

**KS2 – 4 RESOURCE PACK
FOR TEACHERS**

THE CHILD AND THE MAGIC SPELLS

(L'ENFANT ET LES SORTILÈGES)

opera north



THE SHORT OPERAS.
HUGE EMOTIONS.
**LITTLE
GREATS**
A FESTIVAL OF DOUBLE BILLS

L'ENFANT ET LES SORTILÈGES (THE CHILD AND THE MAGIC SPELLS)

Music by **Maurice Ravel**

Libretto by **Sidonie-Gabrielle Colette**

A naughty Child (*L'Enfant*) is sent to the attic by his Mother (*Maman*) after refusing to do his homework.

In a fit of rage, he attacks and wounds the objects and creatures around him: the Teapot (*La Théière*), the Chinese Cup (*La Tasse Chinoise*), the Squirrel (*L'Écureuil*), the Cat (*Le Chat*), the Armchair (*Le Fauteuil*), the Fire (*Le Feu*), the Wallpaper Shepherds and Shepherdesses (*Les Pastoureaux et Les Pastourelles*) the Enchanted Princess (*La Princesse Enchantée*) and the Clock (*L'Horloge*).

To the Child's surprise, his actions have consequences... what will become of the Child and the objects and creatures he has harmed?



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INTRODUCTION AND 'WHAT IS OPERA?'

This learning pack is intended to offer teachers and pupils in KS2, 3 and 4 an introduction to Opera North's production of the opera *L'enfant et les sortilèges* by the French **composer** Maurice Ravel.

The pack includes information about the composer and librettist, the world of opera, and an introduction to the opera *L'enfant et les sortilèges*, including: the plot synopsis, an introduction to the characters, key themes, words and French vocabulary. Interesting facts and activity ideas (both in English and French) are dispersed throughout the pack for use in the classroom which can inspire further ideas for discussion. Also included is an introduction to the instruments of the orchestra and how they feature within the opera.

Definitions for highlighted words can be found in the glossary.

What is Opera?

Opera is a **hybrid** art form consisting of music, text, drama, and design elements. It is an art form in which singers and orchestral musicians perform a dramatic work combining text (called a **libretto**) and **score**, usually in a music theatrical setting.

The term 'opera' comes from the Latin word 'opus' meaning work. Opera has a musical accompaniment throughout, performed by an **orchestra** and singers. Some operas include spoken word and dance. There are always key main characters within an opera whose parts are sung by professional singers. Sometimes an opera will include a part for an **opera chorus** which is performed by a group of professional singers; an opera chorus will often represent a large group or crowd of people within the opera. In *L'enfant et les sortilèges* the chorus represents various creatures in the Garden.

As with any art form, individuals may enjoy one style of opera over another. Essentially, like any drama, opera is about people and their stories, but told through music and song. In opera you can find some of the most extraordinary music ever written for the human voice.

L'enfant et les sortilèges

L'enfant et les sortilèges is a one act opera by the French composer Maurice Ravel; it's a '**lyric fantasy**' (*fantaisie lyrique*) in two parts. The opera was composed between 1917-1925, with the **libretto** (or text) being written by the famous French writer Colette.

The piece started its life as a fairy ballet, but was then turned into an opera. Its first performance was at the Monte Carlo Opera on 21 March 1925.

For further information on *L'enfant et les sortilèges* for KS3-4, please see the further reading list



THE WORLD OF THE OPERA



The Composer: Maurice Ravel

The 'composer' is a person who writes music

- Maurice Ravel was the composer of *L'enfant et les sortilèges*
- He was born in France on 7 March 1875
- Ravel's mother was **Basque** and her Basque-Spanish heritage was a strong influence on Ravel's life and music. Ravel had a very close relationship with his mother.
- He grew up in Paris where he studied piano and composition at the Paris Conservatoire
- Ravel served on the front line in the First World War as a lorry driver
- Ravel was one of the first composers who recognised the potential of recording in order to bring music to a wider audience
- Ravel was internationally regarded as France's greatest living composer in the 1920s and 1930s

Did you know?

In the 1920s, the composer George Gershwin asked Ravel for lessons. Ravel refused on the basis that lessons 'would probably cause him to write bad Ravel and lose his great gift of melody and spontaneity.'



The Librettist: Sidonie-Gabrielle Colette

The 'librettist' is a person who writes the words for an opera. A libretto is very similar to a film script – it contains all the information needed to tell a story.

- Colette was the librettist for *L'enfant et les sortilèges*
- She was born in France on 28 January 1873
- Colette wrote her first four novels from 1900-03 and they were published under the name of her husband
- In 1915 Colette served as a nurse during the First World War
- Colette was also a mime artist, an actress and a journalist
- She wrote her most famous novel *Gigi* in 1944
- She was nominated for the Nobel Prize in Literature in 1948
- Colette wrote the libretto for *L'enfant et les sortilèges* in just 8 days
- Colette died on 3 August 1954 in France

For further information on the Composer for KS3-4, please see the further reading list



TIMELINE

Timeline Colour Code

General History

Music and the Arts

Maurice Ravel

1873	Sidonie-Gabrielle Colette was born on 28 January 1873 in France		
1875	Joseph Maurice Ravel was born on 7 March 1875 in France		
1889	Ravel enrolled into the Paris Conservatoire at the age of 14		
1893	Ravel was introduced to the composer Erik Satie: a musician whom Ravel greatly admired for his constant experiments in musical form		
1895	Ravel was expelled from the Paris Conservatoire for failing to win any prizes in 3 consecutive years		
1897	Ravel was readmitted to the Paris Conservatoire where he studied composition with Gabriel Fauré		
1899	Ravel composed his first well known piece <i>Pavane pour une infante défunte</i> (Pavane for a Dead Princess)		
1900	Ravel was expelled again from the Paris Conservatoire for failing to win any prizes (although he did return to continue his studies with Fauré)		
		1900	Ravel formed a group known as <i>Les Apaches</i> (The Hooligans) which represented the members' status as 'artistic outcasts'. Consisting of innovative young artists, poets, critics and musicians who met for intellectual arguments and musical performances, the members included the composers Igor Stravinsky and Manuel de Falla
		1900 -1903	Colette wrote her first four novels – the four <i>Claudine</i> stories – which were published under the name of her husband
		1903	Ravel left the Paris Conservatoire
		1903	Ravel composed his orchestral song cycle <i>Schéhérazade</i>
		1907-8	Ravel taught the English composer Ralph Vaughan Williams for a period of 3 months
		1908-10	Ravel composed <i>Ma Mère l'Oye</i> (Mother Goose)
		1909	Ravel's first concert outside of France took place
		1910	Together with other pupils of Fauré, Ravel set up the Société Musicale Indépendante which sought to promote the music of rising composers

Did you know?

Daphnis et Chloé was commissioned in 1909 by Sergei Diaghilev for his company, the **Ballets Russes**

TIMELINE

Timeline Colour Code

General History
 Music and the Arts
 Maurice Ravel

1911	Ravel composed <i>Valses nobles et sentimentales</i> (a suite of waltzes)	1918	End of World War One
1911	Ravel's one-act comedy opera <i>L'heure espagnole</i> was premiered	1918	Death of Claude Debussy
1912	Ravel's three ballets were premiered: <i>Ma Mere l'Oye</i> , <i>Adélaïde ou le langage des fleurs</i> and <i>Daphnis et Chloé</i>	1922	Ravel orchestrated Mussorgsky's piano suite <i>Pictures at an Exhibition</i>
1913	Ravel, together with Debussy was present for the dress rehearsal of Stravinsky's ballet <i>The Rite of Spring</i>	1928	Ravel composed his most famous orchestral work <i>Bolero</i>
1914	Outbreak of World War One	1929	Wall Street Crash
1915	At the age of 40, Ravel joined the Thirteenth Artillery Regiment as a lorry driver	1929-31	Ravel wrote his <i>Piano Concerto in D Major for the Left Hand</i> (commissioned by the Austrian pianist Paul Wittgenstein who lost his right arm during the war), and his <i>Piano Concerto in G Major</i>
1914-17	Ravel composed <i>Le tombeau de Couperin</i> , a six movement piece where each movement was dedicated to the memory of a friend (or his two brothers) who died during World War One	1932	In October, Ravel suffered a blow to the head in a taxi accident. It is thought that the injury may have exacerbated an existing medical condition. Ravel's physical health declined from here onwards
1917	Ravel's mother died, causing Ravel to fall into despair after the effects of the war	1937	Ravel died on 30 December 1937
1917-25	Ravel composed <i>L'enfant et les sortilèges</i>	1939	Outbreak of World War Two
		1944	Colette wrote the novel <i>Gigi</i>
		1945	End of World War Two
		1948	Colette was nominated for the Nobel Prize in Literature
		1954	Colette died on 3 August 1954 in France



SYNOPSIS

The opera is written in one **act** and is split up into two parts (or chapters), which each tell a different part of the story.

Part 1 – La Maison

We are in a house and are introduced to *L'Enfant* (The Child) who is in a bad mood, refusing to do his homework...

Maman (Mother) is cross with *L'Enfant* and sends him to the attic with sugarless tea and dry bread...

In a fit of rage, *L'Enfant* destroys the objects in the attic and harms the animals:

La Théière (the Teapot) and *La Tasse Chinoise* (the Chinese Cup)

L'Écureuil (the Squirrel)

Le Chat (the Cat)

Le Feu (the Fire)

Les Pastoureaux et Les Pastourelles (the Shepherds and Shepherdesses, which are little characters on his wallpaper)

L'Horloge (the Clock)

Les Livres (the Books)

Le Fauteuil (the Armchair)

L'Enfant soon discovers that his actions have consequences.

Suddenly, the objects he has harmed come to life...

Part 2 – Le Jardin

L'Enfant is led into *Le Jardin* (the Garden) by *Le Chat* et *La Chatte* (the male and female Cats)...

In *Le Jardin* we are firstly introduced to *Les Rainettes* (the Tree Frogs)...

Initially, *Le Jardin* feels like a place of comfort for *L'Enfant*, until...

He discovers there are other animals and creatures in the garden whom he has harmed:

L'Arbre (the Tree)

La Libellule (the Dragonfly)

Le Rossignol (the Nightingale)

La Chauve-Souris (the Bat)

L'Écureuil (the Squirrel)

L'Enfant tries to befriend the animals and creatures, but they all shun him because of his cruel actions...

Eventually *L'Enfant* can take no more, and in a cry of desperation, he calls out for his Mother '*Maman!*'...

The animals and creatures hear *L'Enfant's* cry for help, and they begin to attack him, seeking their revenge...

During the attack, the animals toss *L'Enfant* to the side of the stage, and they begin to attack each other...

Suddenly *L'Écureuil* (the Squirrel) is hurt and the animals stop fighting...

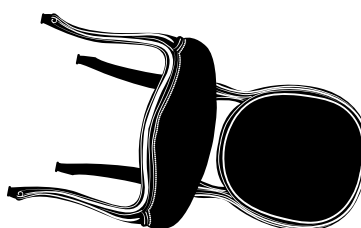
Feeling compassion for *L'Écureuil*, *L'Enfant* takes a ribbon from his neck and bandages the Squirrel's wounded paw...

Feeling exhausted, *L'Enfant* collapses and the animals show compassion and forgiveness towards him, helping him back home...

The animals echo the Child's cry for '*Maman!*' and sing praises of *L'Enfant* ...

The opera closes with *L'Enfant* singing the word '*Maman!*' as the curtain then falls.

For further information on the synopsis for KS3-4, please see the further reading list



MEET THE CHARACTERS

Part One – La Maison



L'Enfant The Child
Voicepart:
Mezzo-soprano

He is naughty and doesn't want to do his homework.

J'ai pas envie de faire ma page. Je suis très méchant!

[LISTEN FROM 3:10-3:53](#)



Maman Mother
Voicepart: Contralto

She is cross with the Child and tells him he will only have tea with no sugar and dried bread for his supper.

Voici le goûter d'un méchant enfant: du thé sans sucre, du pain sec.

[LISTEN FROM 4:00-5:11](#)

Voice Parts

Soprano

Female singing voice with the highest vocal range

Mezzo Soprano

Female singing voice pitched between soprano and alto

Alto

Female singing voice, pitched below soprano and above tenor

Contralto

The lowest female singing voice, lower than an alto and almost identical to the range of a countertenor

Tenor

A singing voice between baritone and alto or countertenor, the highest of the ordinary adult male range.

