource-kit

Track 1: *I Am a Very Happy Man* (Papageno)
Track 2: *How Strongly Falls Your Magic Spell* (Tamino)
Track 3: *What Tinkles So Gaily?* (Papageno and Pamina)
Track 4: *I Must Have the Power of the Shield* (Queen of the Night)
Track 5: *Papageno...Papagena!* (Papageno and Papagena)

Teachers are free to:

1. Use single activities or teach a whole unit of work.
2. Adapt any activity to suit the age, maturity and experience of their class.
3. Make use of the downloadable audio tracks and music charts as required.

A Scope and Sequence Chart from the Australian Curriculum: The Arts – Music can be found on page 29.

The best learning always occurs when it’s fun, so we hope you and your students enjoy the activities and the performance of *The Magic Flute*. 
ACTIVITY 1: A Bird-Catching Tune

Papageno’s Entrance

- When we first meet Papageno, he sings “I am a very happy man”. Listen to the recording (Track 1). Apart from this fact, what else do the lyrics tell us about him?

- Listen again. Along with the lyrics, how does the music give the song its ‘happy’ feeling?

- Learn to sing “I am a very happy man”.

  I am a very happy man, a bird catcher is what I am.
  And young and old throughout this land
  Are always glad to shake my hand.
  And birds come flying to my call, I have my ways to catch them all.
  My life is cheerful, gay and free,
  For ev’ry bird belongs to me.

What is it in the music that tells us how he catches the birds?

- Papageno has special pan-pipes on which he plays his own signature bird-catching tune – G A B C D played very fast!

  ![Notes for Papageno’s Signature Tune]

  On the recording this is played on piano. During the performance, Papageno also plays it on his pan-pipes, not only during the song but throughout the performance. Get the students to listen out for this special tune.

- Recorder players could learn Papageno’s Tune. Start slowly and gradually build up the tempo until they are able to play along with the recording.
I am a very happy man

I am a very happy man, A bird catcher is what I am. And young and old throughout this land are always glad to shake my hand.

And birds come flying to my call, I have my ways to catch them all.

My life is cheerful and free for every bird belongs to me.
ACTIVITY 2: Tamino’s Magic Flute

How strongly falls your magic spell

- Listen to “How strongly falls your magic spell” (Track 2). In the lyrics, Tamino sings “…Both man and beast adore your singing…” To whom (or what) is he referring?

- On the recording the little flute solos are played on piano. During the performance, Tamino plays them on a recorder as well as joining in with the Introduction to the song. This the first time that Tamino plays the “magic flute” that he has been given.

Once students are familiar with the song, they could also join in by playing the main notes of the little flute solos on recorders or glockenspiels, i.e. F F F F F and then G G G G G.

\[
\begin{array}{cccccccc}
F & F & F & F & F & G & G & G \\
\end{array}
\]

- More advanced recorder players may also like to play this simplified version of the Introduction to the song. They should start after the piano pick-up (anacrusis).

\[
\begin{array}{cccccccc}
& & & & & & & \\
\end{array}
\]

- At a different moment in the opera, Tamino also plays another special tune on his magic flute. Get students to listen out for this and after the performance, can they remember what it was? [Answer: Papageno’s 5-note signature tune]
How strongly falls your magic spell

(flute)

How strongly falls your magic spell. Oh, dearest music, dearest music, gen-ny-ring. Both man and beast adore your singing. (flute)

All hearts obey thee for they tone. (flute)

For you would charm a heart of stone
ACTIVITY 3: Magic Bells

What tinkles so gaily?

- Listen to “What tinkles so gaily?” (Track 3). During the performance, Papageno plays along with the song on his magic bells - a glockenspiel.

- Explain that at this point in the opera, Pamina and Papageno are trying to find Tamino. They are both a little nervous and afraid of evil spirits so Papageno decides to try the magic bells to fend them off. This is the first time that he has played the bells.

After listening to the song, ask students what effect the sound of the bells might have on the way Pamina and Papageno are feeling at this moment.

- Young students could use instruments that jingle such as sleigh bells and tambourines to play along with the song as they listen again.

