





PRESENTS

The Pirates of Penzance

FIRST PERFORMANCE

Dec. 31, 1879, Fifth Avenue Theatre in New York City

COMPOSER

Arthur Sullivan

LIBRETTIST

William S. Gilbert

ADAPTATION

Bruno Baker

THE ATLANTA OPERA

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The Pirates of Penzance

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THE ATLANTA OPERA
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WELCOME

Thank you for inviting The Atlanta Opera into your school to perform for your students! **The Atlanta Opera Studio Tour** was founded in 1980 in an effort to teach students throughout the state of Georgia about opera through live performances and workshops. Over one million students have been introduced to the art form of opera through **The Atlanta Opera Studio Tour**. It is our intention for students to gain introductory knowledge about opera through the performance experience and accompanying educational materials.

This educator guide has been developed to help you and your students explore *The Pirates of Penzance*, as well as to familiarize students with the world of opera (vocabulary, history, etc.). The guide approaches these subjects via a wide range of disciplines, including English Language Arts, Math, Science, Social Studies, and Fine Arts. Our goal is to provide you with an

innovative, multidisciplinary approach to teaching required skills and curriculum, including connections to the Georgia Standards of Excellence. Check out our **Tips for Teachers** section for tips on how to explore and extend these activities in the classroom.

Thank you again for allowing us to share this experience with you. We value your feedback and will take it into account in planning future education programs. We look forward to hearing from you, your students, administration, and/or parents following the performance.

Sincerely,

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Atlanta, GA 30318
404-881-8801 | education@atlantaopera.org

**WHAT TO
EXPECT FROM
THE ATLANTA
OPERA'S
THE PIRATES
OF PENZANCE**

- 40-minute opera (in English) with an optional 5-minute Q&A
- The performance requires attentive listening from the audience.
- The performance can take place in your school gymnasium or cafeteria instead of an auditorium, and students can be seated on the floor.
- You and your students will be invited to ask questions at the end of the performance.



Students watching the Atlanta Opera Studio Tour performance of *The Bilingual Barber of Seville*.

WHAT IS AN OPERA?

An opera is just like a play, except people sing most of the words. There are other types of operas, called operettas, however, which are spoken and sung. You will immediately notice that opera singers, unlike their peers in popular music, do not use microphones. Rather, an opera singer develops their body as a source of “natural” amplification.

OPERA STEREOTYPES

You have to be fancy to go to the opera.

FALSE! Seeing any performance live is a special time for both audience members and performers. However, you don't need to dress overly fancy or act differently than you normally do.
Operas are for YOU!

Operas are long and too complex for kids.

FALSE! The opera you'll see today is just around 40 minutes and sung in English. Operas are one of the best art forms to fully express BIG ideas, themes, feelings, and stories.

BIG IDEAS OF TODAY

- Duty and Honor
- Humor and different points of view
- Love and Loyalty
- Significance and Impact of Rules
- Justice, Forgiveness, and Revenge

PRE-SHOW DIALOGUE:

Vote with your feet!

Choose an imaginary line across the room with one end labeled “strongly disagree” and the other “strongly agree.” Participants will silently stand anywhere along the line to show how much they agree or disagree with each statement. Encourage a “think, pair, share” to explore the different opinions. After the performance, check into see if anyone's thoughts have changed!

- Forgiveness is more powerful than revenge.
- Breaking the rules is never okay.
- Everyone has their own version of the truth.
- Everyone has the ability to create positive change.

OPERA ETIQUETTE

Audience members have the most important role in the entire show: to experience the opera! As audience members we can....

- Have quiet voices and listen carefully to the performers and teachers in the room.
- Raise our hands quietly if called upon to participate or ask a question
- React! Laugh if it is funny! Clap if we liked a song! We can say “BRAVO” or “BRAVA” at the end of the show, which means “great job!”
- Have fun!



Students at the Cobb Energy Performing Arts Centre clapping and laughing while watching a performance of *The Daughter of the Regiment*. (photo: Jeff Roffman)

FIVE FOR THE DRIVE!

(Back home or to your classroom)

1. What does duty and honor mean to you?
2. Can there be a time when doing what you're told is different than doing what is good for others?
3. Are there different kinds of love? Is one more important than the other?
4. Can you use humor to fight back against things that are unfair?
5. Is there a time when you had to choose between forgiving someone and “getting back” at them? What did you choose and was it difficult?



