

SEATTLE OPERA.

CINDERELLA IN SPAIN

STUDY GUIDE

MUSIC BY MARY CAROL WARWICK | LIBRETTO BY KATE POGUE

SEATTLE OPERA SCHOOL PROGRAMS

By offering performances that engage with and inform students' worldview, encouraging students to express themselves creatively, and facilitating meaningful dialogue inspired by artistic interactions, Seattle Opera's School Programs are dedicated to introducing the power of the arts to every child.

BEFORE THE PERFORMANCE

To make the most of this opera experience, it is helpful to spend some time exploring the story with your students.

Some of your students may never have attended a play, dance, or musical performance. It might be helpful to familiarize them with the art form prior to the performance itself. Prior preparation will also allow all students to connect more deeply with the story.

DURING THE PERFORMANCE

Cinderella in Spain will be performed in both English and Spanish. The performance will be 50 minutes followed by a discussion with the cast.

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WHAT IS AN OPERA?

Teachers: Ask your students for their ideas about opera. Write OPERA on the board, then list students' answers or make a word cloud. Ask again after the performance to see whether their opinions have changed.

At Seattle Opera we believe that **opera** is simply storytelling using words and music.

An opera is a partnership of words and music with the purpose of telling a dramatic story. While the story may be about everyday situations or historical figures, it usually has a moral or idea that the entire audience understands. Opera can be serious or funny, but most importantly, it unites a variety of people with diverse backgrounds by sharing a common experience through music.

The words of an opera are called a **libretto** (the Italian word for “little book”), much like the words of a play are called a **script**. A **librettist** is the person who turns a story or idea into a libretto by writing dialogue or lyrics. The **score** is the combination of music and words of an opera. A **composer** (the person who writes the music) can use music as a tool to define character and personality traits and to set the mood of the story.

One way to use music is through the voices of the singers themselves. The composer considers the personality of a character, then chooses a voice type (either high or low) that best suits this personality. There are five different voice categories:

Soprano: the highest female voice

Mezzo-Soprano (also called Alto): the lowest female voice

Tenor: the highest male voice

Baritone: the middle male voice

Bass: the lowest male voice

After a composer has chosen the characters' voice types, the composer then interprets the libretto through music.

In an opera production, the ideas of the composer and librettist are expressed by the singers as directed by a **conductor** and **stage director**. The **conductor** is responsible for the musical aspects of the performance, leading the **orchestra** and the singers. The **stage director** is responsible for the dramatic movement and the storytelling on the stage. The stage director works with a **design team**—a **set designer**, **costume designer**, and **lighting designer**—to determine the visual interpretation of the work. Just as the composer and librettist must work in close communication in the writing of an opera, the conductor and stage director must have a close collaboration with the singers and the design team (and **choreographer**, if dancing is involved).

Adapted from Virginia Opera (2018) *Don Giovanni* Study Guide. Used with permission.

SYNOPSIS (OUR STORY)

The scene begins with Isabella and Margarita, Cinderella's stepsisters, scolding Cinderella for burning a shirt while ironing. They demand that Cinderella help them with their dresses and their hair, and that she do the housekeeping. Hungry, they exit, demanding that Cinderella prepare their dinner.

The scene changes to the king's palace. After partying all night, Prince Paulo hates the sight of the glaring sun and wishes for night to return. His father, the king, enters looking for him. Determined to make his son cease this wild behavior, the king tells Paulo that he is giving a great ball in Paulo's honor. Paulo is thrilled until the king tells him that at the ball he must choose one of the young women of the kingdom to be his bride. Paulo exits, convinced his youth and freedom are over forever.

Guillermo, the town crier, announces that all the young women in the kingdom have been invited to the *fiesta* given by the king. The stepmother and her daughters plan to go, convinced that one of the stepsisters will be the prince's chosen bride. When Cinderella asks if she may go, they laugh and make fun of her rags and her poverty. After forcing her to help them get ready, they leave for the ball and Cinderella is left alone. As Cinderella weeps, her fairy godmother suddenly appears, proclaiming that she will help Cinderella go to the ball. In spite of Cinderella's doubts, her fairy godmother turns a pumpkin into a golden carriage, provides her with a beautiful gown and shoes, and sends Cinderella off with the warning that she must be back by midnight.

