

Goldie B. Locks

**& THE THREE
SINGING BEARS**

Study Guide

 NASHVILLE
OPERA
ON TOUR



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ACTIVITIES: OPERA, OF COURSE!

Find out what preconceptions your students might have about opera.

Split them into groups and have them act out a one-minute scene that includes all their ideas of what they think about opera (fat ladies and all – make no restrictions here). Do the same activity after they've watched a live performance. (K-4:TH 2c)

What words come to mind when you say opera? Divide a bulletin board into two sides. On one side, have students post descriptive words related to opera. After watching a performance, collect a second list and post these words on the other side. (K-4:TH 6a)



Discuss how opera is like a play (they both have a story, characters, costumes, audiences, and words) and how it is different (opera has singers, music throughout, arias, duets, ensembles). (K-4: MU 8a; K-4: TH 6b)

Start with the story. In simple terms, an opera is just a story that is sung. Before introducing the music, read them the plot synopsis of *Goldie B. Locks & The Three Singing Bears*. What is a fairy tale? How is a fairy tale different from “real life?” What are some other fairy tales?

- Ask the students to discuss the story and its characters. How would they tell the same story?
- Have your students make up their own fairy tale. Select several students to tell their stories. Use vivid descriptions to make the characters real, funny, emotional, etc.
- Discuss the differences between an opera and a play, a movie, a concert, or a music video; watching a live performance and watching a performance on television.
- What part does an audience play in an opera?
- What would be a good topic for an opera? Think about movies, books, fairy tales, historical events, and everyday situations. What kind of music would accompany different topics...fast/slow, loud/soft, smooth/jumpy? (K-4:TH 6c; K-4:MU 6c, 9b, 9c)

Listen to an example of operatic music. Have students list the differences between operatic music and other types of music they are familiar with such as pop, rap, country, jazz, or musical theatre. Discuss differences in vocal quality, range of dynamics, dramatic intensity, instrumentation, etc. (K-4: MU 9a, 9b, 9c)

SYNOPSIS: Goldie B. Locks & The Three Singing Bears



Momma, Papa, and Peek are singing in the street when the owner of the Great Bear-a-Boo Circus invites the Three Bears to become a part of his show. The Three Bears agree to join the circus. Peek can now fulfill his dream of becoming a Junior Smokey Scout. We first see Goldie as she is catching bugs outside her house. She loves bugs so much, in fact, her Mom made her a pet tarantula out of her Dad's old pajamas-- named Danielle Webster! Goldie is told not to leave her backyard by herself, but she follows a butterfly and leaves anyway.

Papa Bear happily works in his garden when Peek comes to show off his new Junior Smokey Scout uniform. Momma tells Papa and Peek that her soup is ready, but the soup is much too hot to eat. The Three Bears decide to take a walk while they wait for the bowls to cool. Meanwhile, Goldie has chased the butterfly through the woods and is now lost. The smell of soup leads her to the house of the Three Bears. Hoping to find a grownup inside to help her find her way, Goldie enters the home. Goldie places Danielle Webster into the breadbasket on Momma Bear's kitchen table. Goldie spies the soup and is hungry! She takes a sip of Papa Bear's soup. It's much too hot! She picks up Peek's bowl and takes a taste. It's much too cold! Goldie then tries the last bowl, and it's just right! Happily, she gobbles up the bowl of soup just as she hears the Three Bears returning home. Quickly, she dashes out of the house.

Momma Bear, Papa Bear, and Peek see that someone has eaten their soup. Excitedly, Peek announces that he will solve the mystery of the "Soup Thief" and win his Junior Smokey merit badge. Meanwhile, Papa sees Danielle Webster napping in the breadbasket and Momma and Peek become startled and scream! Papa tries to throw the toy spider in the backyard, but she hooks onto the back of his shirt. This is all very upsetting to the Three Bears, of course, and they run outside trying to get rid of the spider.

Later, both Goldie and Peek find themselves wandering around the woods alone. Thankfully they see each other and become instant friends. Peek tells Goldie he is determined to solve the case of the missing soup. Goldie sheepishly agrees to help Peek find this "Soup Robber". Goldie confides in Peek that she is lost and Peek reminds her that the right thing to do is to ask a teacher or parent for help. Together, they decide to ask Papa Bear to help Goldie find her way home.

Peek and Goldie enter the Bears' yard, and Momma and Papa Bear agree to help Goldie find her way home. As the rest of the group looks for the soup robber, Goldie searches for Danielle Webster, and ends up hiding under a sheet. The Bears think a ghost must have stolen the soup. Goldie comes out of her hiding place, and the Bears think Goldie is a ghost- the very ghost that's been causing all of the trouble! Thank goodness, Goldie reveals herself by removing the sheet and admits the truth about all that happened. Goldie learns that it is important to always tell the truth. The Bears forgive Goldie and all is well!