The Atlanta Opera Studio Tour production of *The Pirates of Penzance*. (photo: Felipe Barral/The Atlanta Opera Film Studio)

WHO'S WHO

THE PIRATE KING The largely unsuccessful leader of the Pirates of Penzance

RUTH Frederic's life-long caretaker and a member of the Pirates of Penzance

FREDERIC An unlucky pirate apprentice; he falls in love with Mabel

MAJOR-GENERAL STANLEY A general in the British Army

MABEL The youngest daughter of Major-General Stanley; she captures the heart of Frederic

SYNOPSIS

Time: During the reign of Queen Victoria

Place: A sunny seashore on the coast of Cornwall, England

SCENE 1

On the coast of Cornwall, a merry band of pirates, known as the Pirates of Penzance, are having a party to celebrate the twenty-first birthday of Frederic, the pirate **apprentice** of the crew. Their leader, the Pirate King, congratulates Frederic on being a loyal pirate all these years, then Ruth explains that Frederic was never supposed to be a pirate. She tells the Pirate King that it was her mistake that brought him to the pirates for Frederic's father had asked her, as the boy's caretaker, to apprentice his son to be a ship's pilot; however, she mistook Frederic's father's instructions and apprenticed the boy to a pirate instead.

This day, being is Frederic's twenty-first birthday, means that at twelve o'clock midnight, his apprenticeship officially ends. Frederic tells the pirates that once his

apprenticeship is over, although he loves them all, he will devote his life to stopping all pirates because **piracy** is wrong. Frederic invites the pirates to join him and leave behind their life of crime, but the Pirate King refuses and explains that he will remain a pirate forever.

SCENE 2

Frederic leaves the pirates to start his new life as a respected member of **society**. He happens upon Mabel, who is enjoying the fresh air and beauty of the sea. He is struck by her song and beauty and interrupts her to ask if she would marry him. He explains that though he was once a pirate, he is now a **reformed** man. Mabel happily accepts.

Major-General Stanley, Mabel's mother, arrives and declares that she refuses to allow her daughter to marry a pirate. Frederic explains that he has given up his life with the Pirates of Penzance and wishes to start a new life. The Major-General has heard of the Pirates of Penzance, and knows they are soft-hearted about **orphans**. She tells Frederic that she was once

captured by the pirates but escaped by claiming to be an orphan. Suddenly the Major-General has an idea to get rid of the pirates for good. She informs Frederic that only after he eliminates the pirates can he marry Mabel.

SCENE 3

Ruth and the Pirate King find Frederic and tell him the shocking news that, although he has lived twenty-one years, he was born during a leap year on a February 29th - **Leap Day!** This means Frederic has only had five birthdays and is still **bound** to his pirate life! Frederic realizes he must, as always, honor his duty. So, he reveals that the Major General's is NOT an orphan! This infuriates the King and Ruth, who storm off to seek revenge on the Major General!

SCENE 4

Mabel arrives to discover Frederic about to return to his pirate life. Frederic explains that they may not get married until he reaches his 21st *birthday* ... not his twenty-first year. This saddens Mabel, but the two lovers promise to remain true to each other until the day Frederic is a free from his duty. Frederic runs off to find the pirates.

SCENE 5

Mabel searches for her mother to share the news. At once, the pirates spring up to capture the Major-General and Mabel! The Pirate King proclaims that they are rightfully a part of his crew because the Major-General lied about being an orphan. The Major-General and the pirates' fighting is interrupted by Mabel who tries to reason with her mother to end



Mabel and Frederic from the 2022 Atlanta Opera Studio Tour production of *The Pirates of Penzance*. (photo: Felipe Barral/The Atlanta Opera Film Studio)

the senseless quarrel. Ruth steps in and explains that although the pirates have strayed over the years, they are still a family who care about each other; just like the Major-General and Mabel. This touches Major General Stanley deeply, and with Mabel's help, she welcomes the pirate band of Penzance as friends. Frederic and Mabel are engaged to be married and live happily ever after!