- As an extension activity, older students could learn to play this arrangement of Papageno’s magic bells tune. It can be played on any combination of tuned instruments, but to get the “magic bells” effect, it would be best to use a glockenspiel for Part 1.

Parts 2 and 3 form simple two-notes chords as an accompaniment to the glockenspiel melody. Part 2 could be played on a glockenspiel or xylophone, while Part 3 provides the bass notes of the harmony and so a deeper sounding instrument such as a marimba or bass xylophone would work well with this part.
What Tinkles So Gaily?

Introduction

Part 1

Part 2

Part 3

What tinkle so gaily? What jingles so clear? La la

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la la la la la la la la la la. This

music's enchanting to play and to hear! La la

la la la la la la la la la la.
ACTIVITY 4: An Evil Queen

I must have the power of the Shield!

- Listen to “I must have the power of the Shield” (track 4).

  How would you describe the mood of this song?
  What does the singing tell us about the Queen’s character?
  What does the Queen want?

- The Queen of the Night aria is one of the most famous songs from *The Magic Flute*. It features a style of singing called *coloratura*, and a coloratura soprano has a high, agile voice capable of singing virtuoso arias, including elaborate ornamentations of a melody and long phrases of musical sounds on a single syllable.

  In one section of this song, the Queen is using her voice in this way to convey drama. As you listen to “I must have the power of the shield” again, can you find these coloratura passages in the music on the score below?

  Which syllable is the Queen using here for her coloratura passages?

- Discuss evil characters from other stories that the students know. What do these evil characters have in common?

- Students could choose one of these characters and have a go at writing their own coloratura aria for that character, for example, a *Mirror, Mirror on the Wall* aria for the Wicked Queen in *Snow White*. 
I must have the power of the Shield!

I must have the power of the Shield! You will steal it! You must kill Sarastro and bring it here!

When I have won, Sarastro will be banished, and all his power will vanish. Bring me the magic Shield! I want it now! For me the Power! For tonight has come the hour! Ah! Ah! Ah! Ah! Ah! Ah!

I'll be Queen of Night and Queen of Day!
ACTIVITY 5: Pa-Pa-Pa

Papageno . . . Papagenal

- Listen to “Papageno...Papagenal!” and follow along with the music below and then the words on the following page.

- This duet between Papageno and Papagena features call-and-response singing. The opening section uses only the first syllable “Pa” from their names. With each new call-and-response, the rhythms become more “urgent” by adding more notes and shorter note values.

In two groups – a Papageno group and a Papagena group – students could learn to sing these phrases and join in with the recording.

Papageno . . . Papagenal

go to the next page and follow the words
The Magic Flute

**Papageno**
Will you stay with me forever?

**Papagena**
Yes I will be your love forever

**Papageno**
We'll be happy now together

**Papagena**
We'll be happy now together

**BOTH**
Yes we'll be happy now together

**Papageno**
Oh how lovely life will be

**Papagena**
Oh how lovely life will be

**Papageno**
With our children on our knee

**Papagena**
With our children on our knee

**Both**
A boy for you a girl for me
A girl for you a boy for me
With children everywhere you'll see
Maybe boys?
Maybe girls?
Lots of children everywhere for you and me
For you and me
For you and me

**Papageno**
First comes a little Papageno

**Papagena**
Then comes a little Papagena

**Papageno**
Then we'll have another Papageno

**Papagena**
Then we'll have another Papagena

**Alternating**
Papageno!

Papagena!

Papageno! Papagena!