At the palace, the ball begins. The king orders Prince Paulo to find a bride to marry. Angry at his father's insistence, Paulo decides to punish him by choosing an unsatisfactory bride. He dances with Isabella and tells his father that she is to be his bride. Horrified, the king sends him to look again. Paulo dances with Margarita and offers her for his father's opinion. Again the king sends him back. The town crier comes looking for the prince to show him the lovely girl who has just entered the room. Paulo sees Cinderella and everything changes for him. After dancing with her, he falls in love and is determined to marry her. However, the clock strikes midnight, and Cinderella runs away. Her glass slipper is found, and the prince decides to use it to find his lost love.

Cinderella comes running into the house. Her stepmother and stepsisters come in soon after, distraught because the strange beautiful princess took the prince away from them. A knock at the door announces that the prince has come with the glass slipper to find his lost love. He tries the slipper on Margarita and then on Isabella. Though the stepsisters are quite persistent, the shoe does not fit. The slipper fits Cinderella, and the prince announces she will be his bride. When the family complains bitterly, the prince says if they intend to come live at the palace, they must change their ways. Ever the opportunists, the stepmother and stepsisters join the rejoicing.

CAST

Priscilla Pizzichemi Ivy Zhou	<i>Cinderella/Cenicienta</i>
Anasofia Gallegos	<i>The Stepmother/La Madrastra</i>
Meghan Folkerts	<i>The Fairy Godmother/La Madrina</i>
Kimani Troy Iba Jon Farmer	<i>Margarita and Guillermo/The Town Crier</i>
Timothy Janecke Zach Martin	<i>Prince Paulo</i>
Melissa Plagemann Jordan Wright	<i>Isabella and The King/El Rey</i>
Kelly Kitchens	<i>Stage Director</i>
Li-Tan Hsu	<i>Music Director/Pianist</i>
Melanie Burgess	<i>Costume Designer</i>
Stephanie Sintef	<i>Tour Coordinator</i>
Cast will alternate	

MEET THE COMPOSER & LIBRETTIST



DR. MARY CAROL WARWICK, COMPOSER

Dr. Mary Carol Warwick, protégée of noted opera composer Carlisle Floyd, is a prolific composer and librettist whose works are currently enjoying American and international performances. Her body of work includes several operas for children commissioned by Houston Grand Opera: *Strega Nona*, *The Princess and the Pea*, *The Velveteen Rabbit*, the bilingual *Cinderella in Spain*, *The Clever Wife*, and *Rapunzel*. Her chamber works include the Sonata for Viola and Piano; the Sonata for 2 Oboes, Bassoon, and Piano; and many works for singers and instruments. Among her works are several previous collaborations with New York poet Ilsa Gilbert, as well as the New York premiere of *In Costa Rica*, a chamber piece for voices and instruments.

Included among Warwick's numerous awards are grants from Opera New World, a Challenge Grant from the National Endowment for the Arts, and the Mayor's Proud Partner Award from the city of Houston for her environmental musical, *Celebrate the Earth*, commissioned by Theater Under the Stars. Warwick also received a commission from NASA to write a wake-up call for Space Shuttle Mission STS-33, and a recent commission from New York baritone Anthony Turner to set the poems of incarcerated youth in a song cycle called *Who Am I?* Another song cycle, *Celebrate Life! The Battle of the Breast*, based on the poems of women and family members of women with breast cancer, gives a voice and song to those who have been affected by breast cancer.

Find out more at marycarolwarwick.com



KATE EMERY POGUE, LIBRETTIST

Writer, stage director, teacher, and lecturer Kate Emery Pogue is the author of *Shakespeare's Friends*, *Shakespeare's Family*, and *Shakespeare's Figures of Speech*. A graduate of Northwestern University and the University of Minnesota, Pogue founded the drama program at Houston Community College and has been artistic director for both the Shakespeare by the Book Festival in Richmond, Texas and Opera to Go! at Houston Grand Opera. She has written two children's books, *Bravest of All* and *Fritzie Goes Home*, as well as librettos for a number of children's operas including *The Starbird*, *St. George and the Dragon*, *The Velveteen Rabbit*, and others still in the Opera to Go! repertoire. Her *Shoemaker and the Christmas Elves* has become an annual children's musical produced by the Humphreys School of Theatre Under the Stars. Pogue lives in Houston and teaches at the University of Houston Downtown. Married to Bill Pogue, she has two children and three grandchildren.