SYNOPSIS GLOSSARY

apprentice

someone who works for somebody else to learn that person's skill or trade

bound

required by law or duty to do something

Leap Day

February 29th; the extra day added during every leap year (every four years)

orphan

someone who has lost both parents

piracy

robbery of a ship at sea

reformed

changed for the better

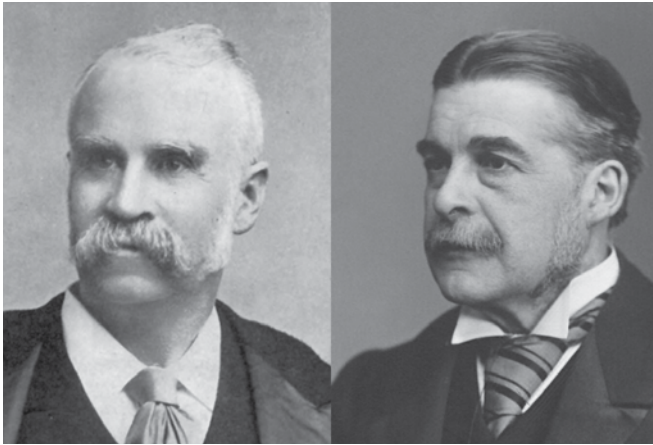
society

a community or group of people that share common traditions, institutions, and interests

stray

to wander away from a group or from the proper place

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MEET GILBERT & SULLIVAN



Pictured above are W.S. Gilbert, no later than 1903 and Sir Arthur Seymour Sullivan, 1898. (Image: Published in the U.S. before 1923 and public domain in the U.S. Source: Wikimedia)

THE COMPOSER & LIBRETTIST

Librettist **W.S. Gilbert** wrote the words and composer **Sir Arthur Sullivan** wrote the score for their fourteen operas, in a collaboration that lasted 25 years. Their quarter of a century long partnership began in 1871, when the pair were brought together by theatre manager **Richard D'Oyly Carte**. Gilbert and Sullivan are perhaps best known for their comic operas: *The Mikado*, *H.M.S Pinafore*, *The Pirates of Penzance* and *Iolanthe*.

THEIR WORKS ARE KNOWN AS OPERETTAS

Sitting somewhere between an opera and a musical, operettas, or 'light operas' flourished in the UK thanks to Gilbert and Sullivan's operettas, which are still popular with audiences today. Operetta tends to be shorter than opera and mix song with spoken dialogue, and impressive dance numbers. To put it simply, operettas can generally be described as light operas with spoken dialogue. In comparison, most musicals can be described as plays with singing.

SOME OF GILBERT'S FANCIFUL STORYLINES ARE BASED ON REAL EXPERIENCES

As the story goes, when William Schwenck Gilbert was just 2 years old, he was kidnapped by Italian bandits. His parents were on holiday in Naples when a couple of men approached the maid looking after baby Gilbert and demanded the child. For a small fortune, his parents were able to win back their son.

Whether the dramatic story is true or not, it had a profound effect on Gilbert's story-telling – he created Ruth, the foolish nurserymaid from *The Pirates of Penzance*, and wrote *The Gondoliers*, which tells the story of the heir to the throne, who was kidnapped as a baby.

SULLIVAN WAS A SUCCESSFUL COMPOSER IN HIS OWN RIGHT

He might not have been so well known, had he not collaborated with Gilbert, but Arthur Sullivan's credentials are still pretty impressive.

Aged 14, he was the first ever recipient of the Mendelssohn Scholarship, which allowed him to study at the Royal Academy of Music. His graduation piece, *The Tempest*, was so successful, Sullivan gained near celebrity status overnight. He went on to write a ballet, a symphony, and a cello concerto, not to mention his one-act comic opera *Cox and Box*.

From the English National Opera: Beginner's Guide to Gilbert & Sullivan



The original facade of the Savoy Theatre facing the Embankment, London, England. (Image: PeoplePlay are the web arm of the London Theatre Museum. Reproduction is allowed for educational purposes. Source: Wikimedia.)

London's Savoy Theatre

As well as being a hotelier, composer and theatre manager, Richard D'Oyly Carte was also a talent agent and comic-opera enthusiast. The 'scheme of his life', as he called it, was to make comic opera as popular in England as it was in France. It was this desire that led him to bring Gilbert and Sullivan together.

In 1881, after nearly ten years of collaboration, Carte decided that he would open his own theatre to showcase the works of Gilbert and Sullivan. This led to some of Gilbert and Sullivan operas becoming known as the 'Savoy Operas' – a branch of comic operas developed in 19th London.

When it was built, the Savoy Theatre was at the forefront of innovation. Carte and his manager, George Edwardes introduced numbered seating, free programs, and a no tipping policy for the cloakroom. Most impressively, the Savoy Theatre was the first public building in the world to be lit entirely by electricity. Thanks to this innovation, Gilbert and Sullivan's *Iolanthe* was one of the first ever productions to use electricity in the staging.

