



SHOESTRING OPERA

presents



THE SHOESTRING Magic Flute

STUDY GUIDE

Discussion Questions • Classroom Activities • Background

Developed by Molly Thom • Assisted by Pat McCarthy and Anne Rankin

Graphic Design by Krista Donnelly (www.neatoh.ca)

TABLE OF CONTENTS

Pre-Show Activities:

Introducing the Story	1
Introducing the Characters	2
Introducing the Opera	3
Introducing the Instruments and Voices	4
Introducing the Composer	5

During Performance:

What to watch and listen for	6
--	---

Post-Performance:

Reviewing the Story	7
The Three Trials	7
The Number 3	7

Exploring the Arts:

Musical Activities

Playing the Flute	8
Moving to Music	8
The Bells Song	8
Write Your Own Music	9
Write Your Own Lyrics	9

Language Arts Activities

Dear Diary	10
Thank-You Notes	10
Acting Out the Story	10

Visual Arts Activities

The Props	10
Sets & Costumes	10

Exploring the Themes:

The Imagination	11
Lying, Breaking a Promise, Saying Mean Things	11
Apologizing	11

Curriculum Connections 12

Teacher Resource Pages

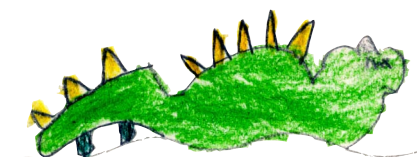
Glossary of Musical Terms	13
Bibliography, Discography	13
Full Synopsis	14

Student Activity Pages

Character and Dialogue	15-18
Character and Dialogue Bi-lingual	19-21
Bi-lingual Vocabulary	22

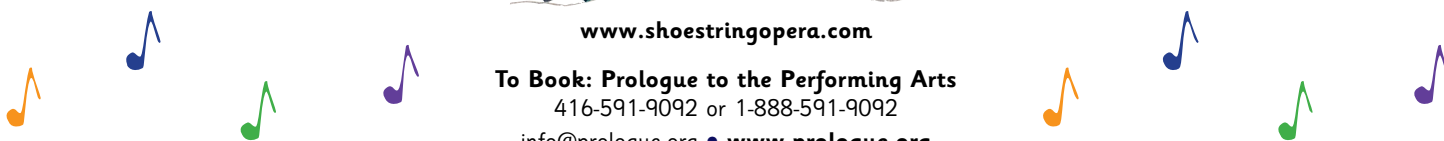
Additional Activities

Mozart, his Life, Travels and Music	23
The Shoestring Magic Flute credits	24
Shoestring Opera	24



www.shoestringopera.com

To Book: Prologue to the Performing Arts
416-591-9092 or 1-888-591-9092
info@prologue.org • www.prologue.org



PRE-SHOW ACTIVITIES

Option #1:

INTRODUCING THE STORY

The Shoestring Magic Flute is based on Mozart's Opera, **The Magic Flute**. In our version we meet **Allegra** on her way home from school. She finds a golden flute buried in a pile of leaves and when she blows on it, strange things begin to happen. Her street turns into a dark forest and when she blows again, out pops a feathered birdcatcher named **Papageno** —**with a padlock on his mouth!** Why has he a padlock on his mouth and what must they do to find their way out of the forest? Through the power of music and the magic of make-believe, Papageno and Allegra embark on an adventure of sharing and self-discovery.

Papageno has been sent to the forest to learn three lessons about himself, and he has had a padlock put on his mouth three times. Allegra thinks there must be some connection. Papageno admits that the first time he had a padlock put on his mouth he was being chased by a Dragon, but then he killed it. Then the Queen of the Night turned up, and she was even scarier than the Dragon. Papageno claims that the flute Allegra found is “the Magic Flute”, that she has been given it in order to help him, and if she blows on the flute, she can become anyone she wants. To try to find out what happened when Papageno met the Dragon, Allegra blows on the flute, and **abracadabra**, Papageno is being chased by a **four-legged, two-winged, fire-breathing dragon!**

(see Teacher Resource Page 14 for full synopsis)



- Discuss the concept of **MAGIC**. (Do you believe in magic?)
- Explain that the students will be seeing an Opera called **The Shoestring Magic Flute**, involving not only a Magic Flute, but Magic Bells as well.
- Read the synopsis of the story without giving away the ending.
- Ask the students to suggest what happened to the Dragon and who put the padlock on Papageno's mouth, and why.
- Ask the students if they know of other stories where magic gets the characters into or out of a different world.





Option #2

INTRODUCING THE CHARACTERS

Papageno, a Birdcatcher

Allegra, a young girl

These are the two principal characters. When Papageno discovers that Allegra has picked up the Magic Flute, he tells her:

“The Magic Flute, together with your imagination, lets you become anyone you want. You just think about who you want to be, blow on the flute, and **abracadabra**, you turn into that person for as long as you want.”

So, Allegra blows on the Flute, and **abracadabra**, she becomes:

- A Dragon
- The Queen of the Night
- A Prince
- An Old Woman
- Papagena

See Student Activity Pages pages 15–21 for Pre- and Post-Show exercises on characters and dialogue.



Introduce the bits of **dialogue from each character** and ask the students to decide what they learn about the story and the characters from the dialogue.



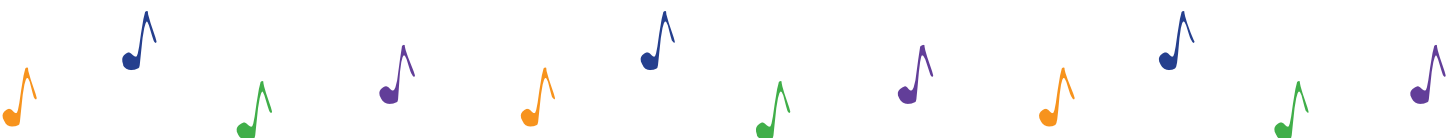
Imagine what these characters might look and sound like. Have the children **draw or act out** their ideas about these characters, especially **the Dragon** and the **Queen of the Night**. Keep a record for post-performance discussion.



Papageno is a very weird creature. He is a human being but he dresses like the birds so that he can catch them. From the very first production in 1791, here is a drawing of Emanuel Schikaneder as Papageno, covered with feathers and carrying his birdcage on his back. Schikaneder also wrote the libretto.



Use your imagination. **Draw a picture** of how **you** think Papageno might look.



Option #3:

INTRODUCING THE OPERA

The Shoestring Magic Flute is adapted from Mozart's famous opera **The Magic Flute (Die Zauberflöte)** written in 1791, the last year of Mozart's life. **The Magic Flute** is an opera in two acts with a **libretto** by Emanuel Schikaneder. The work is in the form of a **Singspiel**, a popular form that included both singing (**arias**, duets, trios etc) and spoken dialogue.

What is an Opera?

It is a story that is sung. It differs from a play in that the music and singing carry us to a place of high emotion that words alone cannot reach. The art form is a larger-than-life experience, usually dealing with big human issues and emotions.