VOCABULARY

ACCOMPANIMENT

The instrumental background music that supports the singers' voices.

ARIA

A musical piece or song for solo voice in opera.

BARITONE

The male voice type that is above a bass but below a tenor.

BASS

The lowest male voice.

CHORUS

A large organized group of singers, especially one that performs with an orchestra or opera company.

COMPOSER

The person who writes the music.

CONDUCTOR

The person who leads the singers and orchestra.

COSTUMES

The clothes the performers wear to help tell the story.

DUET

A musical piece for two performers.

ENSEMBLE

Two or more singers singing at the same time.

FINALE

The last musical number of an act or show. It usually involves most of the cast and often repeats musical themes from the show.

LIBRETTIST

The person who writes the words of an opera.

LIBRETTO

The Italian word for "little book," this is the text or words of an opera.

MEZZO-SOPRANO

The lowest female voice.

OPERA

Storytelling using words and music.

PROPS

Objects placed on the stage and used by the actors; an abbreviation of the word "properties."

RECITATIVE

A style of singing that is similar to speech, which is often used to develop the plot.

SCORE

The book that contains all of the vocal and instrumental music of an opera.

SET

The scenery used on the stage to show location.

SOPRANO

The highest female voice.

STAGE DIRECTOR

The person who decides how the singers will move on stage and how they will act while they are singing their parts.

TENOR

The highest male voice.

BE A BUDDY, NOT A BULLY

TREAT EVERYONE WITH RESPECT

Nobody should be mean to others.

- Stop and think before you say or do something that could hurt someone.
- If you feel like being mean to someone, find something else to do. Play a game, watch TV, or talk to a friend.
- Talk to an adult you trust. They can help you find ways to be nicer to others.
- Keep in mind that everyone is different. Not better or worse. Just different.
- If you think you have bullied someone in the past, apologize. Everyone feels better.

WHAT TO DO IF YOU'RE BULLIED

There are things you can do if you are being bullied:

- Look at the kid bullying you and tell him or her to stop in a calm, clear voice. You can also try to laugh it off. This works best if joking is easy for you. It could catch the kid bullying you off guard.
- If speaking up seems too hard or not safe, walk away and stay away. Don't fight back. Find an adult to stop the bullying on the spot.

There are things you can do to stay safe in the future, too.

- Talk to an adult you trust. Don't keep your feelings inside. Telling someone can help you feel less alone. They can help you make a plan to stop the bullying.
- Stay away from places where bullying happens.
- Stay near adults and other kids. Most bullying happens when adults aren't around.

GET INVOLVED

You can be a leader in preventing bullying in your community.

- Talk to the principal about getting involved at school. Schools sometimes give students a voice in programs to stop bullying.
- Be on a school safety committee.
- Create posters for your school about bullying. Be a role model for younger kids.
- Write a blog post or a letter to the editor of your local newspaper about bullying.