Baritone

Male singing voice between tenor and bass

Bass

Male singing voice with the lowest vocal range

MEET THE CHARACTERS

Part One – La Maison



**Le Fauteuil et
La Bergère**
The Armchair and
Chaise Longue
Voicepart: Bass
(Le Fauteuil) /
Voicepart: Soprano
(La Bergère)

The chairs want to get
rid of the Child
**Plus de coussins pour son
sommeil,
Plus de sièges pour sa
rêverie.**

[LISTEN FROM 6:17-8:11](#)



L'Horloge The Clock
Voicepart: Baritone

The Clock can't stop
striking and doesn't know
what time it is because
the Child has broken it.
**Je ne peux plus m'arrêter
de sonner!
Je ne sais plus l'heure
qu'il est!**

[LISTEN FROM 8:11-9:31](#)



**La Théière et
La Tasse Chinoise**
The Teapot and the
Chinese Cup
Voicepart:
Tenor (La Théière)
Voicepart:
Mezzo-contralto
(La Tasse Chinoise)

They have a boxing match
and sing in a mix of English,
French and pretend Chinese
Ma belle tasse chinoise

[LISTEN FROM 0:00-2:40](#)



Le Feu The Fire
Voicepart: Soprano

The Fire tells the Child to
watch out as he warms the
good people but burns the
bad!
**Gare! Je réchauffe les bons!
Gare! Je brûle les méchants!**

[LISTEN FROM 3:00-5:39](#)



MEET THE CHARACTERS

Part One – La Maison



Les Pastoureaux et Les Pastourelles

The Shepherds and Shepherdesses

Voicepart: Contralto

(Les Pastoureaux) /

Voicepart: Soprano

(Les Pastourelles)

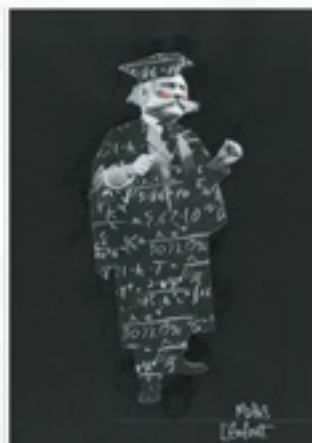
Pastoral characters from the Child's wallpaper which he has torn up so that the family is now separated

L'Enfant méchant a déchiré notre tendre histoire

Adieu, Pastourelles!

Pastoureaux, adieu!

[LISTEN FROM 0:00-2:43](#)



[\(LISTEN FROM 2:50-8:03\)](#)

Arithmétique

Arithmetic

Voicepart: Tenor

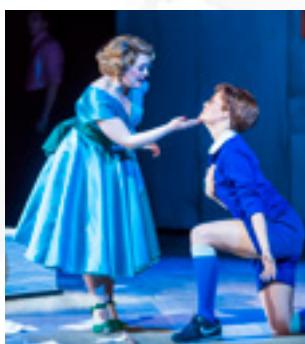
The little old man does crazy maths that makes no sense and makes the Child's head hurt

Quatre et quatre....dix-huit

Onze et six... vingt-cinq!

Oh! Ma tête! Ma tête!

[\(LISTEN FROM 0:00-1:48\)](#)



La Princesse Enchantée

The Enchanted Princess

Voicepart: Soprano

The Child has torn the pages from the book, so the Princess cannot be rescued by the Prince and will be condemned to sleep forever

Mais tu as déchiré le livre,
que va-t-il arriver de moi?

MEET THE CHARACTERS

Part Two – Le Jardin



Le Chat Noir et La Chatte Rose

The male Black Cat
and the female
Pink Cat

Voicepart:
Baritone (Le Chat)
Voicepart:
Mezzo-soprano
(La Chatte)

The Cats sing a 'miaow'
duet and lead the Child
into the garden
Miihou... Mômâou nâou...
Moâo

[\(LISTEN FROM 1:50-4:39\)](#)



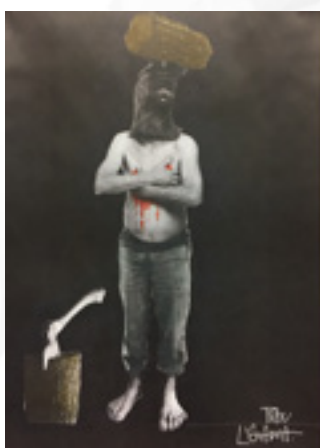
La Libellule, Le Rossignol et La Chauve-Souris

The Dragonfly,
The Nightingale
and The Bat

Voicepart:
Mezzo-soprano
(La Libellule)
Voicepart: Soprano
(Le Rossignol)
Voicepart: Soprano
(La Chauve-Souris)

The Dragonfly, the Nightin-
gale and Bat are searching
for their friends that the
Child has killed. They ask
the Child to give them back
Où est-elle? Ma compagne,
rends-la moi!

[\(LISTEN FROM 7:55-9:58\)](#)



L'Arbre The Tree Voicepart: Bass

The Tree is wounded and
bleeding sap because the
Child cut him with his
knife earlier in the day
Ma blessure... Elle saigne
encore...

[\(LISTEN FROM 6:15-7:38\)](#)

MEET THE CHARACTERS

Part Two – Le Jardin



La Rainette et L'Écureuil

The Tree Frog and The Squirrel

Voicepart: Tenor
(La Rainette)

Voicepart:
Mezzo-soprano
(l'Écureuil)

The Tree Frog and Squirrel speak of how the Child has tried to catch them. He put the Squirrel in a cage so it can only watch the world go by, free, whilst he is imprisoned

Sais-tu ce qu'ils reflétaient,
mes beaux yeux?

Le ciel libre, le vent libre,
mes libres frères...

[\(LISTEN FROM 1:59-4:28\)](#)



Les Bêtes The Animals

Voicepart: Chorus

Other animals arrive and they unite together with their claws, teeth and wings to teach the Child a lesson

J'ai mes griffes! J'ai mes dents! J'ai mes ailes onglées!
Unissons-nous! Unissons-nous!

[\(LISTEN FROM 0:03-5:50\)](#)

KEY VOCABULARY

Vocabulary that appears frequently

L'Enfant	The Child
Maman	Mother
méchant	naughty/bad
bon/sage	good/well behaved
J'ai envie de....	I want to....
l'heure	time/hour
seul	alone
libre	free
plus de...	no more...
gare!	watch out !/take care!
adieu	farewell
un cheveu d'or	a golden hair
rends-la moi!	give her back to me!
blessure/blessé	wound/wounded
sang/saigner	blood/to bleed
unissons-nous!	let's unite!

KEY VOCABULARY

Part One – Dans La Maison – In the house

L'ENFANT

J'ai pas envie de...

...faire ma page

...travailler

J'ai envie...

... d'aller me promener

... de manger tous les gateaux

... de tirer la queue du Chat

...couper la queue de l'Écureuil

...gronder tout le monde

...mettre Maman en pénitence

Plus de...

...leçons

...devoirs

Je suis méchant

J n'aime personne

Je suis libre!

Je suis seul!

THE CHILD

I don't want to...

...do my homework

...work

I want...

...to go for a walk

...to eat all the cakes

...to pull the Cat's tail

...to cut off the Squirrel's tail

...to growl at everyone

...to make Mother feel sorry

No more...

...lessons

...homework

I am naughty

I hate everyone

I am free!

I am alone!

KEY VOCABULARY

Part One – Dans La Maison – In the house

MAMAN

Tu n'as rien fait

Voici le goûter d'un méchant enfant

Du thé sans sucre, du pain sec

MOTHER

You have done nothing

Here is the snack for a naughty child

Tea without sugar, dry bread

LE FAUTEUIL ET LA BERGÈRE

Nous voilà donc débarrassés
à jamais de cet Enfant

Plus de...

...coussins

...sièges

...repos

...l'Enfant aux talons méchants

THE ARMCHAIR AND THE CHAISE LONGUE

Now we can get rid of this Child

No more...

...cushions

...seats

...rest

...Child with wicked heels

LA TASSE CHINOISE

Oh ma belle tasse chinoise

THE CHINA CUP

Oh my beautiful Chinese Cup

KEY VOCABULARY

Part One – Dans La Maison – In the house

L'HORLOGE

Je ne peux plus m'arrêter de sonner

Je ne sais plus l'heure qu'il est

Mon balancier

L'Horloge marche!

THE CLOCK

I can't stop ringing

I don't know what the time is

My pendulum

The clock is walking!

LE FEU

Je réchauffe les bons

Je brûle les méchants

Gare au feu!

J'ai peur

THE FIRE

I warm the good people

I burn the bad people

Take care of the fire!

I am frightened

KEY VOCABULARY

Part One – Dans La Maison – In the house

LES PASTOUREAUX ET LES PASTOURELLES

Adieu

L'herbe mauve

Les verts Moutons

Le Chèvre amarante

Les Agneaux roses

Les Cerises zinzolin

Le Chien bleu

L'Enfant méchant a déchiré
notre tendre histoire

THE SHEPHERDS AND SHEPHERDESSES

Farewell

Mauve grass

Green sheep

Dark reddish purple goat

Pink lambs

Reddish purple cherries

Blue dog

The naughty Child has torn our
tender story

KEY VOCABULARY

Part One – Dans La Maison – In the house

LA PRINCESSE ENCHANTÉE

Elle est blonde avec des yeux
le couleur du temps

Le coeur

Le parfum

Tu as déchiré le livre, que
va-t-il arriver?

Si j'avais une épée, je saurai te défendre

A l'aide! A l'aide!

Un cheveu d'or sur mon épaule

THE ENCHANTED PRINCESS

She is blonde with eyes the colour
of the weather

The heart

The perfume

You have torn the book, what
will happen?

If I had a sword I could defend you

Help! Help!

A golden hair on my shoulder

KEY VOCABULARY

Part One – Dans La Maison – In the house

ARITHMÉTIQUE

Quatre et quatre...

Dix-huit

Deux robinets coulent
dans un réservoir...

Deux trains omnibus quittent
une gare a vingt minutes
d'intervalle...

Une paysanne porte tous ses oeufs
au marché...

Un marchand d'étoffe a vendu
six mètres de drap...

Ma tête, ma tête!

LE CHAT

C'est toi chat. Tu es grand et terrible.
Tu parles aussi?

ARITHMETIC

Four and four...

Eighteen

Two water taps run into
a reservoir...

Two local trains leave
a station at twenty minutes
interval...

A peasant takes all his eggs
to market...

A haberdasher has sold
six metres of cloth

My head, my head!

THE CAT

It's you cat. You are big and terrible.
Do you also speak?

KEY VOCABULARY

Part 2 – Dans Le Jardin – In the Garden

L'ARBRE

Ma blessure, elle saigne encore

Le couteau dérobé

THE TREE

My wound is still bleeding

The stolen knife

LIBELLULE

Où es tu? Je te cherche.

Ma compagne

Il t'a prise dans le filet

Rends-la moi!

Je ne peux pas!

Elle est percée d'une épingle contre le mur

THE DRAGONFLY

Where are you? I am looking for you

My friend

I caught you in the net

Give her back to me

I can't!

She is pinned onto the wall

LA CHAUVE- SOURIS

Le bâton...

Elle est morte à tes pieds

C'est ta faute

THE BAT

The stick

She is dead at your feet

It's your fault

KEY VOCABULARY

Part 2 – Dans Le Jardin – In the Garden

L'ÉCUREUIL
LA RAINETTE

La cage

La prison

C'était pour mieux voir tes beaux yeux

Je m'échappe

THE SQUIRREL
THE TREE FROG

The cage

The prison

It was to see your beautiful eyes better

I escape

KEY VOCABULARY

Part 2 – Dans Le Jardin – In the Garden

LES BÊTES

Ils s'aiment

Ils sont heureux

Ils m'oublient

Il faut châtier

J'ai mes...

...aigles onglées

...dents

...griffes

Unissons-nous!

Il a lié la patte

Il a éteint le sang

Il a pansé la plaie

Nous l'avons blessé

Nous ne savons pas lier
la main

Va-t-il mourir?

Il est bon

Il est sage

Il est doux

THE ANIMALS

They love each other

They are happy

They have forgotten me

He must be punished

I have my...

...wings like nails

...teeth

...claws

Let's unite!

He has bound the paw

He has stopped the blood

He has dressed the wound

We have injured him

We don't know how to bandage
his hand

Will he die?