ACTIVITIES:

LISTEN & LEARN (MUSIC)

Teach students the meanings of different musical terms on pgs. 14-17. On our website under "For Teachers" (Education & Engagement tab), the following tracks are posted. Using the following tracks, identify and/or demonstrate these concepts. Please note that this will NOT be the entire production, just musical highlights. (K-4: MU 6c, 6d)

- Track 1 Opening Dialogue
- Track 2 "Hello, Good Day"
- Track 3 Dialogue #1
- Track 4 "I Will Plant My Garden"
- Track 5 Dialogue #2
- Track 6 "Oh, Catching Bugs"
- Track 7 Dialogue #3
- Track 8 "Oh, Momma's Soup"
- Track 9 Dialogue #4
- Track 10 "I'm Lost and All Alone"
- Track 11 Dialogue #5
- Track 12 Dialogue #6
- Track 13 "Some Robber Ate Our Momma's Soup!"
- Track 14 Dialogue #7
- Track 15 "Hey, Now That We're Friends"
- Track 16 Dialogue #8
- Track 17 "It's a Very Tricky Mystery"
- Track 18 Dialogue #9
- Track 19 "Finale"



Demonstrate the difference between beat and rhythm. Divide the class into two teams. Instruct one group to pat the underlying beat or pulse of a song on their knees while the other group claps the rhythm of the melody with their hands. This can be demonstrated best with "Oh, Catching Bugs" (K-4: MU 2b).

Play a popular song that the students will recognize. Discuss how changing certain elements of the music (tempo, instrumentation, vocal timbre, text) would alter the overall effect of the song. How would it sound different? (K-4: MU 6b, 6d, 9c)

Write an original song. Within small groups, give each student a specific role in the composition/performance process: librettist (words), composer (melody), vocalist, instrumentalist, etc. Start by writing a short rhyming verse. Then add a simple melody. Next add accompaniment, and then perform it. Have students create their own instruments using simple objects that are available to them. The group should aim to perform a song which gives each member a different identity. Experiment with different timbres and tempi, and see how changes affect the song (K-4: MU 4b,4c).

ACTIVITY:

ACT OUT A SCENE (THEATRE)

"The Three Bears and the Bear-a-boo Circus!"

Scene I of *Goldie B. Locks & the Three Singing Bears*

Setting – Outside the Three Bears' home, Papa Bear is gardening and Mama Bear is picking flowers.

- Peek: *{Coming to Papa excitedly to show him the contents of his hat.}*
Papa! Papa! A man in a coat, with a great big wide collar, came up to my hat, and put in a whole dollar! And pinned to the dollar, I think there's a note.
- Papa Bear: Let me see son, and I'll read what he wrote. *{Scrutinizing the outside of the note.}*
Hmm... Maybe it's a birthday card, Peek.
- Peek: No, Papa. How would that man know that today is my birthday?
- Papa Bear: *{Opening the note.}* It's from the owner of the Great Bear-a-Boo Circus.
- Momma Bear: Really? *{Stepping to Papa for a better look at the note, and begins to read it.}*
I just saw your show, and I think you're all great. Your singing and spirit, I'd say are first-rate. This note is to thank you, but with one special purpose. Would you please come and join my great Bear-a-Boo Circus?
- Papa Bear: *{Continues to read.}* I have acrobats, clowns, and white horses in pairs, but I'd love to have you...
- Momma & Papa: The Three Singing Bears!
- Momma Bear: That's wonderful!
- Peek: It's wonderful?
- Momma Bear: Yes, Peek. The man that wrote this note wants us to sing in his circus... Right here in Nashville!
- Peek: Really? That's the best birthday present I could ever have!
- {The Three Bears celebrate this unexpected good luck by dancing and singing together!}*



END SCENE

ACTIVITIES: LET'S SEE IT! (VISUAL ART)

Visual Elements in Opera

Opera isn't just music. It incorporates all the arts, especially visual art. Have students list all the visual elements of an opera or play (e.g. set, costumes, props, makeup). Discuss how these things can be considered "art." (K-4:VA 2a, 2c, 6a; K-4:TH 6a)

Read the synopsis for *Goldie B. Locks & the Three Singing Bears*. Have students draw what they think each of the characters might look like. (K-4:VA 1c, 1d, 2a; K-4:TH 2a, 3a)

Design a backdrop or scenery for a production of *Goldie B. Locks & The Three Singing Bears*. Draw pictures, build miniature models, or design a bulletin board. (K-4:VA 1c, 1d, 2a, 2c, 3a, 3b, 6a; K-4:TH 3a, 6a)

Make storyboards: Before building the scenery for an opera, the production designer draws out plans for the look of each major scene in the show. Have students pick out the most important moments in *Goldie B. Locks & The Three Singing Bears* and draw what they think each scene might look like. (K-4:VA 1c, 1d, 2a, 2c, 3a, 3b, 6a; K-4:TH 2a, 3a, 6a)

Imagine and draw what the set could look like. Have students draw pictures of what they think the Bears' house and the Bear-a-boo Circus might look like. What color are they? Where are they located? Are there any outdoor scenes? What is the weather like? (K-4:VA 1c, 1d, 2c; K-4:TH 2a, 3a)

Have the students draw pictures of what they think a typical opera singer looks like. Are they short/tall? Thin/overweight? Do they all wear the horns on their heads? Research some famous opera singers and look at their photographs. Compare the students' drawings with the real photos and get their reactions to what opera stars really look like. (K-4:VA 1c, 1d; K-4:MU9d)



MEET THE CREATOR

John Davies (1946—Present)

John Davies began his journey in music at the age of 16. That summer he worked as a waiter at a restaurant in Lennox, Massachusetts, during the famous music festival, Tanglewood. At 19, he saw his very first opera, *Falstaff* by Giuseppe Verdi and began studying voice formally at the Boston University School of Fine and Applied Arts. He performed his first opera role, The Speaker in *The Magic Flute*, during this time. He graduated with a degree in vocal performance and began early training as an apprentice at Santa Fe Opera with Western Opera Theater, a part of San Francisco Opera. He went on to appear with companies across the country establishing a reputation for his