ACTIVITY: DESIGN YOUR OWN SLIPPERS

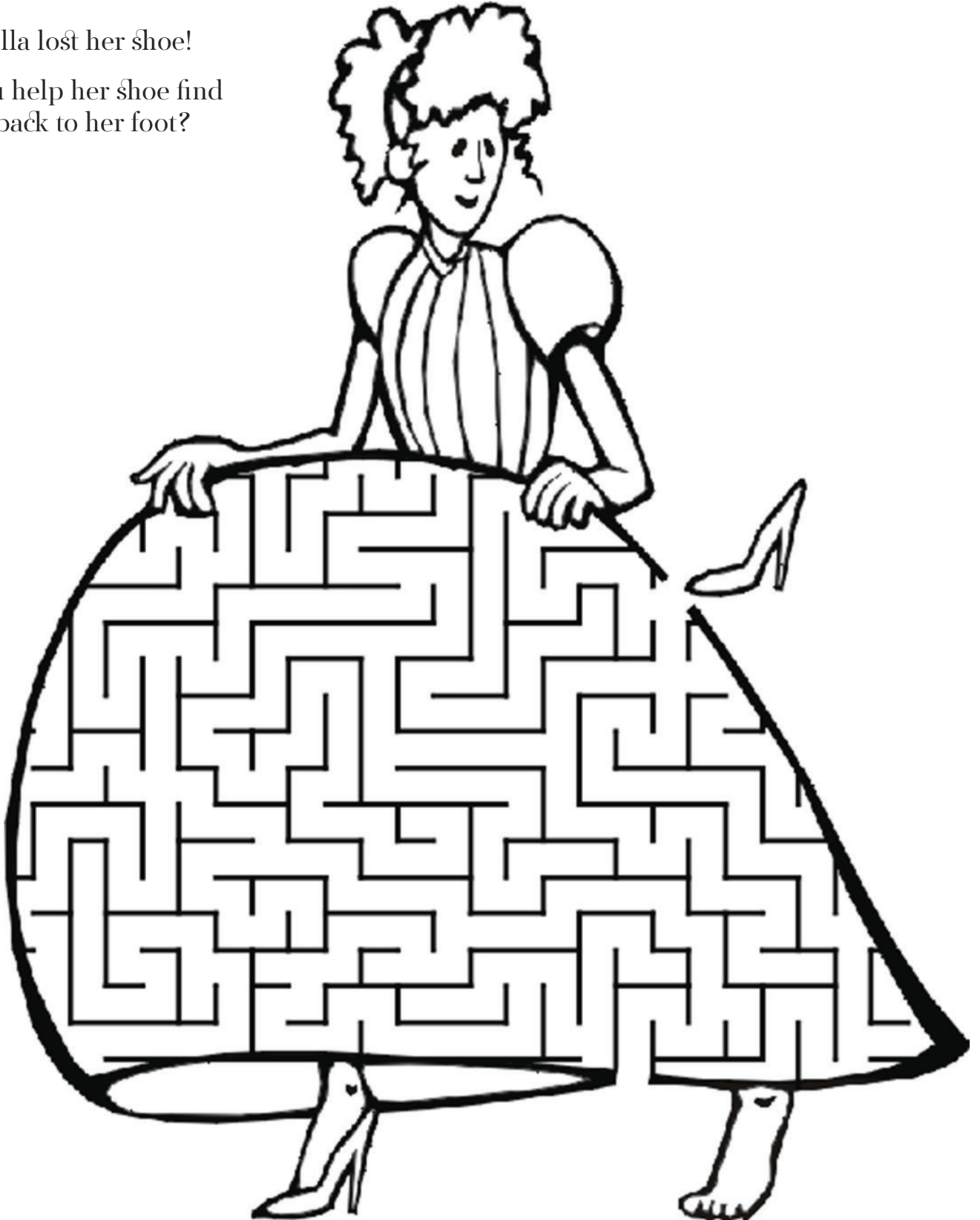
Color the shoes below to create your own magical slippers. Add a pattern or shapes to make your shoes unique!



ACTIVITY: CINDERELLA MAZE

Cinderella lost her shoe!

Can you help her shoe find
its way back to her foot?