He is good

He is well behaved/wise

He is kind

ACTIVITY IDEAS – KS2

Liez le nom à chaque image.
Join the noun to each picture

Écrivez Le, La, L', Les devant chaque mot.
Write Le, La, L', Les in front of each word



..... Tasse



..... Enfant



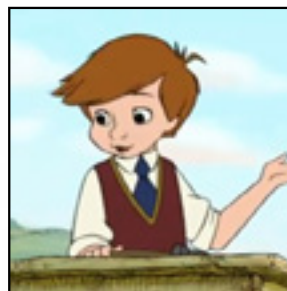
..... Feu



..... Pastourelle



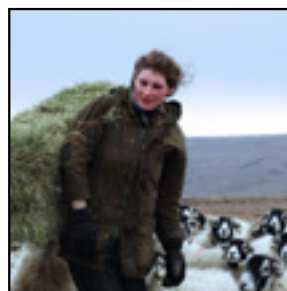
..... Horloge



..... Arbre



..... Écureuil



..... Fauteuil

ACTIVITY IDEAS – KS2

Mots Brouillés! Jumbled Words!

naaMm

bLuleleli

rcnsePsie

thCa

rieuucÉl

ueF

fnEtna

teaFuuli

ACTIVITY IDEA 3:

With a partner, or the whole class, act out one of the characters without speaking and see if the class can tell you in French who it is.

ACTIVITY IDEAS – KS2

Draw a line to join the character to its correct description.
Then draw a picture of each character.

L'Enfant

rose

La Chatte

noir

La Libellule

enchantée

La Chauve-Souris

aux beaux yeux

La Princesse

morte

Le Chat

blessé

L'Arbre

chinoise

L'Écureuil

méchant

La Tasse

longue et frêle

ACTIVITY IDEAS – KS3

Qui dit? Who says?

Liez la phrase à chaque personnage. Join the sentence to each character.

J'ai envie de manger
tous les gâteaux.

Le ciel libre, le vent
libre, mes livres
frères...

Je brûle les
méchants!

Restez tout seul
jusqu'au dîner!

Tu as déchiré
le livre!

Plus de coussins
pour son sommeil...

Je ne sais plus
l'heure qu'il est !

Ma blessure, elle
saigne encore...

Où est-elle?
Ma compagne...

L'Enfant

Le Fauteuil

La Libellule

L'Horloge

L'Arbre

La Princesse

L'Écureuil

Maman

Le Feu

ACTIVITY IDEAS – KS3

Fill in the gaps

Find the verb (from below) to complete these sentences about what each character wants in the story. Translate the sentences into English.

Le Fauteuil veutde l'Enfant

Le Feu veut.....l'Enfant

La Libellule veut.....sa compagne

La Rainette veut.....de l'Enfant

La Princesse veutle Prince

L'Enfant veutla patte de l'Écureuil

L'Horloge veutde sonner

brûler trouver s'échapper lier

trouver se débarrasser s'arrêter

ACTIVITY IDEAS – KS2/3

Le corps

Parts of the body

The phrases below all contain words for parts of the body. Underline the word and make sure you know what the phrase means.

Draw a picture of a person and label all the parts of the body we hear in the opera.

Practice saying the phrases with a dramatic gesture and voice.

With a partner, one person says the phrase and the other person has to point to the right part of their body.

Then, one person points to a part of their body and their partner tries to see if they can remember and say the phrase.

Le Fauteuil to l'Enfant

Cet Enfant aux talons méchants!

L'Horloge to l'Enfant

Le nez contre le mur!

L'Enfant to la Princesse

Dans mes bras, dans mes bras!

L'Enfant about la Princesse

Un cheveu d'or sur mon épaule...

L'Enfant about la Princesse

Elle est blonde avec des yeux le couleur du temps

L'Enfant after meeting l'Arithmétique

Oh! Ma tête! Ma tête!

La Chauve-Souris to l'Enfant about her friend

Et la petite bête, là, morte a tes pieds...

Les Bêtes about l'Enfant

Il faut lier la main...

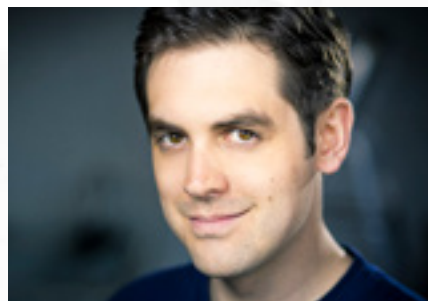
L'ENFANT ET LES SORTILÈGES – OPERA NORTH'S 2017 PRODUCTION CAST & PHOTOS



Credit: Dario Acosta

L'Enfant – Wallis Giunta

Voicepart: Mezzo-Soprano



Credit: Adam Hills

Le Fauteuil / L'Arbre – John Savournin

Voicepart: Bass-Baritone



Credit: Sarah Foulbert

**Maman / La Tasse Chinoise / L'Écureuil –
Ann Taylor**

Voicepart: Mezzo-Soprano



Credit: Stu Williamson

**La Thèière / La Rainette / Arithmétique –
John Graham-Hall**

Voicepart: Tenor



Credit: Stan Trenberth

**Le Feu / Le Rossignol / La Princesse
Enchantée – Fflur Wyn**

Voicepart: Soprano



Credit: Fizz Photography

**La Bergère / La Chatte / La Chouette –
Katie Bray**

Voicepart: Mezzo-Soprano

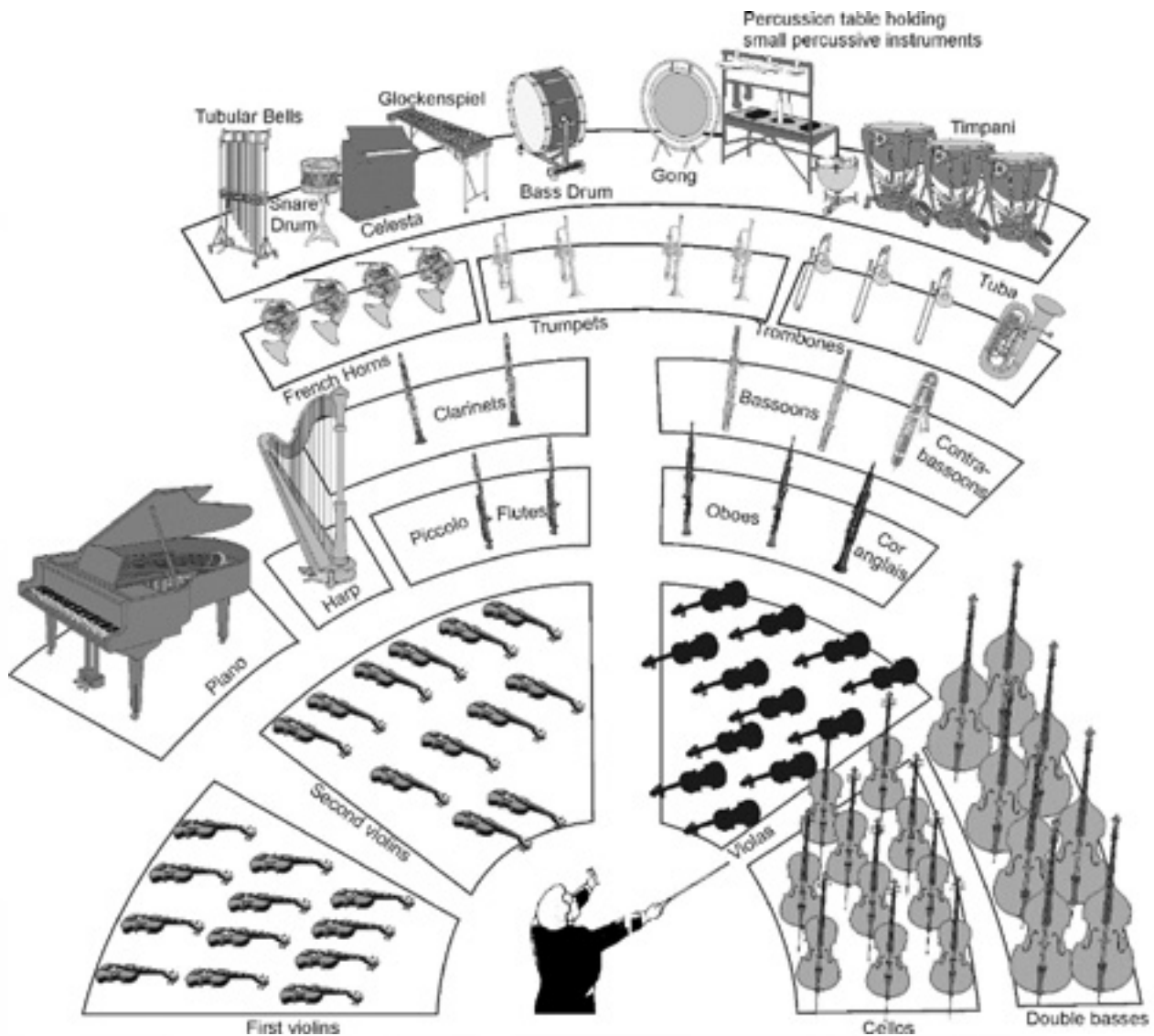


Credit: Dirk Nicolai

L'Horloge / Le Chat – Quirijn de Lang

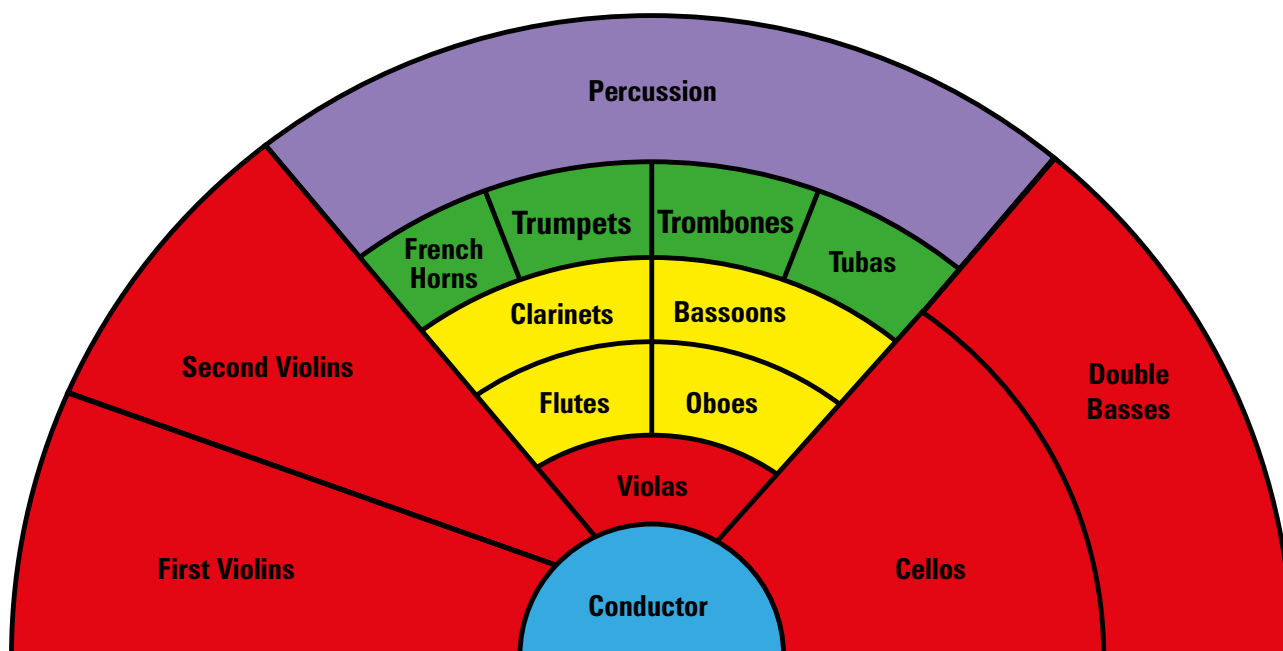
Voicepart: Baritone

MEET THE ORCHESTRA



The Opera North Orchestra is made up of a group of approximately 54 professional musicians, each of whom belong to a section (or family) within the orchestra, dependant on the instrument they play. The role of the orchestra in an opera production is to play the musical accompaniment to the opera. The orchestra also has its own **solo** moments within the opera where it plays on its own. These parts of the opera are known as:

- The **orchestral overture** - this is the introduction to the opera which helps to set the scene for the audience. The overture will often include famous musical themes which the audience will then hear later on in the production. Whilst most operas begin with an orchestral overture, Ravel didn't write one for *L'enfant et les sortilèges*. The piece opens with a short instrumental introduction before we are introduced to the character of *L'Enfant*.
- **Interlude** – the orchestral interlude is played during a scene change or between acts to mark a change in mood or atmosphere. As *L'enfant et les sortilèges* is a short, one act piece written in two parts, there is no interlude.