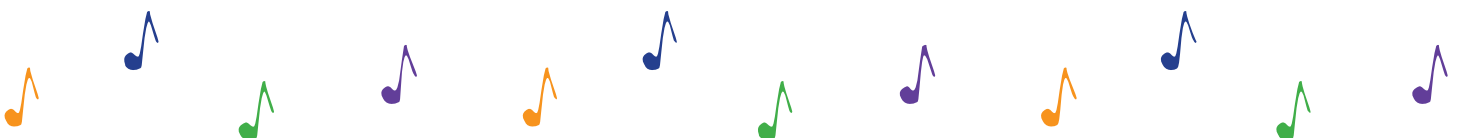
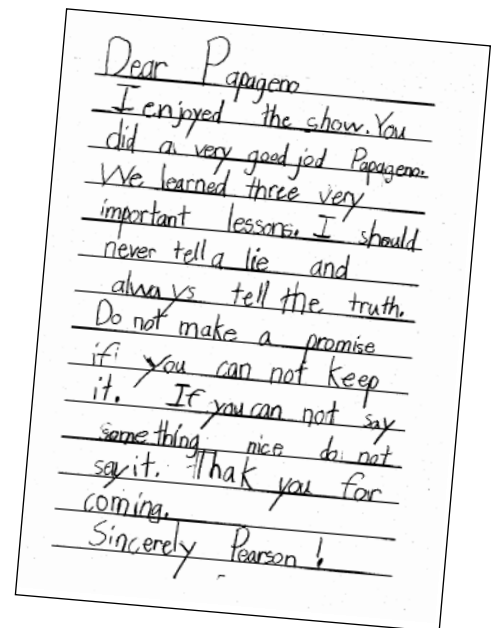
Allegra asks Papageno, "Where am I?" and he replies, "You're in an opera." He then has to explain to her what an opera is. "Let me tell you all about the opera, So much fun to be in an opera!" Ask the children to listen very carefully for Papageno's explanation.

What is an Aria?

An **aria** (Italian for **air**) is a self-contained piece for one voice like a song, usually with orchestral accompaniment. Arias are most often featured in Opera, although there are many arias that form movements of oratorios and cantatas.

What is a Libretto?

The Libretto is the text of the Opera, the words that are spoken or set to music by the Composer.



INTRODUCING THE VOICES

The human voice is the oldest musical instrument in the world. In western classical music voices are first separated into male and female and then divided into high and low. Our two singers have trained their voices for many years so that they can sing loudly without the use of microphones, sing softly but still be heard in a large space, and do many special things with their voices that untrained singers can't do.

The Soprano

The **Soprano** is the high voice for females, and Alto is the low voice. Our Soprano sings six different roles: Allegra, the Dragon, the Queen of the Night, the Prince, the Old Woman, and Papagena.

Coloratura soprano (from the Italian **colorare** to colour; to heighten; to enliven). The most famous of all Coloratura roles is the Queen of the Night in our opera **The Magic Flute**. This type of soprano can sing especially high and use elaborate ornamentation, including running passages and trills.

The Baritone

The Tenor is the high voice for males and the Bass is the low voice. The Baritone is the male voice between a Tenor and a Bass. The role of Papageno is written for Baritone, and was originally played by the librettist himself, Emanuel Schikanader.

The Cello

The cello belongs to the **String** Family, some of whose relatives are the violin, the viola, the bass and the guitar. It has four strings and is played with a bow, sometimes plucked. Listen for the difference in sound when the cello player plucks her instrument with her fingers instead of using her bow. This is called **Pizzicato**.

The Piano

Depending on what's available at your school, the pianist will either play your school piano (which will probably be an upright or a grand piano) or will bring an electric piano. All non-electric pianos have 88 keys. Electric pianos rarely have that many. The piano is a member of the **Percussion** Family even though it has strings (like those instruments in the string family). Why does it belong to the Percussion Family? It is the hammers that strike the piano strings to make them sound that place it in the percussion family. Pianists study and practice for many years to be able to move all ten fingers both together and separately at slow and super fast speeds, quietly and very loudly.

The Orchestra

Mozart wrote The Magic Flute for an orchestra of 30 instruments. Today we have just two, a cello and a piano. This makes it easier for the Company to tour and play at schools.

- Have students share their prior knowledge of Opera. (Have they listened to, attended, performed Opera?)
- Do they know any famous Opera music or performers?
- From this discussion decide on a definition of Opera and talk about how it is the same and different from other theatre.
- Introduce the various opera voices, (see page 4) and play some examples.
- Introduce the Opera terms (see Introduction to Opera, page 3)
- Give the students the lines of dialogue (see page 17 or 21) and have them sing them aloud as they think the voices might sound.*

* Note: Have fun with this exercise and let them exaggerate as much as they like; this is a great way to get all the biases about Opera out in the open and get all the self-consciousness over with.



INTRODUCING THE COMPOSER

Wolfgang Amadeus Mozart (27 January 1756 – 5 December 1791) was a famous composer of the Classical era. He was only 35 when he died and in his short life he wrote more than 600 compositions, including 41 symphonies, concertos for piano, violin, clarinet and other instruments, chamber music, piano music, choral music, and 22 operas. Mozart is one of the most popular of all classical composers.

Mozart began playing the piano at three and composing at the age of five. His father Leopold was a composer and teacher of piano and violin. Wolfgang and his older sister Nannerl showed exceptional musical talents at an early age and were hailed as child prodigies wherever they played. When he was six the family began a series of tours exhibiting their famous and gifted children at imperial courts and royal houses all over Europe. Mozart wrote his first symphony at the age of 10, his first opera at the age of 11.



- How many students in your class play the piano or violin?
- Hold a recital.
- How many students can play a piece by Mozart?



RESEARCH MOZART'S LIFE AND WORK see **Additional Activities Section page 23**



THE GRAND TOUR: draw a map of the travels of young Mozart. (Additional Activities page 23.)



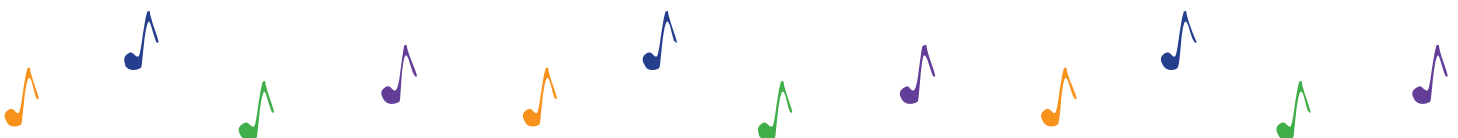
Mozart as a boy 1763



Nannerl, Wolfgang and their father Leopold Mozart.



Mozart in 1780



DURING PERFORMANCE

While waiting for the show to start, look at what is on stage.

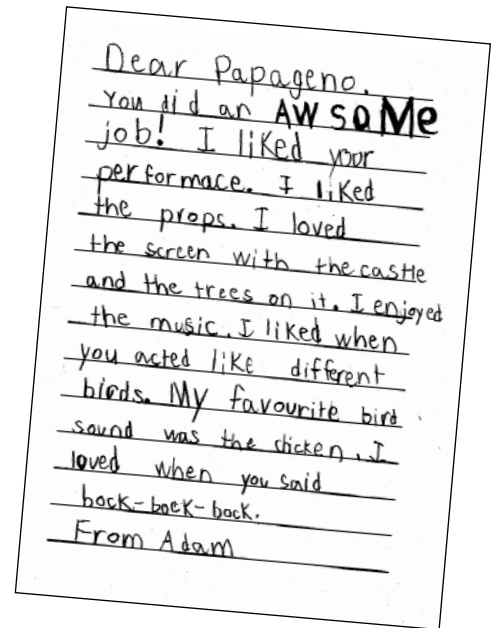
- Look for the pile of leaves
- What musicians are going to take part?
- What do you think the screen is for?

During the show: (Divide the class into groups and assign one or two points to each group so they can report to the class after the performance.)