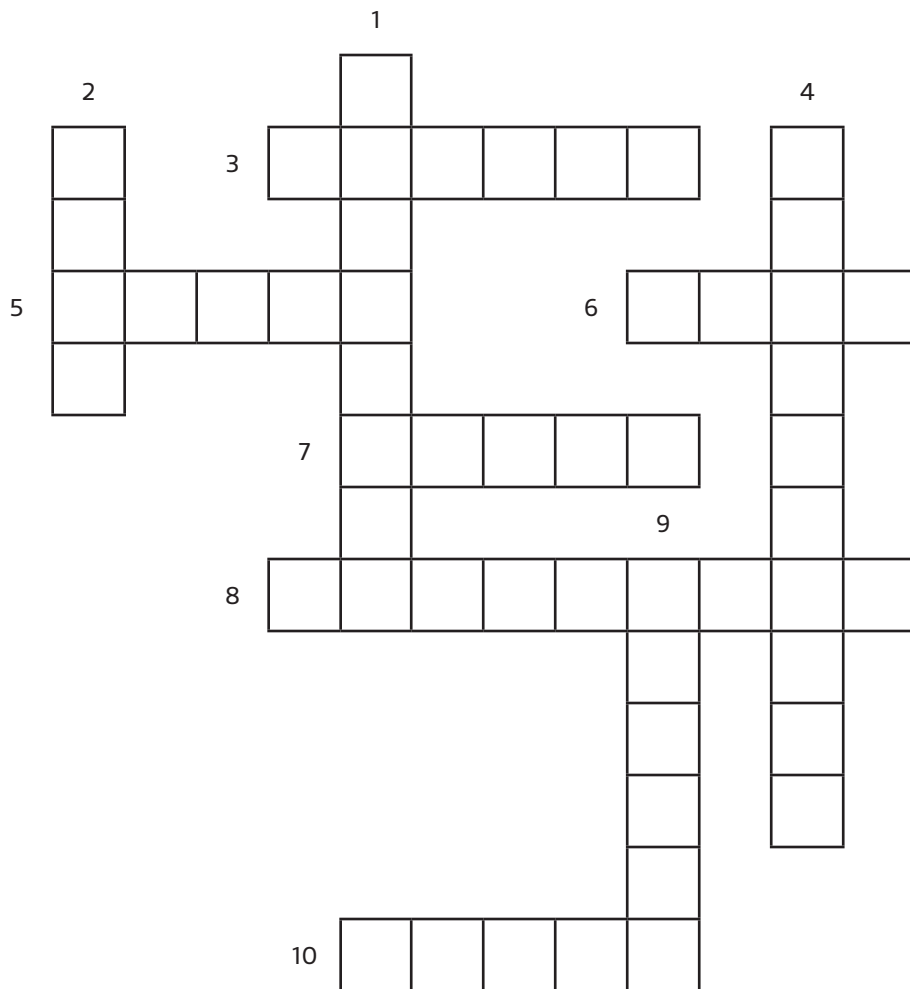
ACTIVITY: OPERA TERMS CROSSWORD PUZZLE

DOWN

1. the text of an opera
2. the lowest male voice
4. the “leading lady” in an opera
9. a group of singers that sing and act together

ACROSS

3. the end of an opera
5. a non-speaking or singing role in crowd scenes
6. a vocal solo in an opera
7. the Italian word for “everyone”
8. the person who stands in front of the orchestra
10. Objects used on stage; not costume or scenery



ACTIVITY: OPERA COMPOSER WORD SEARCH

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

WORD LIST:

BEETHOVEN

MOZART

ROSSINI

WAGNER

DONIZETTI

OFFENBACH

STRAUSS

HUMPERDINCK

PUCCINI

VERDI

AFTER THE PERFORMANCE

Encourage more personal responses by suggesting students write thank-you notes to the singers, draw pictures of what they saw, write reviews of the performance, etc. These can be sent to Seattle Opera:

Seattle Opera
Attn.: Courtney Clark, School Programs Manager
363 Mercer Street
Seattle, WA 98109

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

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.

Offer extra credit for students who undertake an opera-related project (e.g., writing a review of a Met Live in HD broadcast or the KING FM broadcasts, collecting magazine or newspaper clippings about famous opera singers to share with the class, etc.).

Encourage your students to take advantage of future opportunities to see opera live or on television and film. Arrange a field trip to a live performance.

To learn more about attending student dress rehearsals through Seattle Opera's Experience Opera program, contact Courtney Clark, School Programs Manager, at 206.676.5526 or courtney.clark@seattleopera.org.

**SUGGESTED
ACTIVITIES:
LANGUAGE
ARTS**

Read the synopsis (pg. 5) or a Cinderella fairytale book of your choice to the class.

Conflict in Storytelling

Stories generally have some conflict that needs to be resolved. What are the conflicts in this opera? How are they resolved? (K-6)

Character Types

Is there a bad guy? A hero? A love interest? Do you think the villain would be as scary if it was sung with a high voice instead of a low voice? Do you think Cinderella should be a soprano, mezzo-soprano, tenor, or baritone? (K-6)

Character Discussion

Which characters are fully developed? Which are not? Are there major changes that affect the character's growth of the story? What are each of the characters' strengths and weaknesses? How do the characters differ from each other? (K-6)

Pair-Think-Share

Students form groups of two or three to creatively complete the story pyramid together. Once all groups are done working, allow each group to present their pyramid to the class. (K-6)

STORY PYRAMID

- 1. The main character's name.
- 2. Two words describing the main character.
- 3. Three words describing the setting.
- 4. Four words stating the problem.
- 5. Five words describing one event.
- 6. Seven words describing a third event.
- 7. Eight words stating the solution to line 4.

1. _____

2. _____

3. _____

4. _____

5. _____

6. _____

7. _____

8. _____

SUGGESTED ACTIVITIES: SOCIAL STUDIES

Describe the Setting

What colors, shapes, and objects did you see? Can you sketch the set from memory?