Let's meet the four sections of the orchestra:

STRINGS

WOODWIND

BRASS

PERCUSSION

We will learn more about how each section of the orchestra features in *L'enfant et les sortilèges* below.

For further information on the orchestra for KS3 - 4, please see the further reading list – Meet the Orchestra

STRINGS

The string section is made up of four instruments: violin, viola, cello, double bass.

The String Section

Listen to the string accompaniment to the Fire **aria** (*Le Feu*) 'Ah! Ah! Ah! Ah! Ah! Ah!'. The double basses, cellos and violas play very quiet, sustained notes which gradually ascend. As the notes get higher, the violins then join in and the passage continues to rise. The passage becomes so high that the strings then begin to play in **harmonics** in order to reach the highest notes. Listen carefully to how the sound changes once the strings start playing harmonics (at this point, *Le Feu's* melody starts to descend):

[LISTEN FROM 4:58-5:45](#)

Listen to how the strings convey the arrival of the Black Cat (*Le Chat*) and his slinking movement. Listen carefully as the melody rises from double bass, to cello, to violin:

[LISTEN FROM 1:52-3:00](#)

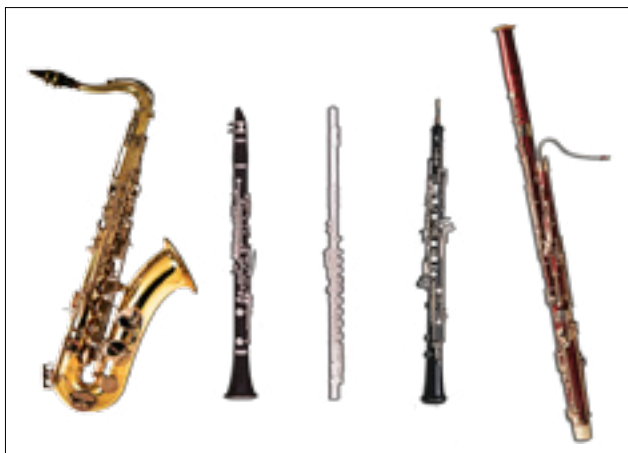
Double Bass

Listen to the double bass as it **plays** in **harmonics** in order to produce a very high sound. The double bass is playing a **solo countermelody** to the oboe duet at the beginning of the piece. Listen to how Ravel makes the combination of instruments sound **discordant**:

[LISTEN FROM 2:34-3:49](#)

Activity Idea – KS2-4 (Music)

- Before looking at the instruments used in the opera, can you ask pupils to guess which instrument starts the duet at the beginning of the opera, and which instrument then joins in, playing a discordant countermelody?



WOODWIND

The woodwind section is made up of eight instruments: piccolo, flute, oboe, cor anglais, clarinet, bass clarinet, bassoon and contrabassoon.

Flute

The flute plays a **solo** to accompany The Enchanted Princess' aria (*La Princesse Enchantée*). The bass clarinet, bassoon and clarinet then join in playing fast arpeggios:

[\(LISTEN FROM 3:18-6:03\)](#)

Oboe

The opera begins with an oboe **duet** where the instruments play together in **parallel fourths** and **fifths**, which evokes a folk-like feel at the beginning of the opera:

[\(LISTEN FROM 1:52-4:40\)](#)

Bassoon & Contrabassoon

The bassoon and contrabassoon represent the movement of the Armchair (*Le Fauteuil*) as it comes to life:

[\(LISTEN FROM 6:10-6:26\)](#)

The Woodwind Section

The instruments of the woodwind section are used to great effect to convey the pastoral nature of the Shepherds & Shepherdesses scene (*Les Pastoureux et Les Pastourelles*) 'Adieu, pastourelles! Pastoureux, adieu!':

[\(LISTEN FROM 0:00-2:49\)](#)



BRASS

The brass section is made up of five instruments: horn, trumpet, tenor trombone, bass trombone and tuba. All of these instruments are played with brass mouthpieces; in order to make a sound out of the instrument, you have to 'buzz' on the mouthpiece (in other words, blow a raspberry!)

The Brass Section

The horns play sustained notes and the trumpets play a **muted fanfare** as *L'Enfant* cries out to *La Princesse Enchantée* 'Ton chevalier? Le Prince au Cimier couleur d'aurore?'

[\(LISTEN FROM 6:00-6:31\)](#)

Activity Idea – KS2-4

- The melody is passed around different woodwind instruments during the Shepherds & Shepherdesses aria (from flute to oboe, on to Eb clarinet). See if pupils can identify which instrument is playing the melody.



PERCUSSION

The percussion section has a huge range of instruments which means it can vary greatly in size, depending on what the composer writes for. The percussion section falls into two main areas: **tuned** percussion and **untuned** percussion. In most pieces of orchestral music, the composer will write for Timpani (tuned) plus a selection of other percussion instruments (tuned and untuned).

The percussion instruments featured in *L'enfant et les sortilèges* are: timpani, bass drum, xylophone, triangle, whip, cymbals, tam-tam, ratchet, cheese grater, wood block, wind machine, crotales, snare drum

Harp

Listen to the harp as it builds up quickly from playing **triplets** to **glissandi** as *L'Enfant* exclaims the arrival of The Enchanted Princess (*La Princesse Enchantée*) 'Ah! C'est elle, c'est elle!' Continue listening to the rest of the Princess' aria to hear the harp return again to play **glissandi** :

[LISTEN FROM 2:50-3:17](#)

Celeste

The Celeste accompanies *L'Enfant* as he laments the broken Chinese Cup (*La Tasse Chinoise*) 'Oh ma belle tasse chinoise!'

[LISTEN FROM 2:19-2:27](#)

Piano

A special stop device called a 'luthéal' is used on the piano to create the 'piano luthéal'. It is a small device which is used by Ravel to produce a different **timbre** (or sound). In this instance, the luthéal makes the piano produce the sound of a harpsichord as the audience is introduced to *Le Fauteuil* (the Armchair) 'Votre serviteur humble, Bergère':

[LISTEN FROM 6:25-8:12](#)

Orchestra Pit

In opera productions, you will notice that the orchestra do not play on the performance stage itself; they play in an orchestra pit. This is a specially sunken stage for the orchestra that sits below and just in front of the main stage where the production takes place. The **orchestra pit** is often dark and you might notice that the orchestra plays with lights on their music stands to help them see their music.

Conductor

The **conductor** stands at the front of the orchestra pit (usually stood on a platform box to help them see across the whole of the orchestra). The conductor's job is to keep the orchestra playing in time with one another and with the soloists and chorus on stage. The conductor also carefully balances the sound made by each performer, to ensure that no part dominates another. A conductor will either use a **baton** or their hands to conduct (direct) the orchestra and performers on stage. The conductor reads from a very large **conducting score** ; this large book contains music **notation** for each instrument in the orchestra and the singers, together with special performance markings from the composer.

Did you know?

Wind Machine

A wind machine is used to represent the lighting of the Fire (*Le Feu*). A wind machine consists of a large cylinder made out of wooden slats which is played by rotating a crank handle which is attached to the cylinder. The friction between the wooden slats creates the sound of the wind. The sound can be sped up or slowed down and the pitch made higher or lower depending on how fast you turn the crank. The faster you turn it, the higher and louder the pitch sounds. The slower you turn it, the lower and quieter the pitch sounds

[LISTEN FROM: 3:01-3:14](#)

KEY THEMES



Anger

The theme of anger is quickly displayed by L'Enfant at the beginning of the opera. Maman (Mother) tells L'Enfant to finish his homework, and L'Enfant reacts furiously to her request, taking his anger out on the seemingly 'inanimate' objects around the attic:

*'J'ai pas envie de faire ma page,
J'ai envie d'aller me promener.
J'ai envie de manger tous les gateaux.
J'ai envie de tirer la queue du chat
Et de couper celle de l'Écureuil!
J'ai envie de gronder tout le monde!
J'ai envie de metre Maman en penitence.'*

*'I don't want to do my homework,
I want to go for a walk.
I'd like to eat all the cakes.
I want to pull the Cat's tail
and cut off the Squirrel's!
I want to tell off the whole world
and make Mummy feel very sorry.'*

L'Enfant – Part 1 (La Maison)



Photos: Tristram Kenton

Magic

The magical world soon springs to life in response to L'Enfant's petulant attacks. The 'inanimate' objects and creatures whom L'Enfant has harmed come to life, with each character chastising L'Enfant for the cruelty he has inflicted upon them and the subsequent consequences of his actions:

*'Mais tu as déchiré le livre,
Que va-t-il arriver de moi?
Qui sait si le malin enchanteur
Ne va pas me rendre au sommeil de la mort,
Ou bien me dissoudre en nuée?
Dis, n'as tu pas regret d'ignorer à jamais
Le sort de ta première bien-aimée?'*

*'But since you have destroyed the book,
What is going to happen to me?
Who knows if the malicious enchanter will not put me
to sleep forever,
Or else change me into a cloud?
Tell me, can you forever ignore my sad fate,
The fate of your first and best beloved.'*

La Princesse Enchantée (The Enchanted Princess) – Part 2 (Le Jardin)

KEY THEMES



Growing Up / Adolescence

Throughout the opera, L'Enfant learns some difficult yet important life lessons about the consequences of his actions upon those he has harmed:

*'Le nid plein... Les petits...
Sans leur mère.
Il faut... qu'on les nourrisse...
Alors, nous... nous volons,
Nous chassons... nous tournons,
Nous chassons, nous happons...
C'est ta faute...'*

*'The nest full... Little ones...
With no mother.
They must... They must be nourished...
And now, we... we must fly,
We must chase... we must turn,
We must chase, we must catch...
'Tis your fault...'*

La Chauves-Souris (the Bat talking to L'Enfant) – Part 2 (Le Jardin)



Photos: Tristram Kenton

Compassion

L'Enfant finally shows compassion for the objects and creatures he has harmed, as he binds the wounded paw of L'Écureuil (the Squirrel):

*Il est bon, l'Enfant,
Il est sage, bien sage
Il est sage et bon, l'Enfant
Il a pansé la plaie,
Étanché le sang.'*

*'He is good, the Child,
He is wise, so wise,
He is wise and good,
See, he has dressed the wound
And stopped the blood.'*

Les Bêtes (The Animals) – Part 2 (Le Jardin)

ACTIVITY IDEAS – KS2

Vocabulary/Synopsis activities KS2

Here are some of the objects in the attic of L'Enfant's house.
Find out what they are, then draw a picture of the inside of the room and label each object.
You can add in other objects you think might be there and find out their names in French.

Le Chat Le Thé Le Feu Le Pain Sec Le Fauteuil
L'Horloge La Tasse Chinoise La Cage L'Écureuil
La Théière Les Livres Les Coussins

2. With a partner, ask your partner to have a good look at the picture, then close their eyes.
Cover over one or more of the objects. Tell your partner to open their eyes and see if they can tell you in French which object is hidden.

ACTIVITY IDEAS – KS2

Qui dit? Who says?

Liez la phrase à chaque personnage.

**Join the sentence to each character
(a character may appear more than once)**

J'ai envie de manger
tous les gâteaux.

Où est-elle?
Ma compagne...

L'Enfant

Je brûle les
méchants!

Le ciel libre, le vent
libre, mes livres
frères...

Le Fauteuil

Tu as déchiré
le livre!

Restez tout seul
jusqu'au dîner!

La Libellule

La Princesse

Ma tête,
ma tête!

Plus de coussins
pour son sommeil...

L'Écureuil

Maman

Le Feu

ACTIVITY IDEAS – KS2

Vocabulary/Synopsis activities KS2

Here are some phrases that L'Enfant sings in the opera.
Find out what they mean and write the answers underneath in English.

J'ai envie de tirer la queue du chat...

.....

Je suis très méchant!

.....

Je suis libre!

.....

J'ai peur...

.....

Mon épée!

.....