- Which of the opera voices do you hear? From which character?
- How do the musicians become part of the action
- How does the soprano create her many characters?
- How does the music change to match the mood and action of the story?
- **What does the Magic Flute do?** Listen for each time the Magic Flute is played.
- **What do the Magic Bells do?** What happens each time we hear them?

All Students

- Listen for the dialogue from the pre-show activities. Decide if the singer's meaning and emotion match your ideas about the character and this dialogue.
- Listen for Papageno's aria, "**Let me tell you all about the opera**". What do you learn from his explanation? Can you identify the different sounds he describes?



POST PERFORMANCE

REVIEWING THE STORY

- What surprised you in the story?
- What character were you most interested in? Why?
- Make a list of all the different things that happen when Allegra blows on the Magic Flute.

THE THREE TRIALS

Trial #1

- Who does Papageno meet?
- What does he say?
- What is his mistake?
- What is the first lesson?

Trial #2

- Who does Papageno meet?
- What does he say?
- What is his mistake?
- What is the second lesson?

Trial #3

- Who does Papageno meet?
- What does he say?
- What is his mistake?
- What is the third lesson?

**The Queen puts a padlock on Papageno's mouth after each trial.
Why is this punishment appropriate?**

THE NUMBER 3

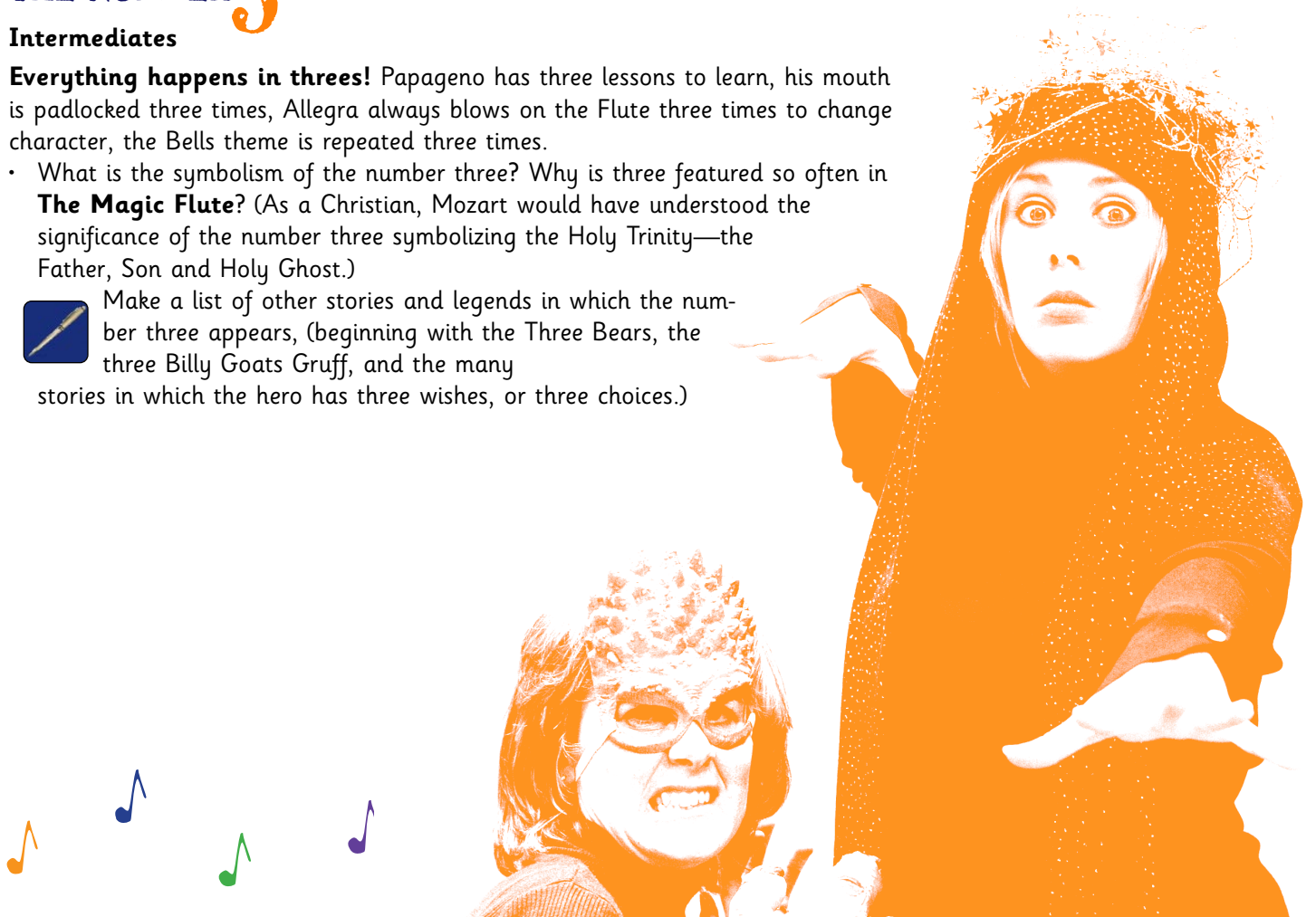
Intermediates

Everything happens in threes! Papageno has three lessons to learn, his mouth is padlocked three times, Allegra always blows on the Flute three times to change character, the Bells theme is repeated three times.

- What is the symbolism of the number three? Why is three featured so often in **The Magic Flute**? (As a Christian, Mozart would have understood the significance of the number three symbolizing the Holy Trinity—the Father, Son and Holy Ghost.)



Make a list of other stories and legends in which the number three appears, (beginning with the Three Bears, the three Billy Goats Gruff, and the many stories in which the hero has three wishes, or three choices.)





THE MUSIC

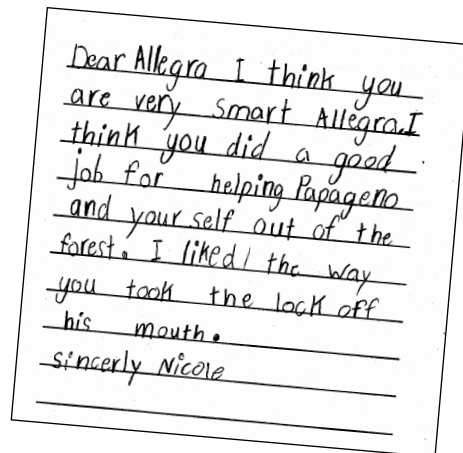
1. PLAYING THE FLUTE

Do any students have a **toy flute** or a **recorder**? Ask them to bring their flutes to class.



Divide the class into groups of 5. (**This exercise could also be done with a percussion instrument or a xylophone.**)

- Student A plays the 5 notes **Allegra plays on her flute**. (do, re, mi, fa, sol)
- When the flute is played, each of the other 4 students pops out from behind a screen or the teacher's desk one at a time and turns into whatever kind of character he or she wishes to be, then acts out the character (in mime or with words, possibly interacting with the flute-player).
- The rest of the class must guess what the character is.



2. MOVING TO MUSIC



Play the **Dragon chase** from the CD provided, and have the children improvise the movements in pairs, one playing the Dragon, creating as much ferocity as possible, one playing Papageno, miming fright and trying to escape.

- Play the Pa-Pa-Pa **Papageno/Papagena duet** from the CD, and have the children improvise bird movements to accompany it.
- Play the **Queen of the Night aria** from the CD. Have the students lip synch to it and mime the postures that an angry Queen would assume.