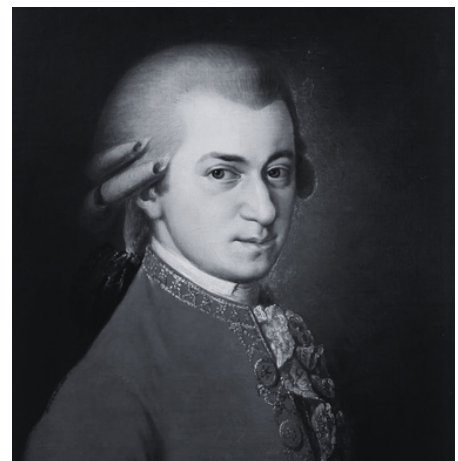


characterizations of the basso-buffo (comedic roles) of Rossini, Donizetti, and Mozart. In 1997 he transferred to the other side of the footlights by founding Empire Opera Theater. He then made his mainstream directing debut in 2003. He has gone and continued to direct, appearing with such companies as Indianapolis Opera, Mercury Opera, Opera Theater at Wildwood, and Knoxville Opera. Mr. Davies takes an active interest in the performing arts for young people, spending part of each year writing, narrating and hosting educational programs for opera companies, symphony orchestras and children's museums across the United States. More than 60 North American opera companies have presented his opera companies for young audiences.

MEET THE COMPOSERS

Wolfgang Amadeus Mozart (1756—1791)

Wolfgang Amadeus Mozart (1756-1791) was born on January 27, 1756 to Leopold and Anna Maria Mozart. His father was a composer and musician, and his talent was inherited by both of his children. The family toured Europe extensively, displaying their prodigious talent. In 1773, Wolfgang was employed at the Salzburg Court by Prince-Archbishop Colleredo. The employment lasted a brief four years, but provided opportunity to compose in many genres. He then went on to brief stints in Paris, Mannheim, Salzburg again and Munich before settling in Vienna. Here, he established himself as a freelance musician and composer, due in large part to the premiere of his opera



The Abduction from the Seraglio in 1782. Later the same year, Mozart married Costanze Weber. In 1784, Mozart met and befriended fellow composer Franz Joseph Haydn. He and Haydn frequently played together in string quartets. In the mid-1780s, Mozart enjoyed a period of financial success and lived a somewhat lavish lifestyle, but by the end of the decade, his success began to fade.

He never stopped working and his financial situation began to turn around in 1791 while he was writing his requiem and final operas *La Clemenza di Tito*, and *The Magic Flute*. Mozart became quite ill around the time of *The Magic Flute*'s premiere. While there are many speculations about his illness, the most widely accepted is rheumatic fever, which led to his death in December 1791.

Jacques Offenbach (1819–1880)

Jakob Levy Eberst was born in Cologne, Germany to a Jewish cantor. His father changed the family's last name from Eberst to Offenbach after his hometown, Offenbach, Germany. Jacques is the French version of Jakob. Although he was born in Germany, Offenbach is quoted as saying, "I'm deeply saddened to have been born on the Rhine River... I am Parisian through and through." He began his musical study at a young age, playing both violin and cello, and writing songs as early as age eight. At age fourteen, he was accepted into the Paris Conservatory despite a rule against admitting foreigners. He quit after only a year of study, and took a job playing cello in



the orchestra at the famed Opéra-Comique. He began to write his own works, but had trouble getting anyone to produce or perform them. He finally decided to open his own theatre, making it possible to produce his music. Offenbach is credited as one of the first composers of operetta; writing approximately 90 of them himself. This new genre combined spoken dialogue and musical numbers- not unlike the Broadway plays of today! Johan Strauss Jr. (the "Waltz King" and composer of *Die Fledermaus*) and Arthur Sullivan (of the British duo Gilbert and Sullivan) followed Offenbach's lead in creating pieces in this genre. His most famous work is *Les Contes d'Hoffmann* (*The Tales of Hoffmann*, see photo below) which is regularly produced at the Metropolitan Opera to this day. Unfortunately, Offenbach died three months before its premiere and never knew its success.



MEET THE CAST

The cast is made up of Nashville Opera's Mary Ragland Emerging Artists. These performers come from all over the country and stay in Nashville for three to four months to take part in our training program. They are part of *Goldie B. Locks* as well as our mainstage production of *H.M.S Pinafore*. We asked our cast some questions so that you can get to know them!



Yeonjae Cho, soprano

From: Seoul, South Korea

Currently lives in: Boston, Massachusetts

Do you play any instruments?: Piano & Flute

Favorite holiday?: Christmas

Favorite food?: Tteokbokki, it's a popular Korean food made with spicy stir-fried rice cakes!



Katherine Kincaid, mezzo-soprano

From: Jacksonville, Florida

Currently lives in: Hinesville, Georgia

What do you like to do for fun?: Pool and beach, basically anything with sunshine and water!

Where is the farthest away you have traveled?: Australia

Fun fact? I love country music and songwriting!



Zachary Taylor, tenor

From: Medford, New Jersey

Currently lives in: Pheonixville, Pennsylvania

Favorite Food?: Cheesesteaks

Favorite movies?: *Mrs. Doubtfire*, *Monsters Inc*, and *Chef*

Fun fact?: I have the same name as the 12th President of the United States!