Tes beaux yeux...

.....

J'ai envie de me promener

.....

5. Practice saying the phrases with a partner, as if you were L'Enfant. Find a gesture to go with each phrase. Once you have a clear gesture, do the gesture without speaking and see if your partner/the class can tell you which phrase it is.

ACTIVITY IDEAS – KS2

Word Search

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

CAGE LIBELLULE PASTOURELLE SEUL ENFANT
LIBRE PATTE SIX HORLOGE MAMAN QUATRE TÊTE

ACTIVITY IDEAS – KS3

Début et Fin Start and End

Which phrases do you think come from the start of the opera when l'Enfant is very cross and wants to be left alone?

Which phrases do you think come from later on in the story when he is beginning to change?

Find out what the phrases mean and then put them in the two columns – *Début* and *Fin*.

Je suis très méchant!

Il a pansé la plaie...

Plus de leçons!

Je suis libre!

Dans mes bras! Viens, je saurai te défendre!

Il est bon, l'Enfant

J'ai pas envie de faire ma page

J'ai envie de tirer la queue du chat

Il a étanché le sang

Il est sage...

Je n'aime personne!

Il a lié la patte...

Début
Start

Fin
End

ACTIVITY IDEAS – KS3

Fill in the gaps

Use the verbs and nouns below, to say what L'Enfant has done.

L'Enfant a mis l'Écureuil dans une

L'Enfant a.....le livre.

L'Enfant a cassé la.....

L'Enfant a lié la.....de l'Écureuil.

L'Enfant a pris ladans un filet.

L'Enfant a n'a passa page

L'Enfant al'Arbre avec son couteau.

L'Enfant a tiré la queue du

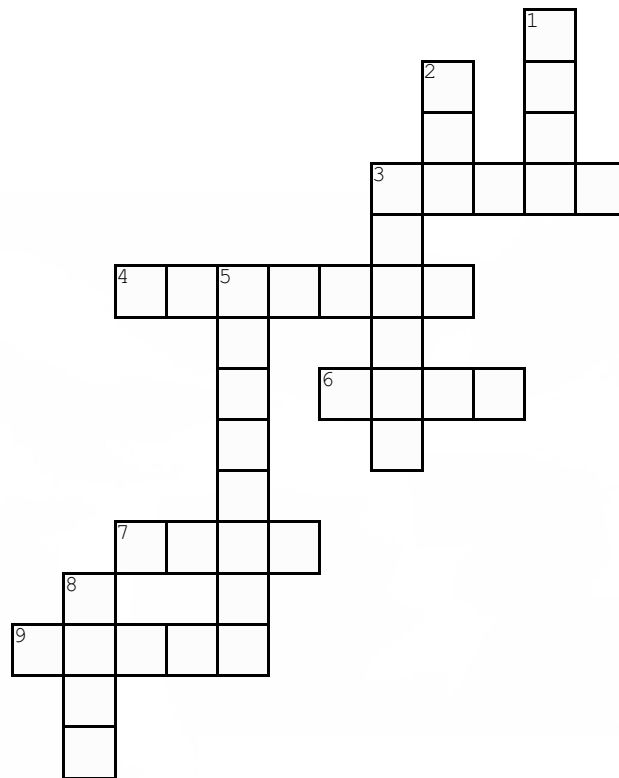
déchiré patte Libellule blessé

fini Chat Tasse Chinoise cage

Think of some other things that L'Enfant might have done. Make up some new sentences.

ACTIVITY IDEAS – KS3

Trouvez les mots croisés Crossword



Horizontal

3. Thé sans
4. L'Enfant est
6. Couleur des Moutons
7. L'Enfant n'a pas envie de faire sa
9. L'Enfant veut lier la de l'Écureuil

Vertical

1. Couleur du Chat
2. Qui veut brûler l'Enfant?
3. L'Horloge ne peut pas s'arrêter de
5. La Libellule cherche sa
8. sec

INTERVIEW WITH THE DIRECTOR ANNABEL ARDEN



Q: HOW DID YOU COME TO DIRECT *L'ENFANT ET LES SORTILÈGES*? DID OPERA NORTH APPROACH YOU IN THE FIRST INSTANCE?

Christine Chibnall Opera North's Planning Director asked whether I would direct two operas as part of The Little Greats season. My initial preference was to direct Mascagni's *Cavalleria rusticana*, but Christine persuaded me to direct *L'enfant et les sortilèges* and Janáček's *Osud* (Destiny). To start with, I wasn't sure whether I even liked *L'enfant et les sortilèges*! However, I trusted Christine's judgement and throughout the rehearsal period I came to love it. Sometimes you have to start working on something you have been asked to do and hopefully you will end up falling in love with the piece.

Q: CAN YOU TELL US WHAT THE ROLE OF THE DIRECTOR IS IN AN OPERA PRODUCTION? DO YOU ASSEMBLE YOUR OWN TEAM TO WORK WITH?

Normally, I would assemble my own design team, choreographer and sometimes an assistant director. However, as this season is so complex, Christine Chibnall commissioned Charles Edwards to design the lighting and sets for all six operas, as well as commissioning the costume designers and assistants for all the productions that form a part of the Little Greats season. This meant that I was working with people I hadn't previously worked alongside. I did, however, choose to work with Theo Clinkard on *L'enfant et les sortilèges* because I knew I would need a choreographer for the production; this is also the first time I have worked with him. As a director, it is crucial that you have a strong collaboration with the Conductor. The Conductor, Martin Andre, and I met well in advance to go through the score and understand how the other person was approaching it and where our shared aesthetics and values coincided. It was crucial for us to learn to speak one another's language.





Q: HOW DID YOU GET INTO THE ROLE OF DIRECTING AS A CAREER? CAN YOU TELL US A BIT ABOUT YOUR CAREER PATHWAY?

I was always interested in this area of work. I directed plays at school and university and was an actor for many years. I had extensive physical training at theatre school in Paris with Jacques Lecoq (actor, mime and acting instructor), Monika Pagneux (dancer and actress) and Philippe Gaulier (master clown and professor of theatre). This training really helped in knowing how to physically portray the story through movement, so the production is not so psychologically or textually driven as some other forms of theatre, so it works particularly well with music.

In 1983 I co-founded the theatre company Théâtre de Complicite which I worked on almost exclusively for 10 years. Christine Chibnall (Opera North's Planning Director) was the person who offered me my first role as an opera director. She saw a production of the Shakespeare play *A Winter's Tale* which I directed for Théâtre de Complicite in London and subsequently offered me the role as director of Mozart's opera *The Magic Flute*, which I couldn't turn down! I have continued to perform, although this has lessened over the years as I have taken on more roles as a director.

Q: DID YOU DECIDE WHETHER THE OPERA SHOULD BE PERFORMED IN FRENCH OR ENGLISH? HOW DID YOU GO ABOUT MAKING THIS DECISION?

This decision was entirely taken out of our hands. I suggested it should be performed in English with a new translation, however the foundation which controls the rights of the libretto wouldn't allow us to commission a new translation of the text. This meant we decided to perform the piece in its original language.



Q: HOW DID YOU PREPARE FOR DIRECTING THIS PRODUCTION?

First and foremost, you have to know the score inside out; the more you know the score, the better prepared you are. After a certain point, it doesn't help to listen to recordings and certainly not to watch videos of other productions. Sometimes it is instructive to understand something of the performance history of the work – for example, reading about Ravel and Colette, although this is secondary to listening to the piece. You have to have a strong visceral reaction to the work, so that you can then begin to form images and a sense of style and a sense of how you want to perform and present the piece to the audience. Another phase of preparation is where I work either alone or with a movement director and dancers/actors to start to figure out some of the more physical requirements of the piece.

Q: CAN YOU TELL US WHAT INSPIRED YOU TO PRESENT THE STORY OF L'ENFANT ET LES SORTILÈGES IN THIS PARTICULAR WAY FOR THIS PRODUCTION?

I've treated *L'enfant et les sortilèges* as an ensemble piece, in which each role forms a part of a wider ensemble. For me, it was important to consider what would happen if we were to interpret all the objects and creatures that L'Enfant attacks in the room as members of his family. I've tried to present L'Enfant with his family from the start and throughout. It was also important for me to maintain the element of surprise and naivety as this runs throughout the piece. Another interesting discovery we made throughout the rehearsal process was that if characters were on stage (even when they weren't required) in order to observe each other, it helped the singers to really understand and feel the rhythm of the work. This is something we did as a rehearsal technique and the singers absolutely loved it. Not only did it help them to make sense of the piece as a whole, but it helped dovetail the entrances and exits of the characters, making the piece faster and more exciting.

BEHIND THE SCENES



Credit: Ion Arber

In addition to the Conductor, Director, Soloists, Orchestra and Chorus, did you know that there is a vast team working hard behind the scenes for every single opera production that Opera North stages each season?

This is what the team looks like:

Technical Team

- **Stage Managers**
- **Stage Technicians**
- **Stage Wingmen**
- **Flymen**
- Sound & Video Engineer/Manager
- Lighting Crew
- Electricians

Wardrobe Team

- Costume Supervisors
- Wigs/Make-up Supervisor
- Wig Supervisors/Assistants
- Wardrobe Supervisors/Assistants
- Sewing Assistants

Activity Idea – KS2-4 (Music)

- Using the L'enfant et les sortilèges sketches as inspiration, have a go at designing your own costumes for the main characters in the opera: L'Enfant / Mother / Chinese Cup / Teapot / Squirrel / Fire / Princess / Clock / Male Cat / Female Cat / Armchair / Chaise Longue / Tree / Arithmetic.
- Present your ideas to the rest of the class, explaining the inspiration and your ideas behind your design

For each opera production, a team is assembled to work alongside the Director to ensure that their overall vision for the opera comes to fruition in the form of the set, costumes, lighting and sometimes supplementary video or sound. The team for L'enfant et les sortilèges is as follows:

Conductor	MARTIN ANDRÉ
Set Designer	CHARLES EDWARDS
Costume Designer	HANNAH CLARK
Lighting Designer	CHARLES EDWARDS
Choreographer	THEO CLINKARD

The Opera North Technical Team and Wardrobe Team have to liaise closely with the Director and the team to ensure that their designs for the set and costumes are in keeping with the Director's overall vision for the opera.

GLOSSARY

Act – the main division of an opera i.e. Act I, Act II etc.

Aria – a long accompanied song for solo voice

Arpeggio – A musical technique where notes in a chord are sung or played one after another rather than together

Ballets Russes – the most influential ballet company of the 20th century, founded by Sergei Diaghilev

Basque – the Basque Country covers the area of the western Pyrenees that straddles the border between France and Spain on the Atlantic coast

Baton – A thin stick used by a conductor to direct an orchestra

Composer – A person who creates music, either by musical notation or oral tradition. Literally 'one who puts together'.

Conducting Score – A book of musical notation used by the conductor containing all of the music for the instrumental parts, chorus and vocal soloists

Conductor – The person who directs the performance of the orchestra and the musical performance of the singers

Counter melody – a melody (or sequence of notes) written to be played simultaneously against a lead melody

Discordant – sounding unmelodic due to a lack of harmony

Drone – a note or chord which is sustained throughout a piece of music

Duet – A performance by two singers (or instrumentalists)

Fanfare – a short ceremonial melody or flourish played on brass instruments, typically to introduce something or someone important

Flymen – People who are in charge of raising and lowering scenery during the opera performance

Fugue – A piece of music with several different melody lines. One melody enters first and the others join in later

Glissando (Glissandi – plural) – A musical technique where the instrumentalist or singer 'slides' between notes

Harmonics – string harmonics are played by touching the string (not fully pressing down) at an exact point, while plucking or bowing the string. This produces a pitch which is higher than the frequency of the string

Harmony – Harmony is created when two or more notes are sung or played at the same time

Homophony – Music played in block chords

Hybrid – Something made by combining two or more different elements

Librettist – The person who writes the Libretto for an opera

Libretto – The text of the opera, like the script in a film or a play. Literally 'little book'

Melody – The main tune of a piece of music

Mute – a device fitted to a musical instrument to alter the sound produced: by affecting the timbre (or "tone"), reducing the volume, or most commonly both.