**Together**
Papageno, Papagena!

Then we'll have another Papageno, Papagena,

Papageno, Papagena
Just for me!
# Glossary of Terms

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
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</thead>
<tbody>
<tr>
<td>Accompaniment</td>
<td>The music that supports or plays a secondary role to the melody. The accompaniment can be sung or played.</td>
</tr>
<tr>
<td>Anacrusis</td>
<td>A note or group of notes at the beginning of a musical phrase forming an upbeat.</td>
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<tr>
<td>Aria</td>
<td>A solo song.</td>
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<tr>
<td>Coloratura</td>
<td>Elaborate ornamentation of a vocal melody.</td>
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<tr>
<td>Ensemble</td>
<td>A group of musicians. In opera, ensemble can refer to any music written for two or more voices.</td>
</tr>
<tr>
<td>Libretto</td>
<td>The text of the opera.</td>
</tr>
<tr>
<td>Lyricist/Librettist</td>
<td>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.</td>
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<tr>
<td>Opera</td>
<td>A drama set to music, sung with instrumental accompaniment. The musical numbers may be separated by recitative or spoken dialogue.</td>
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<tr>
<td>Overture</td>
<td>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.</td>
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<tr>
<td>Phrase</td>
<td>A short section of a musical composition, either vocal or instrumental, which forms a discreet unit of melody or rhythm.</td>
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<tr>
<td>Repertoire</td>
<td>The group of operas, plays, dances, etc., that a company or a performer knows or is prepared to perform.</td>
</tr>
<tr>
<td>Tempo</td>
<td>The speed of a piece of music.</td>
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</table>
# SCOPE AND SEQUENCE CHART

## AUSTRALIAN CURRICULUM: The Arts - Music

<table>
<thead>
<tr>
<th>STRAND</th>
<th>F-2</th>
<th>3-4</th>
<th>5-6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exploring ideas and improvising with</td>
<td>Develop aural skills by exploring and imitating sounds, pitch and</td>
<td>Develop aural skills by exploring, imitating and recognising elements</td>
<td>Explore dynamics and expression, using aural skills to identify and</td>
</tr>
<tr>
<td>ways to represent ideas</td>
<td>rhythm patterns using voice, movement and body percussion (ACAMUM080)</td>
<td>rhythm patterns (ACAMUM084)</td>
<td>perform rhythm and pitch patterns (ACAMUM088)</td>
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<td></td>
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<tr>
<td>Developing understanding of practices</td>
<td>Sing and play instruments to improvise, practise a repertoire of</td>
<td>Practise singing, playing instruments and improvising music, using</td>
<td>Develop technical and expressive skills in singing and playing</td>
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<tr>
<td></td>
<td>chants, songs and rhymes, including songs used by cultural groups</td>
<td>elements of music including rhythm, pitch, dynamics and form in a</td>
<td>instruments with understanding of rhythm, pitch and form in a range</td>
</tr>
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<td></td>
<td>in the community (ACAMUM081)</td>
<td>range of pieces, including in music from the local community</td>
<td>of pieces, including in music from the community (ACAMUM089)</td>
</tr>
<tr>
<td>Sharing artworks through performance,</td>
<td>Create compositions and perform music to communicate ideas to an</td>
<td>Create, perform and record compositions by selecting and organising</td>
<td>Rehearse and perform music including music they have composed by</td>
</tr>
<tr>
<td>presentation or display</td>
<td>audience (ACAMUM082)</td>
<td>sounds, silence, tempo and volume (ACAMUM086)</td>
<td>improvising, sourcing and arranging ideas and making decisions to</td>
</tr>
<tr>
<td>Responding to and interpreting artworks</td>
<td>Respond to music and consider where and why people make music,</td>
<td>Identify intended purposes and meanings as they listen to music</td>
<td>engage an audience (ACAMUM090)</td>
</tr>
<tr>
<td></td>
<td>starting with Australian music, including music of Aboriginal and</td>
<td>using the elements of music to make comparisons, starting with</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Torres Strait Islander Peoples (ACAMUR083)</td>
<td>Australian music, including music of Aboriginal and Torres Torus</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>Strait Islander Peoples (ACAMUR087)</td>
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OPERA AUSTRALIA PARTNERS

PATRON-IN-CHIEF
DR HARUHISA HANDA

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Program Partner

QANTAS
Spirit of Australia
REFERENCES

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Opera Classic Library The Magic Flute — Edited by Burton D. Fisher
   www.operajourneys.com

Mozart’s Magic Flute
   http://freemasonry.bcy.ca/biography/mozart_a/TheMagicFlute.html