Sequence and Order of Events

Look at the events below. Put them in the correct order. (K–3)

- ___ Cinderella goes to the fiesta
- ___ Prince Paulo discovers the slipper belongs to Cinderella
- ___ The king tells Paulo there will be a ball in his honor
- ___ The fairy godmother appears
- ___ Prince Paulo falls in love with Cinderella
- ___ The prince decides to find who the slipper belongs to
- ___ Guillermo announces there will be a ball
- ___ Prince Paulo dances with Isabella

Ruler for a Day

The king or queen of a country typically puts rules in place to keep order within the country. If you were the king or queen of your own country, what rules would you have? If people were to break your rules, what sort of consequences would you enforce? (K–6)

Spanish Culture Research and Discussion

What elements of the culture did you see in the opera? Compare and contrast Spanish culture to the culture here in the United States. (2–6)

Where in the World?

Use a map to find Spain. On which continent does it reside? What countries border Spain? Does the United States lie in the same continent? If not, what continent does it lie in? Match the following composers to their native countries:

Wolfgang Amadeus Mozart	France
Benjamin Britten	Czech Republic
Charles Gounod	Italy
Antonin Dvořák	Germany
Richard Wagner	England
Edvard Grieg	Norway
Giuseppe Verdi	Austria

SUGGESTED ACTIVITIES: MATH

A Piece of Cake!

Have students create a recipe for a *Cinderella in Spain* Cake! Use all forms of weight measurement and include one unique ingredient. (K–6)

Count the Cost

Teach students about money using word problems based on the show. (K–6)

Start Your Own Opera Company

How much money do you think it would take to run an opera company? Utilize the worksheet on the following page (pg. 18) for a list of artists and personnel who work on an opera production. Consider things like singers' and musicians' salaries, costumes, administrative staff, computers, rehearsal and performance space, etc. (K–6)

Set the Stage

As a class, measure the space where the performance of *Cinderella in Spain* will happen. Calculate the dimensions of the space and decide how big the set should be. (K–6)

You're the Artistic Administrator! (See Resources)

The principal singers in a Seattle Opera production might come from anywhere in the world. While they're here, they need a place to stay and transportation. Using the internet, have students find the cheapest, most convenient plane tickets, rental cars, and hotel reservations for their stay. After collecting all the information, determine how much money it takes to hire one singer. Now how about the cast of 5? (Think about this: a big opera like *The Marriage of Figaro* has 11 principal singers!) (K–6)

Additional Online Resources

songsforteaching.com

artsedge.kennedy-center.org/students

IT TAKES PEOPLE TO MAKE OPERA!

THE CREATIVE AND PRODUCTION TEAMS

Stage Director: Directs the action of the opera; helps the singers interpret characters; shows actors how to move and gesture; works with designers to create sets and costumes.

Stage Manager: Supervises singers and technical staff during rehearsals and performances. Directs all of the moving technical pieces during performances, by communicating with the crew when the set moves or when lights change, and telling the singers when they should go to the stage.

Lighting Designer: Plans or designs the colors, intensity, and frequency of the light on stage.

Technical Director: Supervises the activities of all technical departments and oversees the use and maintenance of theater equipment.

Costume Designer: Plans or designs the costumes and supervises their construction.

Costumer/Dresser: Assists with the costumes, including how to take care of them and how they are to be worn; helps performers put on their costumes properly and change during the performance.

Hair and Makeup Designer: Designs and oversees hairstyles, wigs and makeup.

Properties Manager: Designs and oversees all movable objects that are not part of the set or costumes (props).

Production Manager: Coordinates between the artistic and business aspects of production; makes sure that everything happens on time and within budget.

Crew or Stage Hands: Assist in construction, installation and changes of the set, costumes, lights and props.

Artistic Director: Is the producer for the opera company who is responsible for conceiving, developing, and implementing the artistic vision and focus of an opera production.

Choreographer: Creates dances and movements, and teaches them to dancers and/or cast members.

Conductor/Music Director: Is responsible for rehearsing the cast, helping cast members learn their music and instructing the singers on musical style; leads all music rehearsals. A conductor will also lead the orchestra and singers during the performances.

Set Designer: Plans or designs the set and scenery; supervises set construction.

THE PERFORMERS

Principal: A singer who performs a large or primary role in the opera.

Cast: All performers, singers and actors who appear on stage.