3. THE BELLS SONG

The Bells song is based on a popular folk tune of the day and is **repeated three times** in the opera:

1. A lie is like a dragon/It eats you up inside.
2. Talking, singing, laughing! They're always fun to do!
3. A girlfriend or a wife/Is all I want for me.



At what point in the story do these three arias occur?

Why is this melody used three different times?

THE BELLS SONG

W. A. Mozart/Arr. Greg Robic
Lyrics by Lawrence Cotton

Andante

PAPAGENO

Talk-ing sing-ing laugh - ing their al-ways fun__ to__ do!

Shout-ing screaming chat - er__ ing__ un__ til your face__ turns__ blue!



4. WRITE YOUR OWN MUSIC

1. A dragon is chasing me! Help!
Have you seen him?
My legs are beginning to melt!
Have you seen him?
A bird-catcher is no match for a four-legged,
two-winged, fire-breathing dragon!
2. My name is Allegra and I love to sing,
I sing about everyone and everything.
I love making songs off the top of my head,
I sing all day long until it's time for bed.
3. A lie is like a dragon
It eats you up inside.
It follows you where'er you've gone,
There's nowhere you can hide.

- Here are the words that go with three different arias from the opera. Try setting them to music, i.e. make up your own tunes to go with them.
- What kind of **instrument(s)** would you choose to accompany each tune?

Intermediates:

5. THE ARIA

In **Papageno's** famous Birdcatcher song, he boasts about what he can do: **"And as a birdcatcher I'm the best, Look north look south look east look west."**



Write your own lyrics to this tune about something that you enjoy doing or think you're very good at.

In **Allegra's** aria, **"My Name is Allegra and I love to sing"**, she too boasts about her accomplishments:



Write your own lyrics to this tune about something that you enjoy doing or think you're very good at.

BIRDCATCHER'S SONG

Lyrics by Lawrence Cotton and Greg Robic

W. A. Mozart/Arr. Greg Robic

Andante

Whether red or green or gold or blue, Cat-ching birds you see is
what I do, And as a bird cat - cher I'm the best, Look north look south look
east look west.

ALLEGRA'S ARIA

Lyrics by Lawrence Cotton and Greg Robic

W. A. Mozart/Arr. Greg Robic

My name is Al-leg-ra and I love to sing, I sing a - bout e - very-one and e - verything.

LANGUAGE ARTS

1. DEAR DIARY



As Allegra: write your own account of what happened to you on the way home from school today.

2. THANK-YOU NOTE



As Papageno: write a thank-you note to Allegra for helping you to learn your three lessons.

3. ACTING OUT THE STORY

In *The Shoestring Magic Flute*, our soprano plays all the parts except Papageno.



Choose five different students to play all of her parts (including the Queen), five different students to play Papageno, and improvise:

- The Dragon chase
- The Prince and Papageno at the Castle of Darkness
- Papageno meets the Old Woman
- Papageno meets Papagena
- The Queen padlocks Papageno's mouth

VISUAL ARTS

The lesson Allegra learns in the Forest is to trust her imagination. We agree that this is one of the great lessons we can all learn in the theatre.

1. THE PROPS

We ask you to use your imagination too, so we have deliberately chosen the props and costumes from things that you might find around your own home. (a pot lid and wooden sword for the Prince, Christmas decorations for the headdress of the Queen of the Night, etc)

2. SET & COSTUMES

Shoestring Opera travels light, so we don't have a stage set. Once again, we ask you to use your imagination to create the dark Forest and the Castle. But suppose that **The Shoestring Magic Flute** had a big budget and was to be produced at a big downtown theatre. Suppose you were asked to design the set.



Make your own props and costumes out of found objects, old clothes and old junk.

- Make up a story for the characters you've created out of the found objects. Act out a play or an opera from your story.



Draw or make a model of the stage set for *The Shoestring Magic Flute*.

- Design a costume for The Queen of the Night.
- Design a costume for Papageno.



EXPLORING THE THEMES



The Shoestring Magic Flute deals with the following themes:

- The power of the imagination
- Lying
- Breaking a promise
- Saying mean things about others
- Apologizing



THE POWER OF THE IMAGINATION

Allegra is very proud of her brains and doesn't believe in magic. The lesson she learns in the Forest is to use her imagination.

- How important is imagination in day-to-day life?
- What can the imagination teach you that logic can't?



TRUE CONFESSIONS

1. LYING

- Did you ever tell a lie? Why?
- Did you get found out?
- What happened?

2. BREAKING A PROMISE

- Did you ever break a promise? Why?
- What happened?

3. SAYING MEAN THINGS

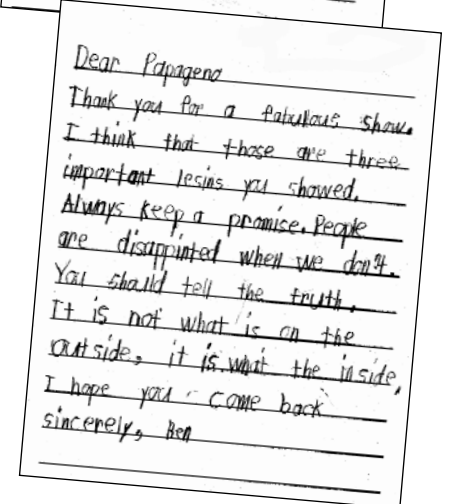
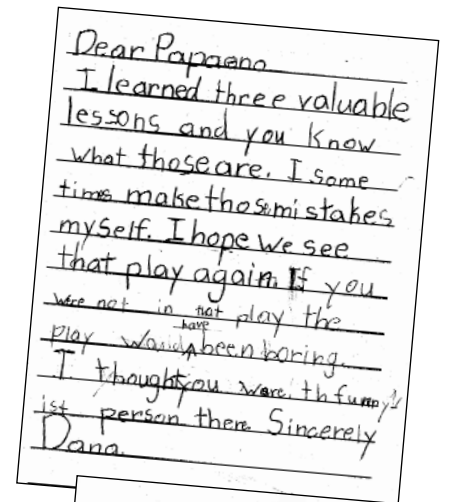
- Did you ever say mean things about someone?
- Why?
- What happened? Did it make the person unhappy?

APOLOGIZING

Papageno admits that he said mean things about Papagena when he thought she was an old lady, and he promises never to do so again. But he still doesn't get his Magic Bells back until he apologizes to her.



Write a letter of apology to someone you have been mean to, or for having done something wrong.



CURRICULUM CONNECTIONS

LANGUAGE ARTS

Oral Communication

- 1.6 extend understanding of oral texts by connecting, comparing, and contrasting the ideas and information in them to their own knowledge, experience,
- 1.9 identify a variety of presentation strategies used in oral texts and analyze their effect on the audience
- 2.5 identify a range of vocal effects, including tone, pace, pitch, volume, and a variety of sound effects,

Text

- 1.7 analyze oral texts in order to evaluate how well they communicate ideas, opinions, themes,
- 2.4 identify various elements of style - including voice, word choice, and the use of hyperbole, strong verbs, dialogue, and complex sentences

VISUAL ARTS

Oral Communication

- produce two- and three-dimensional works of art that communicate a variety of ideas (thoughts, feelings, experiences) for specific purposes (e.g. puppet making)
- explain how the effective use of the elements and principles of design contributes to an art work's ability to communicate feelings, convey ideas

MUSIC

- Use correctly the musical terminology associated with the specific expectations for this grade.
- Write new words to familiar melodies, using their knowledge of rhythm to ensure that the new text fits the melody
- Sing or play expressively, giving particular attention to using suitable dynamics and tempi
- Describe how various elements of music are combined to create different moods.