Notation – The written symbols in a score that performers read to perform a piece of music

Opera Chorus – A group of singers who sing together in the opera

Orchestra – The group of instruments (strings, woodwind, brass, percussion) that play the musical accompaniment in an opera

Orchestral Interlude – A short piece of music played between the longer sections of the opera

Orchestral Overture – A piece played by the orchestra at the beginning of an opera

Orchestra Pit – The lowered area in front of the stage in a theatre where the orchestra performs

Parallel Fourths / Fifths – two notes, with an interval of a fourth or a fifth, are played together and then progress consecutively to continue producing the same interval

Score – A book of musical notation showing all of the music of the opera, including the instrumental parts, chorus and vocal soloists

Solo – A song or piece of music sung or played by just one performer

Stage Managers – Coordinate all the activities on stage, including the technical operations and liaising with different departments to ensure the performance runs smoothly

Stage Technicians – In charge of light and sound

Stage Wingmen – Work on set-building and get-outs

Timbre – The character of a musical sound or voice as distinct from its pitch and intensity

Triplet – three successive notes of equal duration

Tuned percussion – Instruments that, when struck, produce an audible note

Untuned percussion – Instruments that are struck and produce no clear note

Waltz – a dance in 3/4 time

ACTIVITY IDEAS ANSWERS – KS2

P24 Join the noun to each picture

La Tasse
Le Feu
L'Horloge
L'Écureuil
L'Enfant
La Pastourelle
Les Arbres
Le Fauteuil

P25 Jumbled Words

Maman
Écureuil
Libellule
Feu
Fauteuil
Enfant
Princesse
Chat

P26 Draw a line to join the character to its correct description

L'Enfant méchant
Les Moutons verts
Le Chien bleu
Les Agneaux roses
La Princesse Enchantée
Le Chat noir
L'Arbre blessé
L'Écureuil aux beaux yeux
La Tasse chinoise

ACTIVITY IDEAS ANSWERS – KS2

P38 Join the sentence to each character

J'ai envie de manger tous les gâteaux. L'Enfant

Je brûle les méchants! Le Feu

Tu as déchiré le livre! La Princesse

Ma tête, ma tête! L'Enfant

Où est-elle? Ma compagne... La Libelulle

Le ciel libre, le vent libre, mes libres frères... L'Écureuil

Restez tout seul jusqu'au dîner! Maman

Plus de coussins pour son sommeil... Le Fauteuil

P39 Find out the translation of L'Enfant's phrases

J'ai envie de tirer la queue du chat... I'd like to pull the cat's tail

Je suis très méchant! I'm very wicked!

Je suis libre! I am free!

J'ai peur... I am frightened

Mon épée! My sword!

Tes beaux yeux... Your beautiful eyes

J'ai envie de me promener I want to go for a walk

ACTIVITY IDEAS ANSWERS – KS2

Answers

P40 Word Search

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P S + + + + + + + + + + H +
+ A E + + + + T + E + O + +
+ + S U + + + Ê + R + R + + +
+ E + T L + T + B + L + + + +
+ + R + O E + I + O + + + + +
+ + + T + U L + G + + + + + +
+ + + + A + R E + + + L N + +
P A T T E U + E + + C I A + +
T N A F N E Q + L + A B M + +
X I S + + + + + + L G E A + +
+ + + + + + + + + + E L M + +
+ + + + + + + + + + L + + +
+ + + + + + + + + + U + + +
+ + + + + + + + + + L + + +
+ + + + + + + + + + E + + +
  
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(Over, Down, Direction)

CAGE (11, 8, S)

ENFANT (6, 9, W)

HORLOGE (14, 1, SW)

LIBELLULE (12, 7, S)

LIBRE (7, 6, NE)

MAMAN (13, 11, N)

PASTOURELLE (1, 1, SE)

PATTE (1, 8, E)

QUATRE (7, 9, NW)

SEUL (2, 1, SE)

SIX (3, 10, W)

TÊTE (9, 2, SW)

ACTIVITY IDEAS ANSWERS – KS3

P27 Join the sentence to each character.

J'ai envie de manger tous les gâteaux.	L'Enfant
Je brûle les méchants!	Le Feu
Tu as déchiré le livre!	La Princesse
Je ne sais plus l'heure qu'il est !	L'Horloge
Où est-elle? Ma compagne...	La Libellule
Le ciel libre, le vent libre, mes libres frères...	L'Écureuil
Restez tout seul jusqu'au dîner!	Maman
Ma blessure, elle saigne encore	L'Arbre
Plus de coussins pour son sommeil...	Le Fauteuil

P28 Fill in the gaps

Le Fauteuil veut se débarrasser de l'Enfant
 Le Feu veut brûler l'Enfant
 La Libellule veut trouver sa compagne
 La Rainette veut s'échapper de l'Enfant
 La Princesse trouver le Prince
 L'Enfant veut lier patte de l'Écureuil
 L'Horloge veut s'arrêter de sonner

P29 The Body

Cet Enfant aux talons méchants !	Heels
Le nez contre le mur!	Nose
Dans mes bras, dans mes bras!	Arms
Un cheveu d'or sur mon épaule...	Shoulder
Elle est blonde avec des yeux le couleur du temps	Eyes
Oh! Ma tête! Ma tête!	Head
Et la petite bête, là, morte a tes pieds...	Feet
Il faut lier la main...	Hand

ACTIVITY IDEAS ANSWERS – KS3

P41 Start and End

Début

Je suis très méchant!
 Plus de leçons!
 J'ai pas envie de faire ma page
 Plus de leçons!
 Je n'aime personne!
 Je suis libre!

Fin

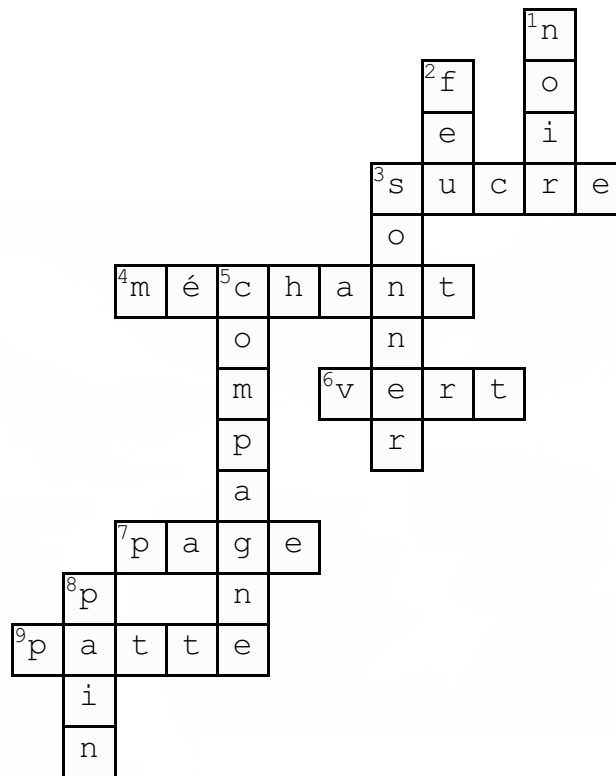
Il a pansé la plaie...
 Dans mes bras! Viens, je saurai te défendre!
 Il est bon, l'Enfant
 Il est sage...
 Il a lié la patte...
 Il a étanché le sang

P42 Fill in the gaps

L'Enfant a mis L'Écureuil dans une cage
 L'Enfant a déchiré le livre
 L'Enfant a cassé la Tasse Chinoise
 L'Enfant a lié la patte de L'Écureuil
 L'Enfant a pris la Libellule dans un filet
 L'Enfant n'a pas fini sa page
 L'Enfant a blessé l'Arbre avec son couteau
 L'Enfant a tiré la queue du Chat

ACTIVITY IDEAS ANSWERS – KS3

P43 Crossword



Horizontal

3. Thé sans (**sucre**)
4. L'Enfant est (**méchant**)
6. Couleur des Moutons (**vert**)
7. L'Enfant n'a pas envie de faire sa (**page**)
9. L'Enfant veut lier la de l'Écureuil (**patte**)

Vertical

1. Couleur du Chat (**noir**)
2. Qui veut brûler l'Enfant? (**feu**)
3. L'Horloge ne peut pas s'arrêter de (**sonner**)
5. La Libellule cherche sa (**compagne**)
8. sec (**pain**)

Further Reading for KS3-4

Composer

Synopsis

Meet the Orchestra

Other resources

For more information about the instruments of the orchestra, refer to this helpful guide from the Philharmonia Orchestra:

www.philharmonia.co.uk/explore/instruments

L'enfant et les sortilèges Schools' Matinee performances supported by The Adrian and Jane Frost Charitable Trust

L'enfant et les sortilèges Salford Quays Schools' Matinee performance supported by the Sir John Fisher Foundation

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FURTHER READING FOR KEY STAGE 3 AND 4

The Composer & *L'enfant et les sortilèges*

The Composer: Maurice Ravel

Ravel appeared as a both a conductor and pianist. He was considered to be an important innovator in pianistic style, orchestration, harmony and musical form. Ravel's style of music incorporated elements of **baroque**, **neoclassicism** and, in his later works, **jazz**. Ravel was considered to be one of the composers who was part of the **Impressionist** movement in the late 19th and early 20th Century (a term that the composer didn't necessarily agree with). The Impressionist movement was when composers' music sought to convey moods, emotions and atmosphere. The term was borrowed from the late 19th Century painting after Claude Monet's *Impression, Sunrise*.

Ravel had strong sympathies with the worlds of Children and animals, as well as imagined exotic and antique life, which influenced his music. In 1889, Ravel discovered the music of the **Javanese gamelan** whilst at the Paris World Exhibition; whilst there, he also attended concerts of Russian music given by the composer Rimsky-Korsakov. Both discoveries had a lasting impact on him and his music. From 1900-1905, Ravel tried each year to win the prestigious *Prix de Rome* prize for composition. His five attempts were all unsuccessful.

Ravel's parents were both Roman Catholic, but his mother was a free-thinker and Ravel maintained a similarly progressive political and social outlook during his adult life. He was known for being staunchly private in terms of his personal life – not many details are known. He was a keen observer of fashion in his youth, and is often referred to as someone who was attracted to 'dandyism' (a term used to describe a well-groomed and well-dressed man, but often to one who is also self-absorbed).

At the outbreak of the First World War in 1914, Ravel was nearly 40 and physically tiny compared to his peers. He wanted to join the French Air Force, thinking his small stature and light weight would be well suited to the field of aviation, but he was rejected on the basis of his age and a minor heart complaint. Nevertheless he was determined to serve his country. Repeatedly requesting enlistment after being rejected by the authorities, the composer was finally called up in 1915 to serve on the front line as a lorry driver. His bravery and doggedness in the face of horror was praised by his officers. However, on returning from the war, he famously rejected the Légion d'Honneur in 1920, France's highest accolade, claiming he didn't want the praise and limelight the honour would bestow.

In 1917, Ravel's mother died and he fell into a horrible despair, which was compounded by the atrocities he had witnessed first hand on the front line and the wider impact the war had on the rest of his country.

In the post-war era from the 1920s onwards, Ravel's musical works were noticeably sparser in texture and influences in his music included **atonality** and **jazz**. The intention was that scaled-back music reflected the 'stripping away' of pre-war extravagance. This was also part of a reaction to the large scale compositions of composers such as Gustav Mahler and Richard Strauss.

FURTHER READING FOR KEY STAGE 3 AND 4

The Composer & *L'enfant et les sortilèges*

L'enfant et les sortilèges

In 1915 the director of the Paris Opera, Jacques Rouche, commissioned Colette to write a 'fantasy ballet'. Whilst the piece was commissioned during the time of the First World War, Paris was in the full swing of the **Avant Garde; Sergei Diaghilev's Ballets Russes** was causing a new wave of exoticism and expression at the Théâtre du Châtelet, and the Paris Opera needed to be able to compete with this new wave of experimentalism, hence Rouche approaching Colette with the offer of a commission. The piece started its life as a ballet and was then turned into an opera. When Colette was ready to send the **libretto** to Ravel in 1917, he was, at this point, away at war, serving as a lorry driver on the front line. Ravel didn't start working on the piece until 1920, and its first performance was on 21 March 1925 at the Monte Carlo Opera. The opera was given its first UK premiere on 3 December 1958 at the Town Hall in Oxford.

The piece was written during the musical period of the 20th Century: a time where **experimental** music and **atonality** was beginning to develop. It was a time where composers wanted to push the boundaries of tonal music and develop a new, progressive and forward thinking style which challenged the rules of Western Classical Music and its form and structure.