Chorus: A large group of singers, singing together, who will often serve as a large group of people like party guests, soldiers, or townspeople.

Comprimario: A secondary or supporting character role in an opera.

Supernumeraries or Supers: A group of actors who are part of the action on stage, but don't sing.

Orchestra: The group of instrumentalists who, led by the conductor, accompany the singers and play the score.

SUGGESTED ACTIVITIES: SCIENCE

Way Back When

Talk about various scientific discoveries that had not been made when the term Opera was coined in 1597. Did modern conveniences like the telephone, television, or light bulb exist? How would opera production have been different if these things were available? (K–6)

Medical Discoveries

One hundred years ago, there was no vaccine for polio. What other medical advances have been made in this century? (K–6)

The Singing Machine

The internet is full of wonderful (free) resources for singers and teachers. Search “Vocal Anatomy” to explore the parts of the body that are used for singing. Students can explore the various parts of the mouth, throat, and chest used for speaking and singing and the parts of the ear for listening. (K–6)

Good Vibrations

Sound is made by two objects vibrating against each other. This can be demonstrated easily by pressing the lips together while blowing air out of the mouth. As the lips flap together, they make a buzzing sound. This is very similar to how the vocal chords work: air rushes between them, forcing them to vibrate against each other, which creates sounds when we talk or sing. This can also be demonstrated by blowing air between two taut blades of grass. (K–6)

String Band

Another way to experience vibrations and see them is by using a rubber band. Stretch the band between your thumb and forefinger on one hand. Pluck it a few times. You should be able to both see and feel the vibrations. Encourage students to pluck the rubber band harder or softer. What is the difference? Also encourage them to change the shape of the band by stretching. Does this affect the sound or the vibrations? (K–6)

Special Effects

Often, fog machines are used to add a different visual atmosphere to a production. If your school wanted to put on an opera that required smoke and you didn’t have a fog machine, how would you create it? (K–6)

Additional Online Resources

exploratorium.edu/music/exhibits/index.html
artsedge.kennedy-center.org

SUGGESTED ACTIVITIES: MUSIC

Loud and Soft

Have your students sing a well-known song like “Mary Had a Little Lamb” using the dynamics *f* (*forte*) and *p* (*piano*). Explain the difference between *forte* and *piano*. (K–2)

Musical Alphabet

Teach your students the musical alphabet. Have them write their own songs using the musical alphabet. Play their pieces for them. (K–2)

Up and Down

Show your students a copy of “Esta noche la fiesta” (See Music Example pg. 21–22). Can they point out when the melody moves up and when it moves down? (K–2)

Emotions in Music

In opera, emotion is represented in the music. Have your students listen to a major and minor scale. Ask them what emotions they hear in each scale. Can they think of instances why a composer may want to use a major key? Minor key? Do they remember any moments in *Cinderella in Spain* where a major key was used? Minor key? (3–5)

Rhythmic Play

Write a blank measure of 4/4 on the chalkboard. Then write a dotted eighth note. How many more can you fit in the measure? Is there any space (for rests) left over? Start over with a sixteenth note followed by a dotted eighth rest. How many of that pair can you fit in the measure? (4–6)

Cast the Role

When you see the opera, you will notice that each singer has a different voice type. Operatic voice types include soprano, mezzo-soprano, tenor, baritone, and bass. Share audio or video examples of each voice type with your students. Ask them what kinds of characters would fit each voice type? What kind of voice do they think would play an evil villain? What kind of voice would play a young child? What about a prince? (4–6)

Between Notes

Teach your students the difference between half and whole steps. Using a piano keyboard as a visual may be helpful. See if they can determine the following to be either a half or whole step. (4–6)

G–A

E–F

C–D

B-Flat–C

E–F-Sharp

"ESTA NOCHE LA FIESTA" FROM *CINDERELLA IN SPAIN*

Music by Maÿ Carol Warwick; Words by Kate Pogue
Teach your students this fun melody and they can become opera stars!

March tempo

Es - ta no-che la fi - es - ta en el pa-la-ci-o del rey. _____

— Es - ta no-che la fi - es - ta. Come to - day!