Keaton Brown, baritone

From & currently lives in: Houston, Texas

Favorite snack?: Trader Joes Cheetos

Weirdest job you've had?: Working at a sheet music retail store... and explaining that to non-musicians!

Where is the farthest away you have traveled?: Fiji

Do you play any instruments?: A tiny bit of piano



Benjamin Pessognelli, accompanist

From & currently lives in: York, Pennsylvania

Favorite holiday?: Halloween

Weirdest job you've had?: DoorDash driver (lots of stories...)

What do you like to do for fun?: Hiking

Favorite movie?: *La La Land*

OPERATIC VOICES (SCIENCE)

Singing in Europe and America is now generally divided into two categories: classical and popular. What most people think of as operatic or classical singing developed in Europe hundreds of years ago. This style flourished during the seventeenth century as opera became a popular form of entertainment and operatic music increased in complexity. The most recognizable characteristics of a classically trained voice are:

- an extensive range (the ability to sing both high and low)
- varying degrees of volume (loud and soft)
- resonance in the chest and sinus cavities (produces a “hooty,” “full” or “round” sound)
- an ability to project or fill a large space without amplification

Training

Very few people are born with the natural ability to sing with an operatic voice. Classical singers take voice lessons about once a week and practice every day for many years in order to develop a beautiful operatic sound. In fact, most trained voices are not “mature” enough to perform leading roles on a big stage until they’re at least 28 years old. Compare that with the most popular singers on the radio today... Taylor Swift was just 16 years old when she released her first album!

Two Tiny Muscles

Science tells us that all sounds are made by two things vibrating together. The same concept applies when we talk or sing. The sounds we make are really just the vibration of two little muscles called the vocal chords. The vocal chords are held in the larynx, which is sometimes called the voice box. These two little folds of tissue vary in length but are typically between 12 and 17mm in adults—only about 1/2 an inch long!

When you want to say something, your brain tells your vocal chords to pull together until they’re touching lightly. Then, air pushes through them, and the vocal chords begin to vibrate, opening and closing very quickly. This vibration creates a sound. The pitches you sing are dependent on the speed at which the chords vibrate. A faster vibration creates a higher pitch. The length of the chords also affects the pitch of the voice. Longer chords equal a lower voice. Men generally have lower voices than women which means their vocal chords are nearly always longer than women’s!

The Rest of the Body

The vocal chords are only a small component of a larger machine which creates a beautiful singing voice. That machine is the entire body, from the tip of the toes to the top of the head. In order to sing with ease, every muscle needs to be relaxed (but not lazy!). If even one muscle is tense, it can throw off the entire machine, which is immediately obvious in a singer’s vocal quality.



Open vocal chord



Closed vocal chord

Breathing/Support

In order to sing long phrases with a lot of volume and a good tone, singers must breathe in a specific manner, making use of the whole torso area (lungs, ribs, diaphragm and viscera). As they breathe in, each part of this network does its job: the lungs fill up, which forces the ribs to expand and the diaphragm (a bowl-shaped muscle below the lungs) to move down. As the diaphragm descends, the viscera (stomach, intestines and other organs) are forced down and out. Singers describe this feeling as “fatness in the low stomach” or “filling an inner-tube” around their waist.

Expelling the air, or singing, is essentially a slow and controlled movement of those muscles. If all of the air escapes from the lungs quickly, the tone of the voice will sound breathy and will lack focus. Successful opera singers must be able to isolate the diaphragm and ribs, controlling the rate at which they return to their original positions. This allows for a consistent stream of air that travels from the lungs, through the larynx and out of the mouth.

How’s your breathing?

Lying flat on your back or sitting up straight, place your hands on your waist so that your fingers point in towards your belly button. Inhale slowly and try to fill up your stomach from the bottom to the top. Notice your stomach pushing out and your waist and chest expanding. Exhale slowly and audibly, as if you are blowing out a candle. Repeat this exercise, but inhale for a count of eight. Hold your breath for a count of twelve and then exhale. How long can you exhale your breath? A count of twelve? Sixteen? More?

Resonance

One of the most obvious characteristics of an operatic voice is a full, resonant tone. Singers achieve this by lifting their “soft palate.” This is a part of the mouth that most people don’t ever think about and it can be difficult to isolate. Here are some simple exercises to feel where it is and hear the resonance in your voice when you lift it:

- Start to yawn. Feel that lifting sensation in the back of your mouth? That’s the soft palate going up!
- With a relaxed mouth, slide your tongue along the roof of your mouth, from your teeth back toward your throat. The boney or hard area is referred to as the hard palate. The soft, fleshy area at the very back of your throat is the soft palate.
- Say the word “who” as you would say it in normal conversation. Now, say “hoooo” like a hoot owl. Can you hear the difference?
- Say the sentence “How do you do?” as if you were an old British woman. Lifting the soft palate is the foundation for the resonance in a singer’s voice. With a lot of practice, a singer can lift his or her palate as soon as they begin to sing, without even thinking about it.

Vibrato

Proper breathing and full resonance are essential for producing a clear vocal tone with an even “vibrato” (the Italian word meaning “to vibrate”). Vibrato can be described as a “wobble” in the voice or, technically, a consistent variation in the pitch of a tone. While many pop singers try to remove this element of singing for the sake of style, vibrato in an opera singer’s voice is a must! It increases the warmth and resonance of the tone and also allows for accurate tuning.