DRAMA

- Represent and interpret characters by speaking, moving and writing in role.
- Demonstrate an understanding of voice and audience by speaking and writing in role as characters in a story
- Describe and interpret their own and other's work, using appropriate drama vocabulary
- Identify and explain the use of significance of symbols or objects in dramatic presentations.



TEACHER RESOURCE PAGES

Glossary of Musical Terms

Opera: a dramatic work in which text is sung with instrumental accompaniment

Aria: a song for one or more voices which is written to exploit the capability of the singer and provide emotional moments within the story

Recitative: dialogue which is sung

Soprano: the high female voice

Coloratura: a soprano with a very high range, capable of complex ornamentation, embellishment and trills

Baritone: the medium male voice, between bass (low) and tenor (high)

Orchestra: a group of musical instruments.

Cello: a bowed string instrument from the violin family, played between the performer's knees

Piano: a keyboard instrument with 88 keys (7 octaves)

Libretto: the text, or written words, of an opera

BIBLIOGRAPHY, DISCOGRAPHY

Internet Resources

http://en.wikipedia.org/wiki/The_Magic_Flute

http://en.wikipedia.org/wiki/The_Magic_Flute (1975 film by Ingmar Bergman)

<http://en.wikipedia.org/wiki/Mozart>

<http://w3.rz-berlin.mpg.de/cmp/mozart.html> Grove Dictionary of Music biography

www.childrensgroup.com/details.php?cid=dcook_eng&pid=84237-2 Mozart's Magic Fantasy

<http://artsalive.ca>: The National Arts Centre (Canada)

<http://edunetconnect.com>: Arts education lesson plans and arts resources. (Canada)

<http://pbs.org/teachers/arts>: Music lesson plans (U.S.)

<http://lessonplanspage.com>: Music lesson plans, including opera-specific ones. (U.S.)

<http://playmusic.org>: Introduces the Instruments of the Orchestra. Elementary. (U.S.)

<http://linktolearning.com>: Links to web sites supporting the Ontario K–8 curriculum. (Canada)

Books

Rosenberg, Jane **Sing Me a Story**. (The Metropolitan Opera's book of Opera stories for Children). Thames and Hudson, New York 1989. Beautiful illustrations, well-told stories.

Geras, Adele **The Random House Book of Opera Stories** (Random House Story Collections). The stories of eight operas, each with artwork created by a different illustrator.

Schonberg, Harold C. **Lives of the Great Composers**, W.W. Norton, & Co, 1997

Recordings

The list of worthy recordings of Die Zauberflöte on disc is a long one:

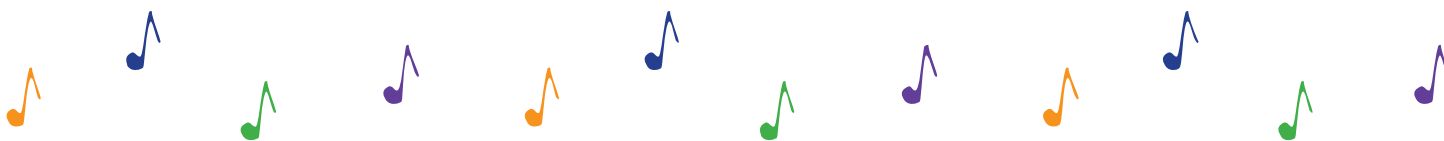
Thomas Beecham 1937 (Naxos).

William Christie 1996 (Les Arts Florissants) with Natalie Dessay as the Queen

John Eliot Gardiner 1996 (Archiv)

Karl Böhm (DG)

Otto Klemperer (EMI)



THE STORY: FULL SYNOPSIS

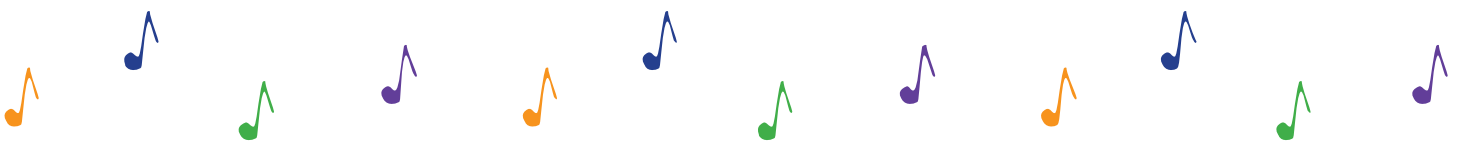
The Shoestring Magic Flute is based on Mozart's Opera, **The Magic Flute**. In our version we meet **Allegra** on her way home from school. Allegra loves to sing and loves making up rhymes. She finds a golden flute buried in a pile of leaves and when she blows on it, strange things begin to happen. Her street turns into a dark forest and when she blows again, out pops a feathered birdcatcher named **Papageno** —**with a padlock on his mouth!** Why has he a padlock on his mouth and what must they do to find their way out of the forest? Through the power of music and the magic of make-believe, Papageno and Allegra embark on an adventure of sharing and self-discovery.

Allegra, who is very clever, unlocks the padlock. Papageno tells her he has been sent to the forest to learn three lessons about himself. Only then can he get his Magic Bells back, and he needs the Magic Bells to get out of the forest. Three lessons? Papageno has had a padlock put on his mouth three times? Allegra thinks there must be some connection. Papageno admits that the first time he had a padlock put on his mouth he was being chased by a Dragon, but then he killed it. Then the Queen of the Night turned up, and she was even scarier than the Dragon. Papageno claims that the flute Allegra found is "the Magic Flute", that she has been given it in order to help him, and if she blows on the flute, she can become anyone she wants. To try to find out what happened when Papageno met the Dragon, Allegra blows on the Flute, and **abracadabra**, Papageno is being chased by a **four-legged, two-winged, fire-breathing Dragon!** Papageno runs for his life, and just as the Dragon is about to catch him, it trips and falls, momentarily stunned. Papageno thinks the Dragon is dead, and begins boasting about having killed it. The terrifying **Queen of the Night** charges in and claps a padlock on his mouth. "See where your chattering's gotten you now!" Once more, Allegra unlocks the padlock. She knows that Papageno was not telling the truth about killing the Dragon, that the Dragon recovered and just got up and walked away. Papageno finally admits that, yes, he lied. They hear the **Magic Bells** ringing. Papageno has learned his first lesson: he must always tell the truth.

So what happened the second time he had a lock put on his mouth? "Well, there was this Prince. And I was supposed to help him rescue the Princess from the Castle of Darkness; he told me to wait outside and not to make a sound." Allegra blows on the Flute and immediately turns into the brave **Prince** at the Castle of Darkness. He posts Papageno outside as a guard and makes him promise that he will be quiet, he must not make a sound or they'll be found out. Papageno promises, but when the Prince leaves to rescue the Princess, Papageno can't resist whispering to the children in the audience, then singing to

them his Bird-catcher song. Before long he is singing very loudly, when....in comes The Queen of the Night and claps **another** padlock on his mouth. Allegra quickly discovers why, and Papageno has to admit that he broke his promise, and the second lesson is: I should always keep a promise. **The Bells** are heard again.