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OPERA 101: THE BASICS

Opera is a dramatic story told through song. Considered by many to be an all encompassing art form because it combines all of the elements of art, words, music, drama and dance. The earliest Italian operas were called by several names, such as “favola in musica” (fable in music) and “drama per musica” (drama by means of music). This last title is very close to the dictionary definition, and is the correct basis for any discussion about opera.

The unique thing about opera is the use of music to convey an entire story/plot. This is based on the feeling that music can communicate people’s reactions and emotions better than words (read or spoken) or pictures. Opera takes any type of dramatic story and makes it more exciting and more believable with the help of music. Many famous stories have been made into operas, including *Cinderella*, *Hansel and Gretel*, and *Romeo and Juliet*.

A BRIEF HISTORY

The concept of opera was developing many years before the first opera was written. Its beginning can be traced to the ancient Greeks. They fused poetry

and music, creating plays that incorporate song, spoken language and dance, accompanied by string or wind instruments.

In the 1100s the early Christian church set religious stories to music, a style known as liturgical drama. The first true opera, *Daphne* (1597), was composed by Jacopo Peri. It told the story of a Greek myth.

The first great composer of opera was Claudio Monteverdi. Some of his operas are still performed today.

German composer Christoph Gluck’s most famous opera, *Orfeo ed Euridice* (1762), marked a shift in importance from the performers to the drama. It also reduced the amount of recitative and laid the foundations for the progression of the art form.

Wolfgang Amadeus Mozart was another prolific composer during this time and many of his operas like *Le nozze di Figaro* (*The Marriage of Figaro* - 1786) and *Die Zauberflöte* (*The Magic Flute* - 1791) are still frequently performed around the world.



The Atlanta Opera’s studio tour production of *Hansel and Gretel* with the witch casting a spell on Hansel and Gretel. (photo: Raftermen)



OPERA AROUND THE GLOBE

Italy was the first country where opera became popular

and was home to early composers like Jacopo Peri and Claudio Monteverdi. It wasn't until the late 19th century and early 20th century with the later works of Verdi and the operas of Puccini that a balance was achieved between the role of the orchestra and that of the singer. These two forces were combined to give a more effective presentation of the story. Opera soon spread across Europe, with France and Germany becoming major producers as well.

French opera became known for its visual spectacle, especially incorporating elaborate ballets. Verdi had to add ballets to all his works to get them performed in Paris. German opera, inspired by Italian and French styles, sought to explore deeper philosophical themes. In fact, one of the greatest German opera composers, Richard Wagner, chose legends or myths for most of his opera plots so that he could communicate ideas as well as story.

Outside of Europe, China's Peking Opera combines traditional music, drama, singing, acrobatics and visuals. South Africa and Japan have also arisen as major opera hubs with dedicated audiences and performances featuring major names in the field. In North America, opera evolved through both classical European influences and homegrown styles, with major companies and new works emerging in the 20th century. In South and Central America, opera was introduced during colonial times and later adapted to include indigenous stories, rhythms, and languages. Across the globe, contemporary composers continue to shape unique operatic voices that reflect the diverse identities of their regions, attracting new audiences through the accessibility of opera in languages like English, Spanish, Czech and indigenous dialects.

DIFFERENT STYLES OF OPERA

OPERA SERIA Serious opera. These stories are often tragic, and typically involve heroes and kings or ancient myths and gods. *Giulio Cesare (Julius Caesar - 1724)* by George Frideric Handel is a classic example of opera seria.

OPERA BUFFA Comic opera, typically sung in Italian. The jokesters in these operas are typically from the working class, such as maids, peasants, or servants, who keep busy getting the best of their employers. *Il Barbiere Di Siviglia (The Barber of Seville - 1816)* by Gioachino Rossini is an amusing example of opera buffa.

SINGSPIEL or "Sing Play," evolved in German speaking countries out of the comic opera tradition. It includes elements of comic opera, spoken dialogue interjected among the sung phrases, and often, an exotic or fanciful theme. Mozart's *Die Zauberflöte (The Magic Flute)* 1791 is an example of this style.

BEL CANTO This Italian phrase means "beautiful singing". These operas grew from a style of singing emphasizing long phrases, breath control and flexibility in singing both loudly and softly. *Norma* (1831) by Vincenzo Bellini is a popular example of bel canto.

GRAND OPERA is performed with elaborate sets and costumes. Many people are needed to make it happen. Grand opera involves royalty, heroism, an elaborate ballet scene, and can often last for hours. Charles Gounod's *Faust* (1869 version) is an example of grand opera.