VOICE TYPES (SCIENCE, MUSIC)

All classical singers fall into one of the categories listed below. A singer cannot choose his/her voice type... it is something they are born with. Composers usually assign a voice type to a character based on his/her personality or age. Read these descriptions for specific examples.

Female Voices

Soprano: This is the highest female voice and has a range similar to a violin. In opera, the soprano most often plays the young girl or the heroine (sometimes called the prima donna), since a high, bright voice traditionally suggests femininity, virtue, and innocence. The normal range of a soprano is from middle C through two octaves above middle C, sometimes with extra top notes. Most women are sopranos. Goldie B. Locks is a soprano!



Mezzo-Soprano: Also called a mezzo, this is the middle female voice and has a range similar to an oboe. A mezzo's sound is often darker and warmer than a soprano's. In opera, composers generally use a mezzo to portray older women, villainesses, heroines, and sometimes even young boys (like Hansel in Hansel and Gretel). This is a special operatic convention called a "trouser role," or a "pants role." The mezzo's normal range is from the A below middle C to the A two octaves above it. Momma Bear is a mezzo-soprano!

Contralto: This is the lowest female voice and has a range similar to a clarinet. Contraltos usually sing the roles of older females or special character parts such as witches and grannies. The range is two octaves from F below middle C to the top line of the treble clef. A true contralto is very rare. Some believe they don't exist at all!

Male Voices



Countertenor: This is the highest male voice, which was mainly used in very early opera and oratorio (a genre of classical vocal music similar to opera but generally based on a religious topic and accompanied by a choir). The voice of a countertenor sounds very much like a mezzo-soprano's voice and they often sing the same repertoire. Like the contralto, true countertenors are very rare.

Tenor: This is usually the highest male voice in an opera. It is similar to a trumpet in range, tone, color, and acoustical ring. The tenor typically plays the hero or the love interest in an opera. His voice ranges from the C below middle C to the C above. The role of Peek is sung by a tenor!

Baritone: This is the middle male voice and is close to a French horn in range and tone color. In opera buffa (comedic opera), the baritone is often the ring-leader of the comedy, but in opera seria (serious or tragic opera), he is usually the villain. The range is from the G that is an octave and a half below middle C, to G above. Papa Bear is sung by a baritone!

Bass: This is the lowest male voice and is similar to a trombone or bassoon in range and color. Low voices usually suggest age and wisdom in serious opera. In comic opera they are generally used for old characters that are foolish or laughable. The range spans from roughly the F above middle C down to the F an octave and a fifth below.



MUSICAL TERMS

- A CAPELLA [ah-kuh-pél-luh] Singing without instrumental accompaniment.
- ARIA [áh-ree-uh] An extended vocal solo, usually a showpiece for the singer.
- AUDITION When a singer or actor tries out for a director, hoping to be cast in a show. Usually involves singing 2 or 3 contrasting arias and possibly a monologue.
- BEAT The underlying pulse of a song. What you would clap along with at a concert.
- BLOCKING Where the singers stand and move during a scene. Singers are given their blocking by the director and must memorize it along with their music.
- BRAVO An Italian word that opera audiences shout when they like a particular performance. It means "well done." BRAVA may be used if the performer is female, BRAVI for duets and ensembles.
- CHORUS A group of singers who sing and act together; also a piece of music sung by such a group of singers. A chorus is also called an ensemble.
- COMPOSER One who writes music.
- CONDUCTOR One who stands in front of the orchestra and keeps the players together. More generally, they are the person who leads a musical ensemble.
- COSTUME The outfit worn by each actor to reflect the time and place of an opera, as well as the personality of each character.

- CRESCENDO** A gradual increase in loudness in a musical passage.
- DECRESCENDO** A gradual decrease in loudness in a musical passage.
- DOWNSTAGE** The position on a stage nearest to the audience. Because the type of stage prevalent in the early opera houses was slanted or “raked,” the closer a singer came to the audience, the lower the stage was on the ground. (see below for a diagram of stage directions)



- DUET** A musical piece for two voices or two instruments.
- ENSEMBLE** A group of people who perform together. In opera, these are specific characters with their own individual ideas and emotions. Also, a piece written for three or more voices or instruments.
- FINALE** [fihn-náh-lee] The ending of a large piece of music such as an opera.
- HARMONY** Several notes sounding pleasantly together.
- INTERVAL** The distance between two notes.
- LEGATO** [leg-áh-toh] A smooth manner of playing or singing with no perceptible breaks between notes.

LIBRETTIST [lib-rét-ist] Author of an opera's text or libretto.

LIBRETTO [lib-rét-oh] The text of an opera (Italian word for little book).

MELODY The tune of a song. Notes sounding one after another, organized by an idea. Usually singable. It is the foundation for harmony.

METER The grouping of beats in a piece of music into groups of 2 (duple meter) or 3 (triple meter). Meter is sometimes irregular or mixed between groups of 2 and 3.

MONOLOGUE A long speech given by a single actor in the context of a play. The operatic equivalent is the aria.

NOTE A sound with a specific pitch. Eight notes played in a row with a specific pattern of intervals make up a scale.

OPERA A drama expressed through music in which the text of a drama is sung instead of spoken.

OPERA BUFFA [opera bú-fah] A funny opera with elements of farce.

OPERA SERIA [opera séh-ree-ah] A dramatic opera usually dealing with serious or historical subject matter.

ORCHESTRA A large varied group of instrumentalists who play large musical works. In opera, The orchestra plays the music that accompanies the singers.