Now for lesson number three. Papageno was looking for a girlfriend, and this time he had his **Magic Bells**. He had been told that if he played them, the girl of his dreams would magically appear. Once more Allegra blows on the Flute. Papageno plays the Bells, and an **Old Woman** wearing a shawl appears. Papageno is disgusted and recoils from her, calls her a turtle and claims he could never love anyone like her. She throws off her shawl, and lo and behold! she is transformed into the beautiful **Papagena**, but suddenly she vanishes as once again the Queen padlocks Papageno's mouth, takes his **Magic Bells** away and banishes him to the Forest. As she leaves, she says, "If you're lucky, a very nice young girl with a Magic Flute might come and help you, but I can't promise." When Allegra reappears she thinks she knows what happened, "You were really mean to Papagena." Papageno understands that he did wrong, that saying mean things to people makes them sad, but if you're nice to everyone it makes them happy. They hear the Bells once again, but the Forest is still dark and there is no sign of Papagena. Suddenly Allegra understands. Papageno must say he's sorry. He must apologize. When he does, his **Magic Bells** are handed back, he rings them and Papagena appears. They declare their love and decide that they must be married right away. Allegra re-enters, and tells Papageno to play his **Magic Bells** one more time. He does so, the Forest disappears, Papagena is waiting for him, and Allegra can see her house. They say a fond goodbye, thanking each other for all they've learned in the Forest. Allegra buries her Flute again in the pile of leaves and sets off home.



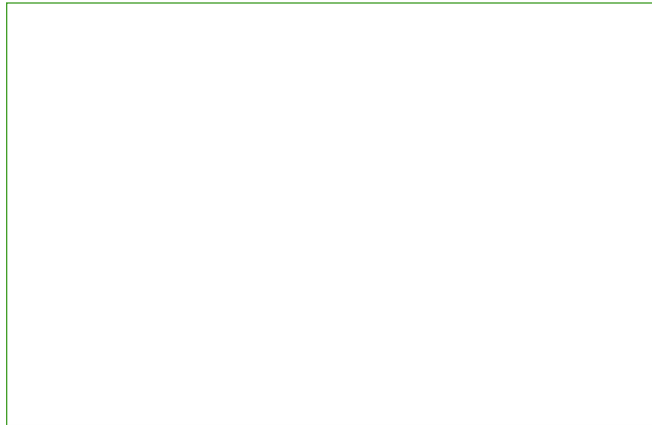
STUDENT ACTIVITY PAGES

STUDENT ACTIVITY PAGE #1 PRE-SHOW



The Characters Option #1

- What do you learn about the story and the characters from these bits of dialogue?
- What do these characters look like?
- Draw a picture or act out your ideas about the characters
- Sing the bits of dialogue in the way you think their voices would sound.



Oh Papageno, now you've really done it!
Now you have done it!
I'll see that you shall never speak again!
Chatter away!
But when without a second thought you chatter,
And never pause to think about the matter,
You never know what might come flying from your mouth!
You love to talk! You mouth shall I lock!
See where your chattering's gotten you now!

THE QUEEN OF THE NIGHT

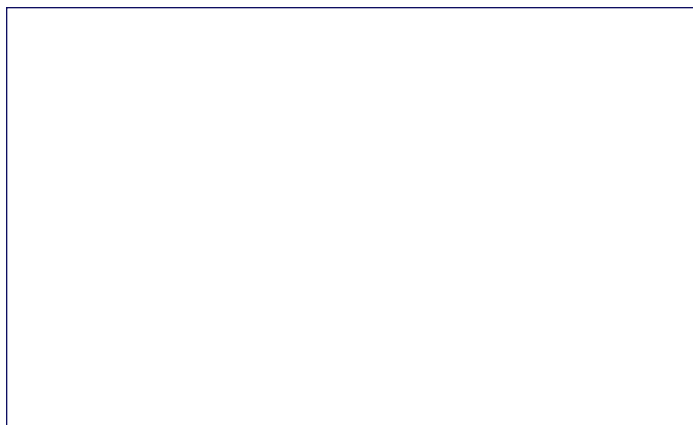
Whether red or green or gold or blue,
Catching birds you see is what I do,
And as a bird-catcher I'm the best,
Look north, look south, look east, look west



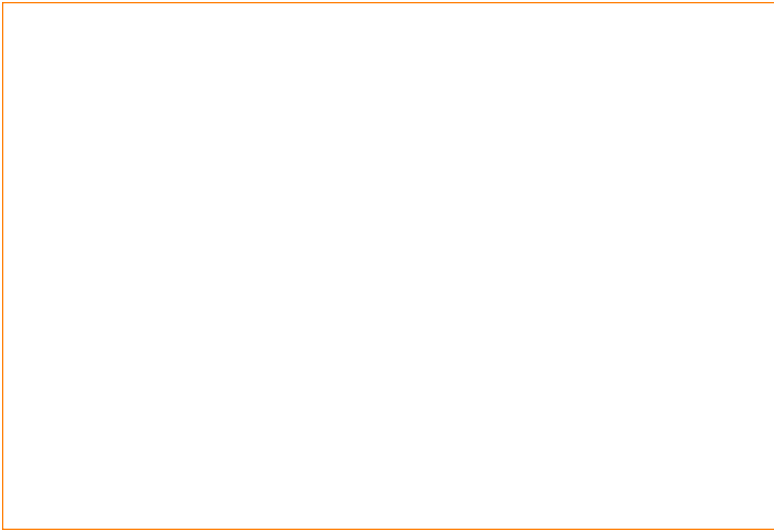
PAPAGENO

Here we are, at the Castle of Darkness!
Here we are, and the princess is inside!

Here we are, and the castle looks so frightening,
I'm so afraid, I just want to run and hide!



THE PRINCE AND PAPAGENO

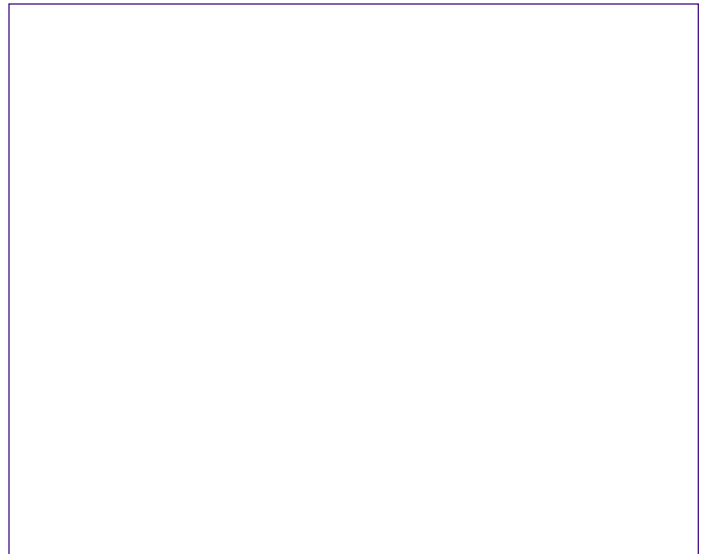


Here I am, my Papageno!
The one you've waited for.
I have ever loved you so,
Love me or love no more

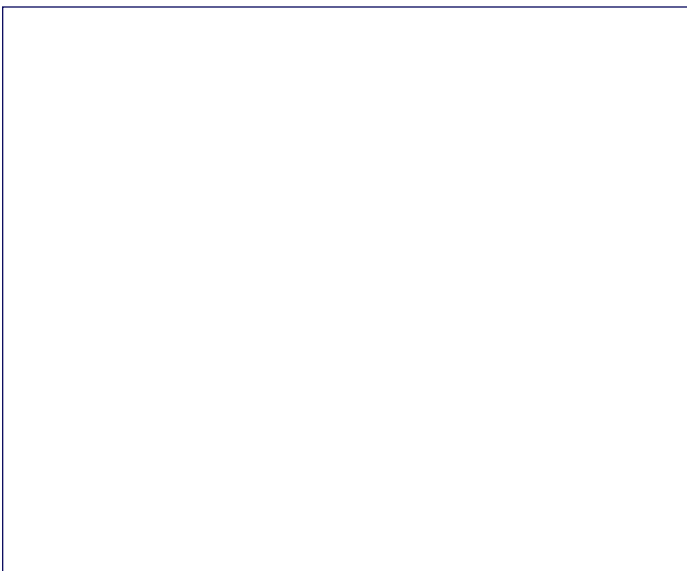
To love you would make my blood curdle!
For you are no dove—just a turtle!
You're old and your days are but through!
I'll never love one such as you.