MUSIC DRAMA A style of opera that is created by a single artist who writes both the text and the music to advance the drama. This style fuses many art forms, and makes each one as important as the others. *Die Walküre (The Valkyries - 1870)* and other operas by Richard Wagner defined this style.



The Atlanta Opera's mainstage production of *The Barber of Seville* at the Cobb Energy Performing Arts Centre. (photo: Ken Howard)



OPERETTA: noun

A short opera, usually on a light or humorous theme and typically having spoken dialogue

Operetta was developed during the middle of the 19th century to satisfy a desire for short, upbeat works instead of long, serious operas. Until operettas became popular, two kinds of opera existed: Tragic Opera and Comic Opera. However, comic opera wasn't necessarily funny! Comic operas meant that it showed everyday life in a realistic way, but could still have a tragic end.

Operettas were a huge success in England, due largely to the works of Gilbert and Sullivan. English operettas usually had a light-hearted plot with plenty of humor, shorter arias that were not so demanding on the singers' voices, lots of word-play (which sparked the popularity of the "patter song"), and divided responsibility of the storyline between singing and speaking which helped things to move along more quickly. Many Gilbert and Sullivan operettas are still performed today, and also helped inspire other kinds of compositions like musicals.

OPERA vs. OPERETTA

The difference between an opera and an operetta, or an operetta and a musical can be hard to define, and some composers might call their work one thing while everyone else calls it something different!

	OPERA	OPERETTA	MUSICAL
Subject	Typically serious or more complicated	Light and amusing	Serious or comedic Usually more believable or relatable
Length	Longer	Shorter	Long or short
Musical Characteristics	Completely sung; uses a more formal structure with arias and recitatives	Sung and spoken; still uses arias, recitatives, plus patter songs and musical parody	Sung and spoken; less formal structure; uses solos and dialogue instead of arias or recitatives
Dramatic Characteristics	Plot can move more slowly and develop character emotions	Plot moves quickly; characters are often silly or satirical; lots of wit and humor	Can be serious or humorous; plays with music and dancing despite being unrealistic

credit: St. Louis Opera Theatre

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 OPERA IN ATLANTA

FROM 1866 ... The Ghioni and Sussini Grand Italian Opera Company presents three operas in Atlanta, inspiring other touring companies to bring more full-length operas to the city.

1910 New York's Metropolitan Opera tours in Atlanta for the first time, performing at the Auditorium-Armory, the fabulous Fox Theatre, and the Atlanta Civic Center annually until 1986 (apart from 1931-1939). Once a year, for a full week during spring, people flocked to the city to see the Met's wonderful performances and enjoy the many parties that were hosted throughout the city.



1964 Every night of the Met's annual tour in Atlanta spotlights diverse opera legends such as Plácido Domingo, Beverly Sills, Joan Sutherland and Richard Tucker. Leontyne Price, one of the first Black principal singers with the Met Opera, sings the role of Donna Anna in the 1964 production of *Don Giovanni*.

Leontyne Price was one of the first African American featured singers with The Metropolitan Opera Company. This photo appeared in the program for the 1964 tour of *Don Giovanni*, in which she sang the role of Donna Anna. (photo: The Metropolitan Opera Company, *Carmen*, 1964 touring season program book / The Atlanta Opera archives)

1979 Inspired by the success and popularity of the Met's tours, The Atlanta Civic Opera is born, a result of the merger between the Atlanta Lyric Opera and Georgia Opera.

1980 The Atlanta Civic Opera's first artistic director, composer Thomas Pasatieri leads the company's first popular production: *La traviata* on March 28th at the Fox Theatre.

1985 The company is renamed "The Atlanta Opera."

2007 The Atlanta Opera becomes the first resident company of the Cobb Energy Center.

2013 Internationally recognized stage director Tomer Zvulun joins the company as its General & Artistic Director.



2014 In the 2014-15 season, the company launches the acclaimed Discoveries series of operas staged in alternative theaters around Atlanta.

Jesse Blumberg, Jennifer Black, and Theodora Hanslowe in Jake Heggie and Gene Scheer's *Three Decembers*, the first production of the Discoveries series, performed at The Alliance Theatre. (photo: Jeff Roffman)

2016 The season expands from three to four mainstage productions at the Cobb Energy Performing Arts Centre, and the Atlanta Opera Studio is born to support emerging artists.