OVERTURE An instrumental introduction to an opera that often makes use of thematic material from the body of work.



- PIT A large space below the stage where the orchestra and conductor are during a performance. (see photo on pg. 16)
- PRIMA DONNA The "Leading Lady" in an opera.
- PROPS Objects, other than costumes or scenery, used as part of a dramatic or operatic production (short for properties).
- QUARTET A group of four performers, or a musical piece for four voices or four Instruments.
- RHYTHM The pattern of beats created by the notes in a musical line. Can be found by clapping the melody or the words to a tune.
- SCENE The time and location where the action takes place; also a section of an act in a dramatic or operatic production.
- SCORE The written music used by the conductor during a performance. Includes all the vocal and instrumental parts.
- SET The scenery, built to represent a particular location (short for setting).
- STAGEHAND A person who helps put together and take apart the set. Also handles props and scene changes.
- STAGE LEFT/RIGHT The division of the stage from the singer's point of view. For example: a singer moves to his/her left, which is the audience's right. See pg. 16 for a diagram.
- SUPER A non-singing, non-speaking actor used in an opera. (short for supernumerary)
- TECHNICAL The stage management, lighting, scene-building, and other mechanical aspects of a theatrical production.
- TEMPO The speed at which a piece of music is performed.
- THEME A central melody in a piece of music. In opera, a theme may be associated with a particular character, setting, object, or emotion.
- TRIO A group of three performers. Also a musical piece for three voices or instruments.
- TUTTI [tóo-tee] Italian word that means "everyone."
- UNISON When two or more people sing the same notes and the same words at the same time.
- UPSTAGE The position on stage farthest from the audience. (see pg. 16)
- VIBRATO [vih-bráh-toh] Italian for vibration. Slight and rapid fluctuations in pitch. The quality that produces warmth in the human voice.



ACTIVITIES: LANGUAGE ARTS

It's Story Time (Literature)

Discuss the parts of a story. Identify the beginning, middle and end of *Goldie B. Locks & The Three Singing Bears*. Read a traditional fairy tale version of *Goldie Locks* and the synopsis for John Davies' opera. Discuss the differences between the versions. (K-4:LA GLE 1.8.3)

Talk about conflict. Stories generally have some conflict that needs to be resolved. What are the conflicts in this opera? How are they resolved? (K-3:LA GLE 1.8.1; LA GLE 1.8.9)

Identify character types in *Goldie B. Locks & The Three Singing Bears*. Is there a "bad guy?" "A hero?" "A love interest?" etc? (K-3:LA GLE 1.8.3; LA GLE 1.8.7)

Character discussion: Which characters are fully developed? Which are not? Are there major changes that affect the character's growth in the story? What are each of the characters' strengths and weaknesses? How do the characters differ from each other? (K-4: LA GLE 1.8.4)

The moral of the story is... Fables were often written to teach a lesson to young children. Is this opera a fable? Is there a lesson or moral that John Davies is trying to teach? (K-3:LA GLE 1.9.1; LA GLE 1.8.4)

Put it in Writing (Creative Writing)

New Endings: Read the synopsis for the opera *Goldie B. Locks & The Three Singing Bears*. Write a new ending for the story. (K-4:LA GLE 1.3.1)

Write a version of *Goldie B. Locks* that takes place in a familiar but different location. What would be different? Who are your characters? Are they the same? (K-4:LA GLE 1.3.1-1.3.3)

Tell the story from one of the character's point of view—like Peek! What would Peek be thinking throughout the story? (K-4:LA GLE 1.3.1; LA GLE 1.3.2)

Assist students in writing a critical review of the performance of *Goldie B. Locks & The Three Singing Bears*. Students in grades K-2 can be guided using single words to describe their musical experience. This project will facilitate students' listening, writing, communication, and aesthetic judgment skills.

Uncovering themes: Incorporate *Goldie B. Locks* into a "themes" unit in your writing curriculum. Have students choose one of the many themes in the production of *Goldie B. Locks* (listening to your parents, friendship, telling the truth, etc.) and use it for a separate activity. This activity could be writing a new short story with the same theme, or simply exploring how this theme is treated in *Goldie B. Locks*. What parts of the story provide examples of this theme?

ACTIVITIES: LIFE APPLICATIONS

When I Grow Up (Careers in Opera)

What industries might be connected to opera? (e.g., The electric company supplies opera companies with energy to run lights and super-titles during a performances; the fabric industry provides companies with material to make costumes; the travel industry provides singers, conductors, and musicians with transportation to and from the city in which the company is located.) What do you want to do when you grow up, and how would that career support the arts? What do your parents do? Could they support the arts through their jobs? (K-4:MU 8b)

Opera wouldn't exist without two very important people: The **composer**, who writes the music, and the **librettist**, who writes the words. Sometimes one person does both jobs. Most of the time, the words to an opera (or the libretto) are written before the music, but in some cases, the music comes first. Place students in librettist/composer teams. Try creating a 2–3-minute opera using both the words-then-music method and the music-then-words method. Another option would be to use existing materials for either the libretto (nursery rhyme) or the music (popular song) and go from there. Discuss the difficulties encountered in each method. (K-4:MU 4)

Visual artists have a role, too. Opera companies must advertise their performances if they want people to come. The Art Department has the task of creating printed materials that are interesting enough to catch peoples' attention. Have students create posters for the upcoming performance of *Goldie B. Locks*. Experiment with different colors and pictures to make the most interesting advertising materials possible. (K- 4:VA 1,2,3,5,6)

Meet the press: Often, an opera company's Stage Director will do interviews with newspapers, magazines, and TV news programs. The Director must be prepared to answer many questions about the production. Have students role-play; acting as either the interviewer or the director.