PAPAGENO AND THE OLD WOMAN

I love making songs off the top of my head,
I sing all day long until it's time for bed.
Tick tock goes the clock and ding dong goes the chime,
Clap clap go the chap when you sing songs that rhyme.
 $8+62+16+11$
 $+4+6=107!$



ALLEGRA



I'll roast him until he is brown! How delicious!
I haven't had roast bird-catcher in weeks!
A bird-catcher is no match for a four-legged, two-winged,
fire-breathing dragon!

THE DRAGON



The Characters option #2:

Clip the following lines and hand them out to the students.

- Who do the lines belong to? See list of characters on page
- Sing the lines aloud as you think they should sound



1. I CAN WHISTLE THE CALL OF ANY BIRD YOU KNOW
FROM THE HOOTING OWL TO THE CAWING CROW!

2. A BIRD-CATCHER IS NO MATCH FOR A FOUR-LEGGED, TWO-WINGED, FIRE-BREATHING DRAGON!

3. TO LOVE YOU WOULD MAKE MY BLOOD CURDLE!
FOR YOU ARE NO DOVE—JUST A TURTLE!

4. I LOVE MAKING SONGS OFF THE TOP OF MY HEAD,
I SING ALL DAY LONG UNTIL IT'S TIME FOR BED.

5. THE TRUTH IS A BIRD WHEN IT SINGS!
THE TRUTH IS A BELL WHEN IT RINGS!

6. YOU LOVE TO TALK! YOUR MOUTH SHALL I LOCK!
SEE WHERE YOUR CHATTERING'S GOTTEN YOU NOW!

STUDENT ACTIVITY PAGE #3 POST-SHOW



The Characters:

Describe each of the characters in 4 words. Draw a picture of each character.

THE QUEEN OF THE NIGHT

1. _____
2. _____
3. _____
4. _____

ALLEGRA

1. _____
2. _____
3. _____
4. _____

PAPAGENO

1. _____
2. _____
3. _____
4. _____

THE DRAGON

1. _____
2. _____
3. _____
4. _____

THE PRINCE

1. _____
2. _____
3. _____
4. _____

THE OLD WOMAN

1. _____
2. _____
3. _____
4. _____

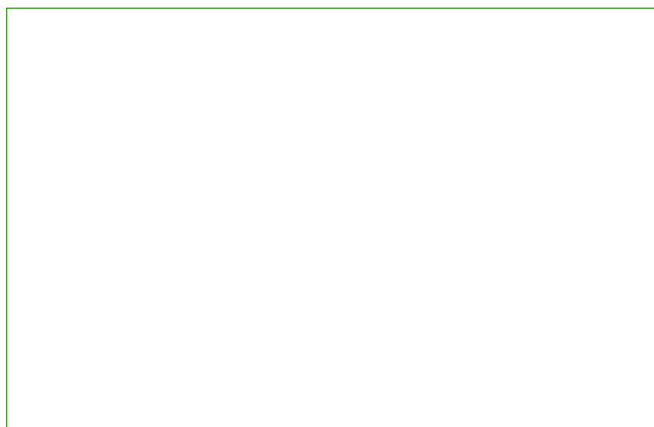
PAPAGENA

1. _____
2. _____
3. _____
4. _____



The Characters Option #1

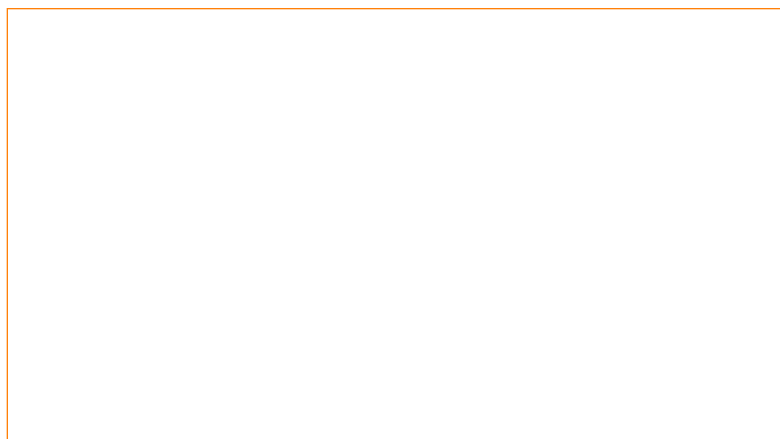
- What do you learn about the story and the characters from these bits of dialogue?
- What do these characters look like?
- Draw a picture or act out your ideas about the characters
- Sing the bits of dialogue in the way you think their voices would sound.



Oh Papageno, now you've really done it!
Now you have done it!
I'll see that you shall never speak again!
Chatter away!
But when without a second thought you chatter,
And never pause to think about the matter,
You never know what might come flying from your mouth!
You love to talk! You mouth shall I lock!
See where your chattering's gotten you now!

THE QUEEN OF THE NIGHT

Qu'ils soient rouge ou vert ou jaune ou bleu,
attraper des oiseaux, ça j'le peux
et come oiseleur, j'suis le meilleur,
au nord, au sud, partout ailleurs!

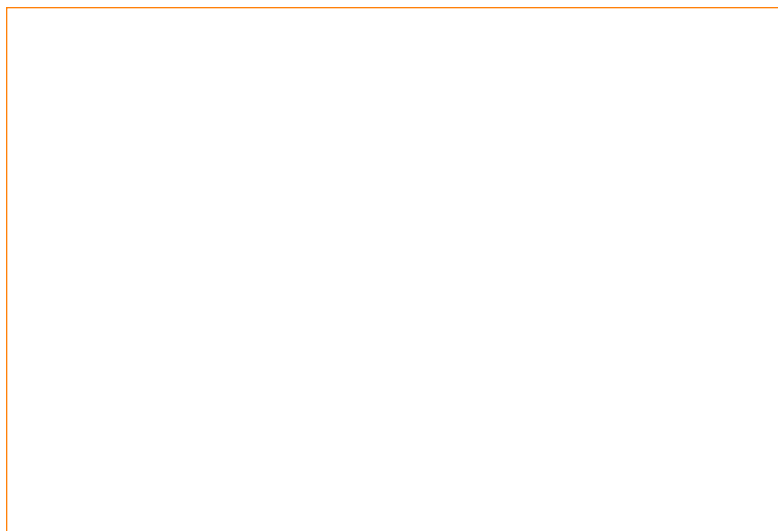


PAPAGENO

Here we are, at the Castle of Darkness!
Here we are, and the princess is inside!
Here we are, and the castle looks so frightening,
I'm so afraid, I just want to run and hide!

Nous voilà, le château a l'air terrifiant
J'ai très peur, je ne veux que me cacher!