2020 The Atlanta Opera Film Studio is established during the global pandemic, resulting in the production and international distribution of livestreamed and cinematic operas, expanding the company's international reach, accessibility, and impact.

... TO TODAY! The Atlanta Opera is one of the finest regional opera companies in the nation and continues to adhere to its original mission to enrich lives through opera. The Opera's education and engagement activities reach students and adults throughout Georgia and the Southeast through projects like Opera Storytime and the annual Studio Tours. Also, the 96-Hour Opera Festival advances the industry by creating opportunities for under-recognized composers and librettists. The company works with world-renowned singers, conductors, directors, and designers who are enhancing the art form and make it accessible for a sophisticated, 21st century audience.

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IMPORTANT JOBS: WHO KEEPS THE OPERA RUNNING?

In addition to the singers and musicians you see on stage and in the orchestra pit, there are many other people who help bring the show to life!

MUSIC DIRECTOR/CONDUCTOR Leads the musical side of the opera, guiding singers and orchestra for a unified performance; **usually detail-oriented, musically gifted, and collaborative.**

STAGE DIRECTOR Oversees the action on stage and helps singers understand their characters and motivations' **typically creative, empathetic, and good at seeing the big picture.**

CHOREOGRAPHER Designs dance and movement, often using historical research; **expressive, collaborative, and energetic.**

PRODUCTION MANAGER Coordinates between creative ideas and technical execution, by working with the various shops and departments that build the scenery, props and costumes; **often organized, a good communicator, and great at problemsolving.**

ARTS ADMINISTRATOR manages the planning, budgeting, community impact and engagement, and coordination of opera productions to ensure their success; **usually a good communicator, diplomatic, and organized.**

TECHNICAL DIRECTOR Coordinates lighting, scenery, props, and crew to ensure all technical elements work smoothly; **often highly technical, calm under pressure, and a STEM-thinker.**

STAGE MANAGER Runs rehearsals and calls cues during performances to keep the show on track; **usually meticulous, reliable, and a good communicator.**

SET DESIGNER Designs the opera's physical researching history, architecture, color, and space to help tell the story; **typically good at drafting/drawing, spatially aware, and detailoriented.**



The Stage Manager calls cues by watching monitors of a performance of *Sweeney Todd: The Demon Barber of Fleet Street* in 2018. (photo: Jeff Roffman)

LIGHTING DESIGNER helps create the mood of each scene with light, shadow, and color in collaboration with the director and set designer; **usually musically intuitive, collaborative, and precise.**

COSTUME DESIGNER Creates wardrobe looks through clothing and character aesthetic choices; **often good at drawing and sewing, a good researcher, and resourceful.**

PROPERTIES (PROPS) MANAGER/DESIGNER Manages and designs all hand-held or movable objects used by singers, researching to find or create realistic, period-appropriate items; **often resourceful, thinks outside the box, and a good researcher.**

CREW & STAGEHANDS Includes carpenters and electricians who install sets and handle set and lighting changes during the show; **usually good at following directions, logical, and team-oriented.**

**STOP
AND
THINK**

1. Take a look at the characteristics of each job. Based on your skills and talents, what position do you think you would be good at? Why?
2. What other jobs outside of opera are similar to the ones above? Different?

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 OPERATIC VOICES

Do you sing in a choir or chorus? If so, you're probably already familiar with the different kinds of voice types. While every voice is different and has its own vocal range (how high and low you can sing), we separate voices into five general voice types.

SOPRANOS are the highest voice type, with a range like a violin. In opera, they usually sing roles like the Heroine, Princess, Queen, or Damsel in Distress. Sopranos are usually the female lead in the opera, sometimes called *prima donna*, which means "first lady" in Italian.

MEZZO-SOPRANOS are a middle voice type, with a range right below sopranos. Their sound is darker and warmer than a soprano. They often perform the roles of witches, sisters, maids, and best friends. Mezzos also play young men on occasion, aptly called "pants roles" or "trouser roles," such as Hansel in *Hansel and Gretel*.

TENORS are known for singing some of the highest notes in the male vocal range. They often sing roles like the hero, the prince, or the boyfriend. They can sound like a trumpet in both range and color. Tenors can be athletic and energetic as well as sensitive and emotional. Their bright, powerful voices often take the spotlight in big moments—and they usually get lots of cheers from the audience!

BARITONES are another middle voice type, fit between choir tenors and basses— not as high as the tenors, but not as low as the basses. They can play both good and bad characters: sometimes they're the boyfriends or brothers—or the ringleader for some comedic shenanigans—but in serious operas they can be the bad guys.