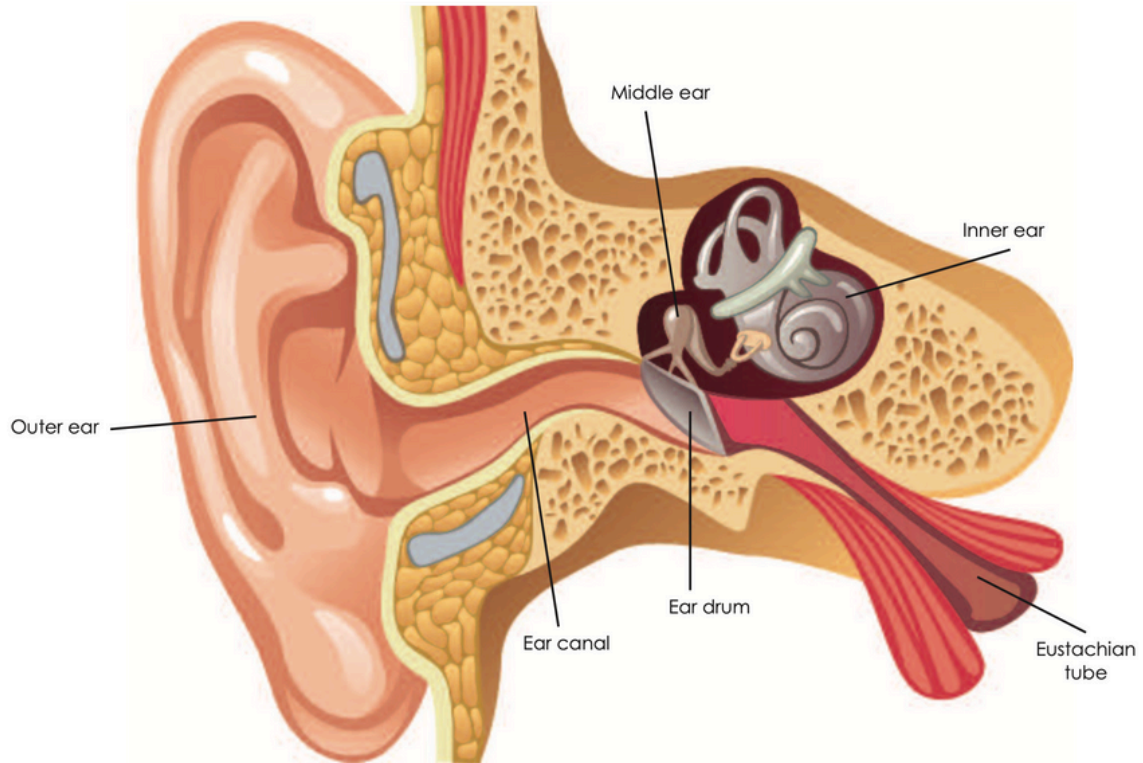
Public speaking is a skill which is necessary in many careers, including opera. Several members of the Nashville Opera staff give presentations for groups that will attend the opera. In these talks, they present the story, the composer, and the music. Allow students to give a short talk for the class on some aspect of opera or *Goldie B. Locks*.

How do opera companies pay for their productions? They have sponsors. A sponsor can be an individual who donates money to the opera or a corporation like a bank or a grocery store. The Development Department writes letters to many people and companies asking for donations. Wording a letter like this can be difficult. Have students try writing such a letter to a local business. (K- 4:LA 2.01,2.02, 2.03, 2.04, 2.05, 2.08, 2.09, 2.11. 3.0)

What is it like to be an opera singer? Interview a local opera singer and find out what life is really like for them. What would a typical day for them be like? (K-4;MU 9d)

HOW SOUND IS HEARD (SCIENCE)

Using the diagram below, discuss the three different sections of the ear.



The Outer Ear

This is the part that you can see. It has two jobs, to protect the rest of the ear and also collect the sound. The ear canal (hole in the ear), is the funnel for sound waves that enter the ear.