Come to-day! A las oc - ho. Es - ta no - che. Just at eight o' - clock to-

night! — To - night! — Que ven - gan to - das es - ta

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "night! — To - night! — Que ven - gan to - das es - ta". The piano accompaniment features a steady bass line with chords and a treble line with eighth and sixteenth notes.

no - che, to - night. — A la fi - es - ta del

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line contains the lyrics "no - che, to - night. — A la fi - es - ta del". The piano accompaniment maintains the same rhythmic and harmonic structure as the first system.

rey. — A la fi - es - ta del rey!

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "rey. — A la fi - es - ta del rey!". The piano accompaniment ends with a final chord and a double bar line.

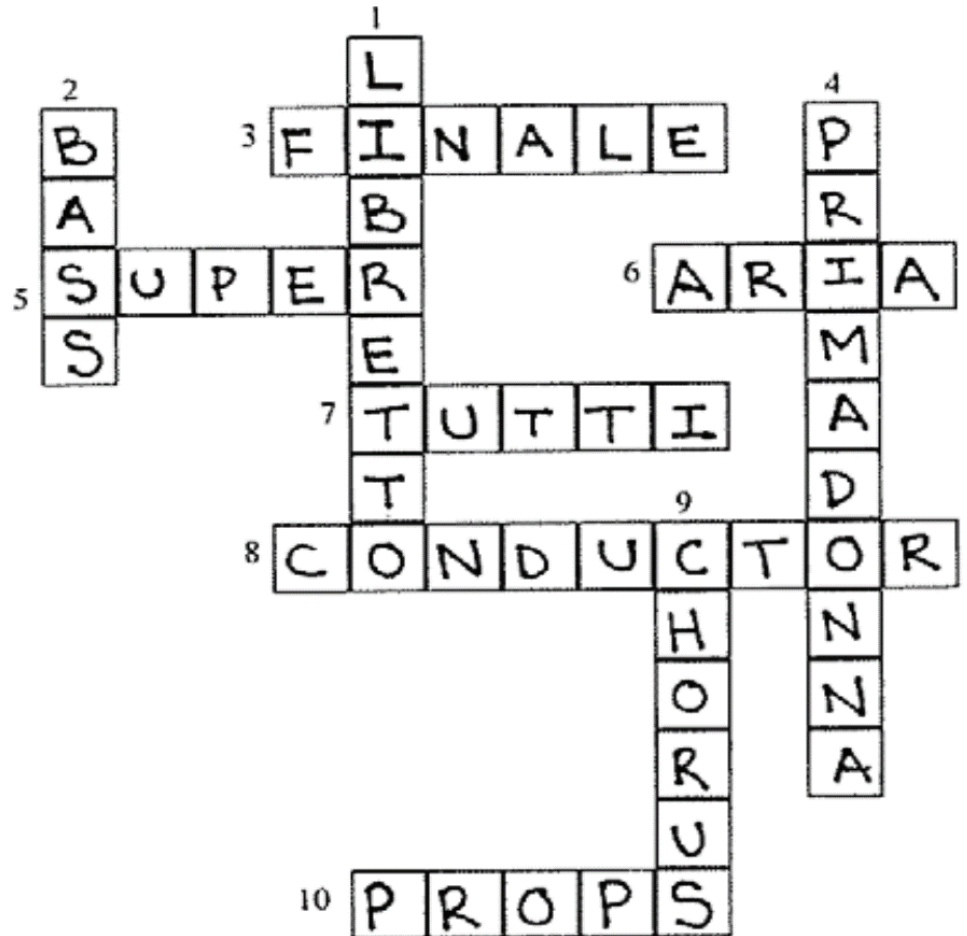
ANSWER KEY: OPERA TERMS CROSSWORD PUZZLE

DOWN

- 1 the text of an opera
- 2 the lowest male voice
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- 9 a group of singers that sing and act together

ACROSS

- 3 the end of an opera
- 5 a non-speaking or singing role in crowd scenes
- 6 a vocal solo in an opera
- 7 the Italian word for "everyone"
- 8 the person who stands in front of the orchestra
- 10 Objects used on stage; not costume or scenery



ANSWER KEY: OPERA COMPOSER WORD SEARCH

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

WORD LIST:

~~BEETHOVEN~~

~~MOZART~~

~~ROSSINI~~

~~WAGNER~~

~~DONIZETTI~~

~~OFFENBACH~~

~~STRAUSS~~

~~HUMPERDINCK~~

~~PUCCINI~~

~~VERDI~~

**ANSWER
KEY:
WHERE IN
THE WORLD?**