FURTHER READING FOR KEY STAGE 3 AND 4

Synopsis

The opera is written in one act and is split up into two parts (or chapters), which tell a different part of the story.

Part 1 – La Maison

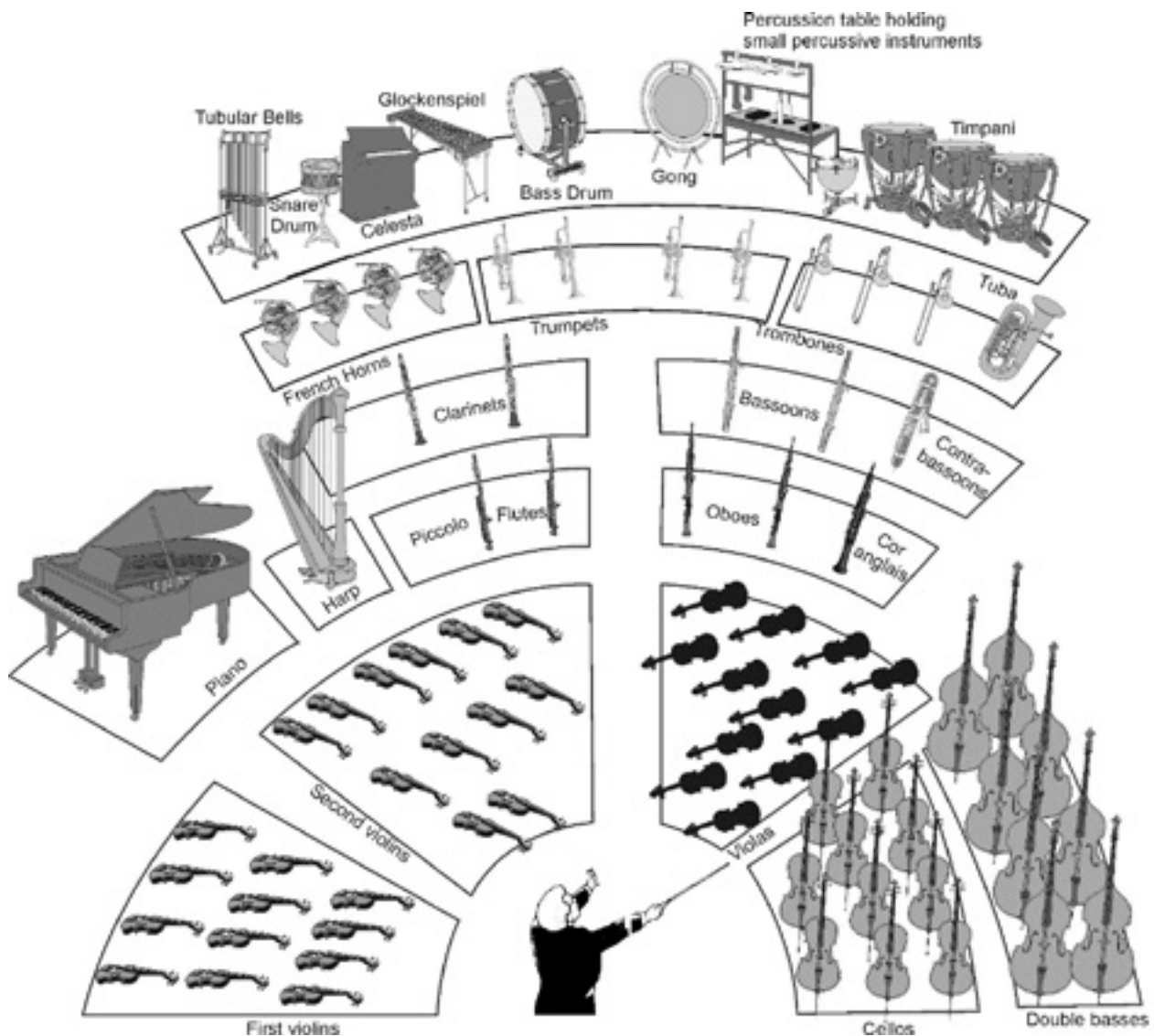
We find ourselves in a house and are soon introduced to the character of *L'Enfant* (the Child) who is in a foul mood, refusing to do his homework. We then meet *Maman* (Mother) who, upon learning that *L'Enfant* hasn't completed his homework, sends him to the attic with sugarless tea and dry bread, with the instruction to think about his actions. In a fit of rage, *L'Enfant* sets about destroying the objects in the room: he breaks *La Théière* (the Teapot) and *La Tasse Chinoise* (the Chinese Cup), he pricks *L'Écureuil* (the Squirrel), he pulls the tail of *Le Chat* (the Cat), pokes *Le Feu* (the Fire), attacks the little characters on the wallpaper *Les Pastoureux et Les Pastourelles* (the Shepherds and Shepherdesses), attacks *L'Horloge* (the Clock), tears up *Les Livres* (the Books) and causes *Le Fauteuil* (the Armchair) to fall apart. As *L'Enfant* expresses his delight at the prospect of being free from lessons and work, he suddenly discovers that his petulant actions have consequences. Suddenly, the objects he has harmed come to life...

Part 2 – Le Jardin

L'Enfant is led into *Le Jardin* (the Garden) by *Le Chat* and *La Chatte* (the Cats). In *Le Jardin* we are firstly introduced to *Les Rainettes* (the Tree Frogs). *L'Enfant* is initially relieved to find himself in the garden; a place of comfort and familiarity where he feels he can seek solace. Yet, it turns out there are other animals and creatures in the garden whom *L'Enfant* has inflicted cruelty upon: *L'Arbre* (the Tree), *La Libellule* (the Dragonfly), *Le Rossignol* (the Nightingale), *La Chauve-Souris* (the Bat), *L'Écureuil* (the Squirrel). *L'Enfant* seeks to befriend the animals and creatures but they all shun him, reminding him of the consequences of his cruel actions. *L'Enfant* reaches the point where he can take no more, and in a cry of desperation, he calls out for his Mother '*Maman!*' Upon hearing *L'Enfant's* cry for help, the animals and creatures turn on him and begin to attack him, each creature wanting to exact their revenge. In their frenzied attack, the animals end up tossing *L'Enfant* to the side of the stage, and they begin to attack each other. Suddenly *L'Écureuil* (the Squirrel) is hurt and this causes the animals to cease their fighting. Feeling compassion for *L'Écureuil*, *L'Enfant* takes a ribbon from his neck and bandages the Squirrel's wounded paw. Feeling exhausted, *L'Enfant* then collapses, to which the animals respond '*Il a pansé la plaie*' ('See, he has dressed the wound') and they show compassion and forgiveness towards him, helping him back home. They echo the Child's cry for '*Maman*' and sing praises of *L'Enfant*. The opera closes with *L'Enfant* singing the word '*Maman*' as the curtain then falls.

MEET THE ORCHESTRA

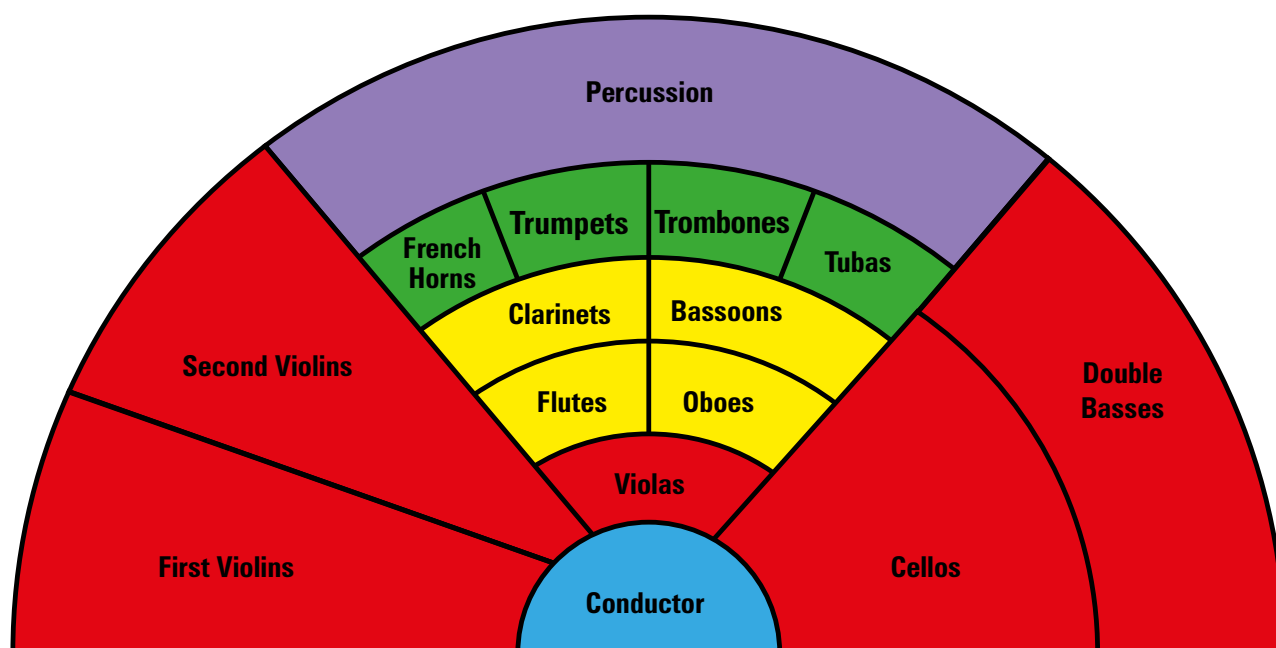
KS3 – 4 FURTHER READING



The Opera North Orchestra is made up of a group of approximately 54 professional musicians, each of whom belong to a section (or family) within the orchestra, dependant on the instrument they play. The role of the orchestra in an opera production is to play the musical accompaniment to the opera. The orchestra also has its own **solo** moments within the opera where it plays on its own. These parts of the opera are known as:

- The **orchestral overture** - this is the introduction to the opera which helps to set the scene for the audience. The overture will often include famous musical themes which the audience will then hear later on in the production
- **Interlude** – the orchestral interlude is played during a scene change or between acts to mark a change in mood or atmosphere

LET'S MEET THE FOUR SECTIONS OF THE ORCHESTRA:



Strings

Woodwind

Brass

Percussion

STRINGS

The string section is made up of four instruments: violin, viola, cello, double bass.

Let's find out more about each instrument

Violin

- The violin is the smallest member of the string family.
- It is made of wood and has four strings (G D A E) which can be played with a bow made of horse hair (producing a smooth legato sound) or by being plucked with a finger (producing a detached staccato sound)
- The range of notes that the violin can play is from G to G; it can play higher than any other string instrument. Its music is notated (written in) the treble clef
- In the orchestra, the violins are divided up into two sections: First Violins & Second Violins. The First Violins usually play the melody whilst the Second Violins often play the harmony

Viola

- The viola is slightly larger and can play lower notes than the violin; it has a rich, warm sound.
- It has four strings (C G D A) and its note range is from C to A.
- Some of its lower music is notated in the alto clef, whilst its higher music is notated in the treble clef
- It can also be played legato with a bow, or staccato by being plucked

Cello

- The cello is much larger than the viola – so large, in fact, that it cannot be rested on a shoulder to be played; it has a large spike at the base so it can balance on the floor and it rests in between the cellist's legs to keep it in place whilst playing
- The cello is known as the 'tenor' voice in the string section; it has a beautiful rich, melancholic tone and is able to play expressive melodies and bass lines
- The cello has four strings (C G D A) and its note range is from C to C. It can play all the way from the bass clef through to the treble clef
- It can be played legato with a bow, or staccato by being plucked

Double Bass

- The Double Bass is the largest member of the string family and it can play the lowest notes
- It has four strings (E A D G) and its note range is from D to G, played in the bass clef
- The double bass generally plays rhythmic notes, supporting the bass line or harmonies within an orchestra. Occasionally the double bass will have its own solo moment
- It can be played legato with a bow, or staccato by being plucked
- Double Bases also feature heavily in jazz music – you will often hear them playing staccato notes

WOODWIND

The woodwind section is made up of eight instruments: piccolo, flute, oboe, Cor Anglais, clarinet, bass clarinet, bassoon and contrabassoon