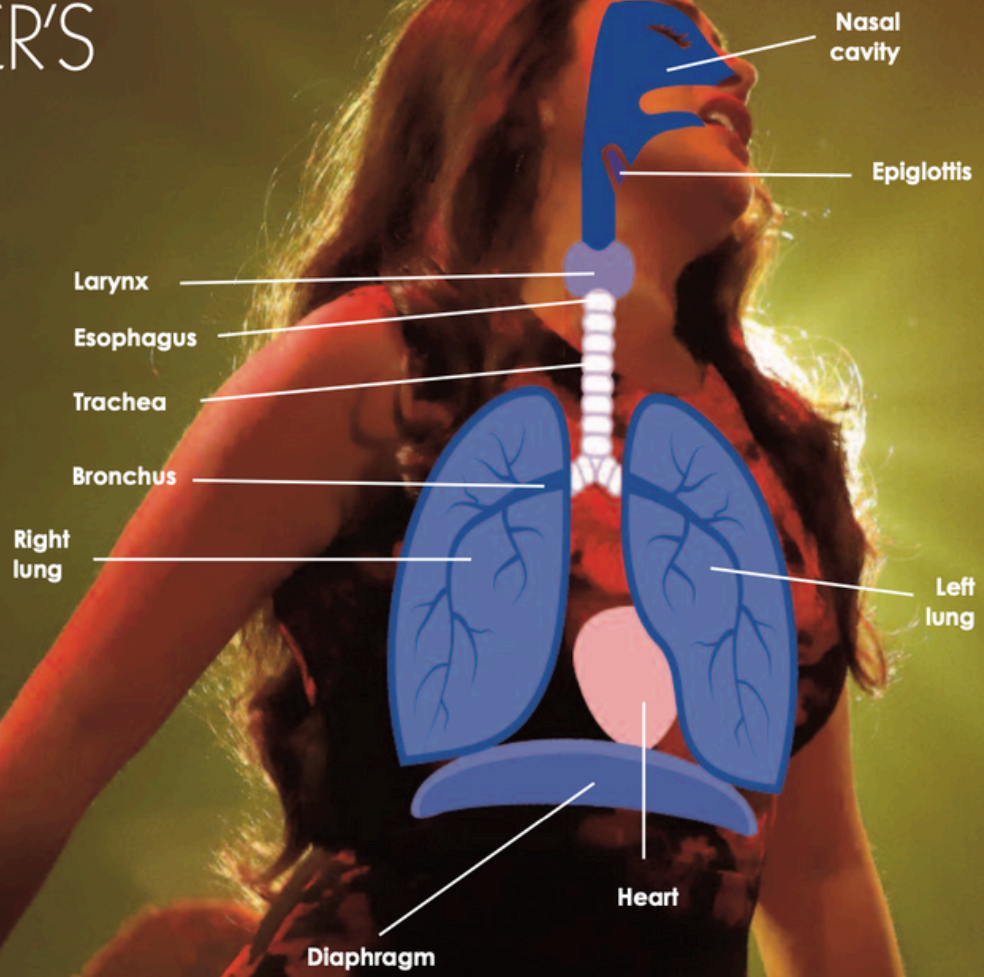
The Middle Ear

Once the sound waves have been funneled through the outer ear, they enter the middle ear. It turns the sound waves into vibrations and sends them to the inner ear. The sound then passes through your eardrum and three tiny bones: the hammer, anvil and stirrup. These three bones are known collectively as the ossicles. When these three bones vibrate, sound is passed on to the inner ear.

The Inner Ear

The inner ear's cochlea converts the vibrations into sound signals that are sent to the brain. The semicircular canals collect information about head movements and body position and send the information to the brain helping us balance ourselves.

A SINGER'S BODY



Cassandra Zoé Velasco as María de Buenos Aires, Nashville Opera, 2017, photo by Anthony Popolo

FOLLOW-UP ACTIVITIES

Happily Ever After the Opera Performance

Have your students write thank-you notes to the singers, write about their favorite part of the show was, draw pictures of what they saw, write reviews of the performance, etc. These can be sent to our office at 3622 Redmon St., Nashville, TN 37209. Attn: Hannah Marcoe

We ask each educator to complete the EVALUATION FOR TEACHERS. Hannah Marcoe will be contacting you post-performance via email with a link to our online form. (hmarcoe@nashvilleopera.org)

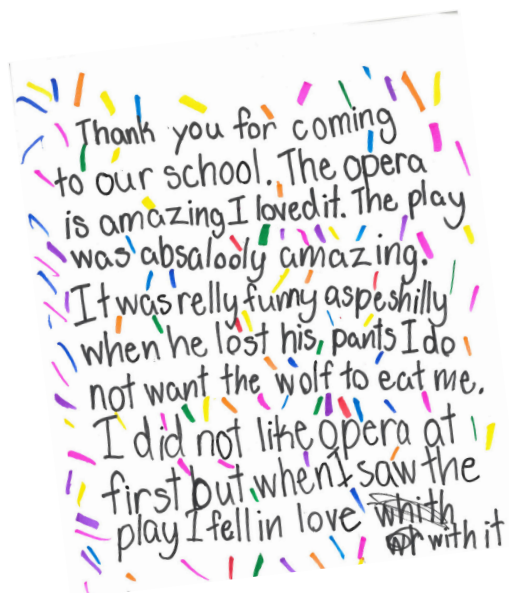
New to opera? If opera is a completely new art form to your students, this first exposure may have been quite different from what they expected. **Discuss how their responses differ from their expectations.**

Been there before? If some students have previous experience with opera, talk about how they felt returning to the art form and how seeing opera for a second (or third) time compared with the first.

Encourage students to take advantage of future opportunities to see opera live or on television and film. Arrange a field trip to a live performance or film. Visit nashvilleopera.org to learn about upcoming shows.

Put on your own play (with or without music) using the students in your school. Use an existing script or make up your own. You could even devise a simple narrative around songs your students already know. Encourage participation in a variety of ways: performing, making costumes, painting scenery, ushering (greeting audience members), ticket sales, marketing, etc.

Think about it. Divide the students into groups and have them list at least three things that they learned. Have them list questions that they have regarding the performance.



Dear Nashville Opera:

Name _____ Grade _____ School _____

GOLDIE B. LOCKS SEARCH

Find 12 words that are associated with Goldie B. Locks & The Three Singing Bears.

BUGS	CIRCUS	FRIENDSHIP
GOLDIE	MAMA BEAR	OPERA
PAPA BEAR	PEEK	SCOUT
SOPRANO	SOUP	TENOR