BASSES are another example of a low voice type. They can sound like a bassoon, tuba or low trombone. In a serious opera they can represent age and wisdom (and sometimes evil geniuses), in a comic opera they can make you laugh. Sometimes they steal the show with their super low notes and provide a comforting presence with their warm, rumbling tones.



SOPRANO
 Bess from *Porgy and Bess*



MEZZO-SOPRANO
 Carmen from *Carmen*



TENOR
 Tonio from *Daughter of the Regiment*



BARITONE
 Figaro from *The Barber of Seville*



BASS
 Don Magnifico from *La Cenerentola*

**STOP
 AND
 THINK**

1. Think of your favorite story, movie or television show. If that story was turned into an opera, what kind of voice types would be best for each of the characters?

2. You can hear different kinds of voice types in popular music too. Think about your favorite singers – do they have high voices or low voices? What do you like best about the way they sing?

YOUR SENSE OF SOUND: ENERGY & EQUIPMENT

Sound is important to human beings because it helps us to communicate with each other. Your sense of sound also helps you to enjoy music like opera. Musicians use sounds to communicate thoughts or feelings. But what is sound exactly? How do we hear it?

THE ENERGY: HOW SOUND IS MADE

Sound is vibrating air. Sounds can vibrate in different patterns. These patterns are called sound waves. The different patterns change the sound we hear. Listen to traffic on a busy street. Noise like this is disorganized sound. Now listen to a piece of music. Music is sound and silence that is organized into patterns.

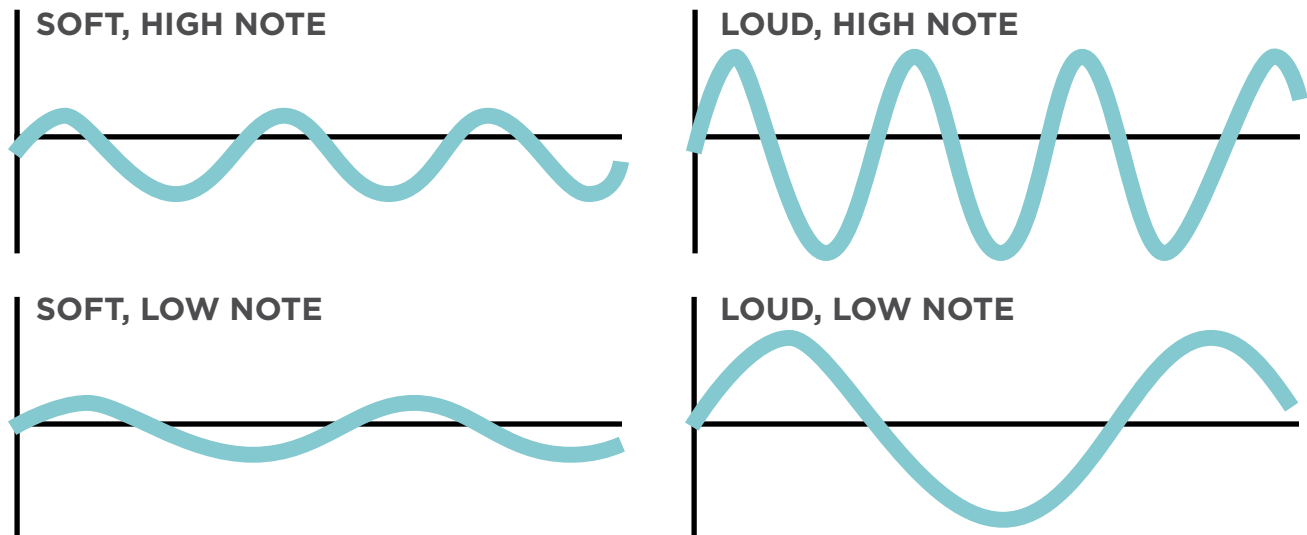
STOP AND THINK

1. How are the sounds of traffic and music different?
2. How does each sound make you feel?
3. Can traffic sound like music?
4. Can music sound like traffic?

Sound waves can vibrate many times in one second. The number of times a sound wave vibrates in one second is called its frequency. The frequency tells how high or low the sound will be. This is called pitch. High-pitched notes vibrate at a fast rate, so they have a fast frequency. Low-pitched notes have a slow frequency.

Just as the speed of the sound wave determines the pitch, the shape of the wave determines how loud or soft the sound will be. This is called volume.