Let's find out more about each instrument

Piccolo

- The Piccolo is the smallest member of the woodwind family
- The name is taken from the Italian word piccolo which means 'small'. It is half the size of a flute and can play an octave (8 notes) higher. Its note range is from D to B and it plays in the treble clef
- Flute players will often alternate between playing the flute and the piccolo
- It has a high-pitched sound which adds real clarity and brightness to the orchestra
- Most piccolos are made out of wood

Flute

- The flute is one of the most well known instruments of the orchestra
- It is made out of metal and is the oldest known instrument
- Its note range is from C to C and it plays in the treble clef
- Composers often write beautiful solo melodies for the flute - listen to how the flute opens and features throughout Debussy's Prélude à l'après-midi d'un faune <https://www.youtube.com/watch?v=Rpw4-J49auQ>

Oboe

- The oboe is known as the soprano voice of the double reed family
- It is made out of wood and is played with a double reed – it is called double reed because it consists of two pieces of cane which vibrate against each other to produce a sound
- The sounds of an oboe is often described as 'pastoral' because in the past double reed instruments were used in folk music
- Its note range is from Bb to G, played in the treble clef
- The instrument has a haunting, melancholic sound; it often has solo moments within the orchestra, such as this example from Richard Strauss's tone poem Don Juan <https://www.youtube.com/watch?v=mzoBTD-D2zM> (LISTEN FROM 6:39-7:58)

Cor Anglais

- The Cor Anglais (also referred to as the English Horn) is closely connected to the oboe. It is also a double reed instrument but is much larger than the oboe and has a deeper, richer tone, and is therefore known as the alto voice of the double reed family
- Its note range is from A to Bb, played in the treble clef
- The Cor Anglais is given some of the most beautiful solo melodies ever written for orchestra. Listen to this famous solo line from Dvorak's Symphony No.9, Movement 2 <https://www.youtube.com/watch?v=zgVljsX-aEc> (LISTEN FROM 0:55-2:16)

WOODWIND

Clarinet

- The Clarinet is made out of wood and is played with a single reed attached to a mouthpiece
- Its note range is from D to Bb, played in the treble clef
- It has an incredible range and is an extremely versatile instrument, able to play both romantic legato melodies alongside short staccato rhythms, ranging from pianissimo (very quietly) to forte (loud). The clarinet also features heavily in jazz music.
- Listen to this solo clarinet passage from Rachmaninov's Symphony No.2, Movement 3 <https://www.youtube.com/watch?v=8bneQ26bHXk> (LISTEN FROM 0:40-2:50)

Bass Clarinet

- The Bass Clarinet is related to the clarinet but is much larger and can play much lower notes. Its body is made out of wood but it has a metal upturned bell at the end and the top of the instrument is bent into a crook shape to which the single reed is attached to the mouthpiece
- Its note range is from Bb to C, played in the bass clef
- Listen to a Bass Clarinet solo from Shostakovich's Symphony No.8, 5th Movement <https://www.youtube.com/watch?v=KtTU77w9Ing>

Bassoon

- The Bassoon is part of the double reed family and is one of the lowest sounding instruments of the woodwind section
- It is a versatile and expressive instrument with a warm tone which blends seamlessly with the rest of the orchestra
- Its note range is from Bb to D, played in the bass clef & tenor clef
- Listen to the beginning of Stravinsky's ballet The Rite of Spring which features the solo bassoon <https://www.youtube.com/watch?v=Xfg9IIXhcPk>

Contrabassoon

- The contrabassoon is also referred to as a 'double bassoon' as it is twice the size of a standard bassoon. The instrument is doubled over to account for its length
- The instrument plays an octave (8 notes) lower than the bassoon, and it can play some of the lowest notes in the orchestra. Its note range is from Bb to A, played in the bass clef
- Ludwig van Beethoven was the first composer to include a contrabassoon in symphonic repertoire in his Symphony No.5
- The contrabassoon often doubles the bass line within the orchestra, but occasionally it has more exposed moments. Listen to how the contrabassoon features as a solo instrument at the beginning of Ravel's Piano Concerto for the Left Hand <https://www.youtube.com/watch?v=U6fMOfJMio> (LISTEN FROM 2:25-3:12)

BRASS

The brass section is made up of five instruments: horn, trumpet, tenor trombone, bass trombone and tuba. All of these instruments are played with brass mouthpieces; in order to make a sound out of the instrument, you have to 'buzz' on the mouthpiece (in other words, blow a raspberry!)

Let's find out more about each instrument

Horn

- The horn is a brass instrument made of tubing wrapped into a coil with a flared bell.
- Its note range is from D to F, played in the bass clef
- The horn is very versatile and is played with valves which help to produce different notes. It can play very softly piano or very loudly forte, either as a solo instrument or as part of the wider horn section; Gustav Mahler was one of the composers who wrote some wonderful melodies for the horn within the orchestra.

Trumpet

- The trumpet is the soprano voice of the brass family
- Its note range is from E to E, played in the treble clef
- Valves were developed for the trumpet in 1814 by Heinrich Stözel, which meant the instrument could be used in a much more versatile way within the orchestra
- Historically, the trumpet has been used as a means to attract attention or send messages and is therefore known for playing loudly. One such example would be in the form of a fanfare – listen to Copland's Fanfare for the Common Man to see what a fanfare sounds like: <https://www.youtube.com/watch?v=ZdqjCmmjeaA>

Tenor Trombone

- The tenor trombone one of the lower instruments of the brass family. It is different from the horn and trumpet – it doesn't have any valves, so the pitch is changed by using seven chromatic slide positions, with each position lowering the pitch
- Its note range is from E to C, played in the bass clef (sometimes also in the tenor clef)
- Historically, the trombone was always associated with the supernatural; listen to how Richard Wagner used the trombones to play the leitmotif (or short recurring musical phrase) of the Walkürenritt (Ride of the Valkyries) at the beginning of Act 3 of Wagner's opera Die Walküre: <https://www.youtube.com/watch?v=P73Z6291Pt8>

Bass Trombone

- The bass trombone is similar to the tenor trombone but with a longer slide and double tubing
- It can play as one of the loudest instruments of the orchestra; its note range is from E to B, played in the bass clef
- Listen to just how low the Bass Trombone can play underpinning the bass line in the finale of Scene 4 - Entrance of the Gods into Valhalla from Wagner's opera Das Rheingold <https://www.youtube.com/watch?v=b80Jw8MuZxo> (LISTEN FROM 5:40-6:31)

BRASS

Tuba

- The tuba is the largest bass instrument of the brass section
- The tuba has valves which means it can play chromatically and it is coiled up into a tube shape
- Its note range is from E to C, played in the bass clef. It can play as low as the contrabassoon or the double bass
- Often overlooked as simply playing the bass line, the tuba can be used to great emotional and powerful effect – not only within the brass section, but as part of the whole orchestra. The tuba adds a depth and richness in tone that cannot be equalled.
- Listen to Nikolai Rimsky-Korsakov's Flight of the Bumblebee in an arrangement for tuba – listen to how fast the tuba player is required to play: <https://www.youtube.com/watch?v=2-NVMsj6IXA>

PERCUSSION

The percussion section has a huge range of instruments which means it can vary greatly in size, depending on what the composer writes for. The percussion section falls into two main areas: tuned percussion and untuned percussion. In most pieces of orchestral music, the composer will write for Timpani (tuned) plus a selection of other percussion instruments (tuned and untuned).

Let's find out more about each instrument

Timpani

- Timpani are very large types of drums. Made out of a copper bowl, they have a large calfskin drumhead stretched over the top. This is hit with a timpani stick to produce a sound
- Its note range is from D to G, played in the bass clef
- Foot pedals are used to change the pitch
- Timpani will often play bass notes of chords to enhance the bass section of the orchestra
- You will often hear something called a timpani roll within the orchestra – this is when the timpanist rapidly strikes the drum, alternating between left and right sticks

Bass Drum

- The bass drum is the largest unpitched drum in the orchestra and it has two heads

Cymbals

- Metal cymbals are generally used in orchestral music for effect. They can create a huge sound which cuts through the orchestra

PERCUSSION

Triangle

- The triangle is a bar of metal bent into a triangular shape. It is played with a thin metal beater

Tambourine

- The tambourine is a hand held hoop drum. It has metal plates around the edge called jingles

Tam-Tam

- The tam-tam is another name for a gong – it can produce a very loud sound when hit with a beater

Castanets

- The castanet consists of two pieces of wood joined on one edge by a string. They are held in the hand and used to produce clicks for rhythmic accents or a rattling sound consisting of a rapid series of clicks. Castanets often symbolize dance music

Xylophone

- The name xylophone is Greek for 'wood sound'
- The xylophone is made up of wooden bars (or keys) which are hit with a beater (either hard or soft to change the sound)
- Its note range is from F to A, played in the treble clef
- The xylophone started to be used in the orchestra from 1860

Glockenspiel

- The Glockenspiel features a set of metal bars (or keys), which is hit with metal beaters
- It produces a very clear, bright sound
- Its note range is from G to Bb, played in the treble clef

Thunder Sheet

- The Thunder Sheet (a huge piece of very thin metal, often suspended on a frame and shaken vigorously by the percussionist to produce a thunderous sound) is used to great effect to depict the explosion of the Gingerbread House towards the end of Act 3 <https://www.youtube.com/watch?v=JnMEI4aoUfo> (LISTEN FROM 1:38:55-1:39:20)

ORCHESTRA PIT

In opera productions, you will notice that the orchestra do not play on the performance stage itself; they play in an orchestra pit. This is a specially sunken stage for the orchestra that sits below and just in front of the main stage where the production takes place. The orchestra pit is often dark and you might notice that the orchestra plays with lights on their music stands to help them see their music.

CONDUCTOR

The conductor stands at the front of the orchestra pit (usually stood on a platform box to help them see across the whole of the orchestra). The conductor's job is to keep the orchestra playing in time with one another and with the soloists and chorus on stage. The conductor also carefully balances the sound made by each performer, to ensure that no part dominates another. A conductor will either use a baton or their hands to conduct (direct) the orchestra and performers on stage. The conductor reads from a very large conducting score; this large book contains music notation for each instrument in the orchestra and the singers, together with special performance markings from the composer.

GLOSSARY

Alto Clef

A musical symbol in a piece of music that indicates the pitch of the notes. Alto clef is lower than the treble clef but higher than the tenor clef and is used for some viola and cello music

Arpeggio

A musical technique where notes in a chord are sung one after another rather than together

Bass Clef

A musical symbol in a piece of music that indicates the pitch of the notes. Bass clef is used for the lowest notes, it is used by instruments such as the cello, double bass, bassoon and many more

Baton

A thin stick used by a conductor to direct an orchestra

Chord

When more than one note is played at the same time a chord is formed

Chromatic

A musical scale which uses every note as it goes up or down

Conducting Score

A book of musical notation used by the conductor containing all of the music for the instrumental parts, chorus and vocal soloists

Conductor

The person who directs the performance of the orchestra and the musical performance of the singers

Forte

An Italian word meaning the music must be played loudly

Glissando

A musical technique where the instrumentalist or singer 'slides' between notes

Legato

An Italian word meaning the music must be played smoothly

Leitmotif

A short recurring musical phrase usually linked to a specific character or theme

Notated

Music that is written down

Notation

The written symbols in a score that performers read to perform a piece of music

Octave

A series of eight notes where the top and bottom note will be same pitch but one will be higher than the other

Orchestra

The group of instruments (strings, woodwind, brass, percussion) that play the musical accompaniment in an opera

Orchestral Interlude

A short piece of music played between the longer sections of the opera

Orchestral Overture

A piece played by the orchestra at the beginning of an opera

Orchestra Pit

The lowered area in front of the stage in a theatre where the orchestra performs

Pianissimo

An Italian word meaning the music must be played very quietly

Rhythmic

Music that is played in a particular rhythm

Solo

A song or piece of music sung or played by just one performer

Staccato

An Italian word meaning the music must be played short and detached

Tenor Clef

A musical symbol in a piece of music that indicates the pitch of the notes. Tenor clef is higher than the Bass clef but lower than the Alto clef. It is used for some bassoon and trombone music

Treble Clef

A musical symbol in a piece of music that indicates the pitch of the notes. Treble clef is higher than the Alto clef and is used for higher notes. It is used for many instruments including Violin, Flute and Clarinet

Tuned

A tuned instrument produces notes of a specific pitch

Untuned

An untuned instrument, such as some percussion, produces no clear pitch when played

Valve

Added to some brass instruments, such as the trumpet, in the 1800s to allow them to produce a greater range of notes