THE PRINCE AND PAPAGENO

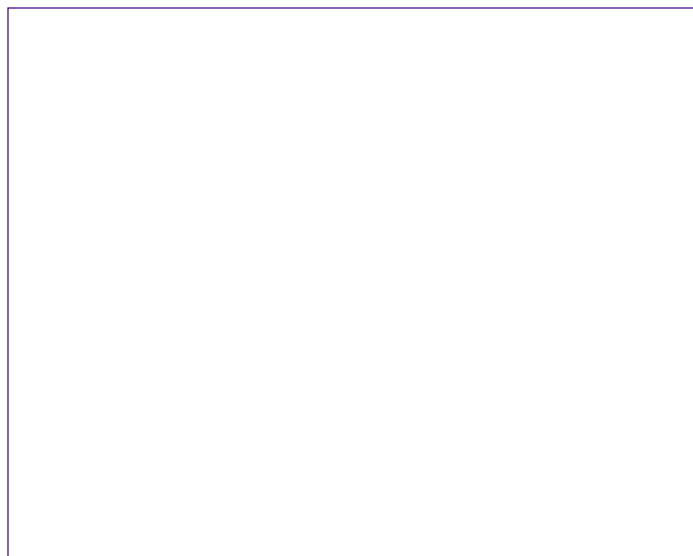


Here I am, my Papageno!
The one you've waited for.
I have ever loved you so,
Love me or love no more!

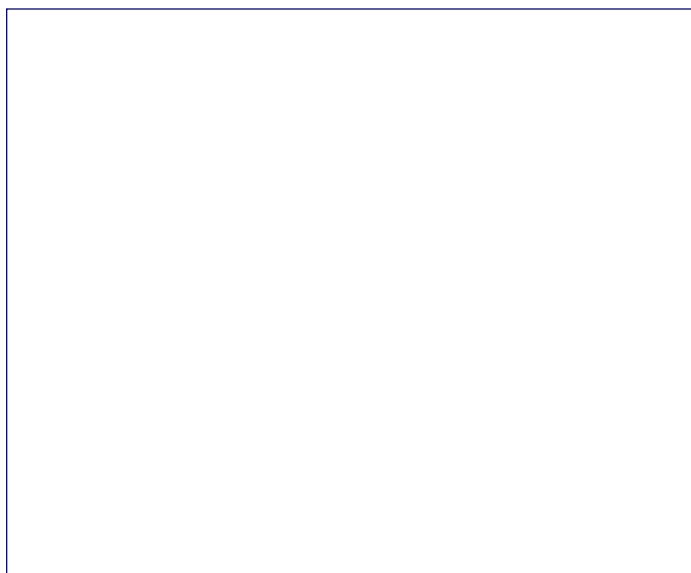
Vous aimer me glacerait le sang,
car vous n'êtes pas une tourterelle!
Vous êtes vieille, vos jours sont comptés!
Te n'peux aimer quelqu'un comme vous!

PAPAGENO AND THE OLD WOMAN

I love making songs off the top of my head,
I sing all day long until it's time for bed.
Tick tock goes the clock and ding dong goes the chime,
Clap clap go the chap when you sing songs that rhyme.
 $8+62+16+11$
 $+4+6=107!$



ALLEGRA



I'll roast him until he is brown! How delicious!
I haven't had roast bird-catcher in weeks!
A bird-catcher is no match for a four-legged, two-winged,
fire-breathing dragon!

THE DRAGON



The Characters option #2:

Clip the following lines and hand them out to the students.

- Who do the lines belong to? See list of characters on page
- Sing the lines aloud as you think they should sound



1. JE PEUX IMITER LE CHANT DE TOUS LES OISEAUX
DE L'ULULANT DUC AU CROASSANT CORBEAU

2. A BIRD-CATCHER IS NO MATCH FOR A FOUR-LEGGED, TWO-WINGED, FIRE-BREATHING DRAGON!

3. VOUS AIMER ME GLACERAIT LE SANG
CAR VOUS N'ÊTES PAS UNE TOURTERELLE!

4. I LOVE MAKING SONGS OFF THE TOP OF MY HEAD,
I SING ALL DAY LONG UNTIL IT'S TIME FOR BED.

5. THE TRUTH IS A BIRD WHEN IT SINGS!
THE TRUTH IS A BELL WHEN IT RINGS!

6. YOU LOVE TO TALK! YOUR MOUTH SHALL I LOCK!
SEE WHERE YOUR CHATTERING'S GOTTEN YOU NOW!

7. UN OISELEUR N'EST RIEN CONTRE UN DRAGON AILÉ QUADRUPÈDE CRACHEUR DE FEU

STUDENT ACTIVITY PAGE #6-BI-LINGUAL POST-SHOW



Draw a line from one column to the other connecting the French word with the English word that means the same.

OISELEUR

TRUTH

TOURTERELLE

THE MAGIC BELLS

BOUCHE

LESSON

LA REINE

MOUTH

CADENAS

CASTLE

SOUFFLER

BIRDCATCHER

LA VÉRITÉ

PADLOCK

LES CLOCHETTES MAGIQUES

BLOW

LA FLûTE ENCHANTÉE

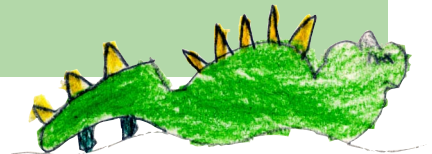
THE QUEEN

CHATEAU

TURTLE

LEÇON

THE MAGIC FLUTE



ADDITIONAL ACTIVITIES



WOLFGANG AMADEUS MOZART

- Research Mozart's life, particularly as a child prodigy. Have the students **write a biography** of Mozart's young life.
- **The Grand Tour.** Give the students a map of Europe. Have them create an **itinerary** of the Grand Tour. Have them mark all the cities and royal courts where Mozart and his sister played, and mark the dates they played in each of these places.
- Choose a recording of **Mozart's first successful opera, Bastien und Bastienne**, written at the age of 12. Have the children write a critique of it.
- Have the children sing **Twinkle, Twinkle Little Star**, then listen to Mozart's twelve variations for piano on the melody (Variations on "Ah vous dirai-je, Maman") K. 265.



THE SHOESTRING MAGIC FLUTE

Music by Wolfgang Amadeus Mozart
Musical Arrangements by Greg Robic
Libretto by Greg Robic and Lawrence Cotton
Directed and dramaturged by Molly Thom

SHOESTRING OPERA

Shoestring Opera was established in January 2004 by cellist Anne Rankin with the mandate to bring opera to children in the schools. Its first project, **The Shoestring Magic Flute** is based on Mozart's opera, and was written for two singer-actors (baritone and soprano) and two instrumentalists (cello and piano). Canadian playwright Greg Robic wrote the script and arranged the music, and it was dramaturged and directed by Molly Thom.

The Shoestring Magic Flute has delighted audiences in schools and theatres all over Ontario, has been performed at Harbourfront's Carnivalisma Festival and the Music Garden in Toronto, the Montreal Baroque Festival, twice to sold-out audiences at the National Arts Centre in Ottawa, and three times at the Solar Stage Children's Theatre, Toronto. Prologue to the Performing Arts is touring **The Shoestring Magic Flute** in two versions, a bi-lingual version and an all-English version.

In 2008 Shoestring Opera developed a second opera for children, an adaptation of Puccini's comic opera **Gianni Schicchi** entitled **Bozo's Fortune**, also touring throughout Ontario with Prologue to the Performing Arts.

SHOESTRING OPERA

www.shoestringopera.com