This is what sound waves look like:

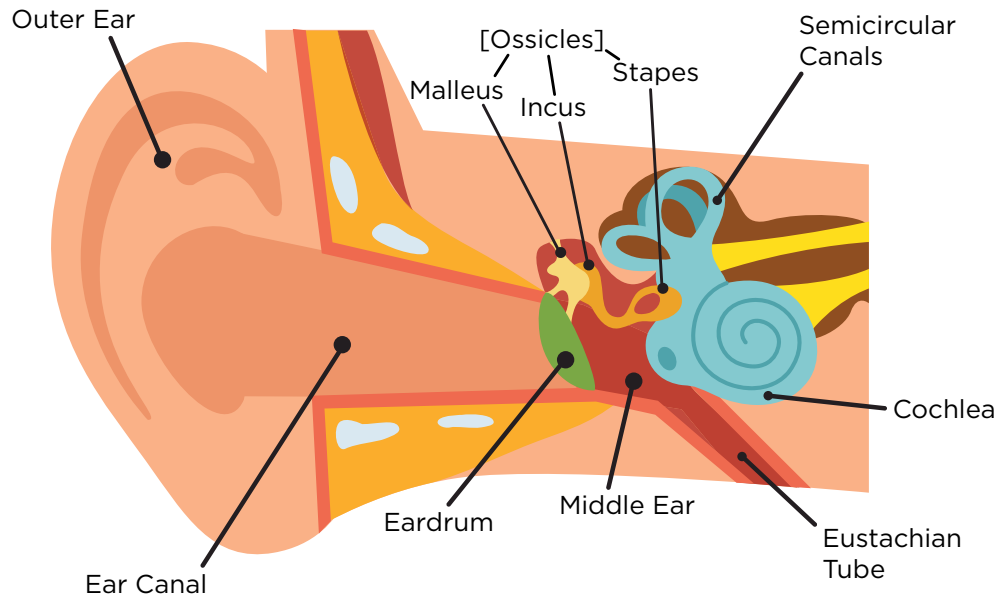


TRY THIS!

Stretch a rubber band between your thumb and forefinger on one hand. Pluck it a few times. Can you see and feel the vibrations? What happens if you pluck the rubber band harder? Softer? Change the shape of the rubber band by making it longer and thinner. What do you hear?

THE OUTER EAR

This is the only part of your ear that you can see. Your outer ear has two jobs: to collect the sound and protect the rest of the ear. Invisible sound waves travel through the air and enter the outer ear through the canal. The canal is the opening in your ear. The outer ear also makes earwax.



THE MIDDLE EAR

After sound waves travel through the canal, they reach your middle ear. The middle ear turns the sound waves into vibrations before it sends them to the inner ear. Sound passes through your eardrum and three tiny bones called ossicles. Each ossicle has a name. They are the malleus (hammer), the incus (anvil), and the stapes (stirrup). The eardrum is a thin piece of skin attached to the hammer. The hammer is attached to the anvil and the anvil is attached to the stirrup. When these three tiny bones vibrate, sound is passed on to the inner ear.

DID YOU KNOW? Earwax (the yellowish stuff that forms in your ears) is your friend!
It protects the rest of the parts of your ear from getting dirt in them.

THE INNER EAR

Once vibrations enter your inner ear, they travel to the cochlea. The cochlea is a small, curled tube. It is shaped like a snail's shell. It is filled with liquid and lined with millions of tiny hairs. Vibrations cause the liquid and the hairs to move. Then the hairs change the sound into nerve signals for your brain. The brain interprets the nerve signals and tells you what sound you are hearing.

DID YOU KNOW? The ossicles are the three smallest bones in your body.
The stapes is the tiniest of all!

THE BALANCING ACT

Your ears do more than just hear... they also help keep you standing upright! Three small loops are located directly above the cochlea. The loops are called the semi-circular canals. They help us maintain our balance. The semi-circular canals tell your brain the position of your head - is it looking up? Turned to the left? Your brain determines where your head is and then keeps the rest of your body in line.

Try this! Fill a cup halfway with water. Move the cup around a bit, then stop. Notice how the water keeps swishing around even after the cup is still. Sometimes this happens in your semi-circular canals when you spin around very fast. The fluid that continues to move around in your ear is what makes you feel dizzy!

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SCIENCE OF SOUND: HOW DO THEY SING LIKE THAT?

CHARACTERISTICS OF A TRAINED VOICE

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

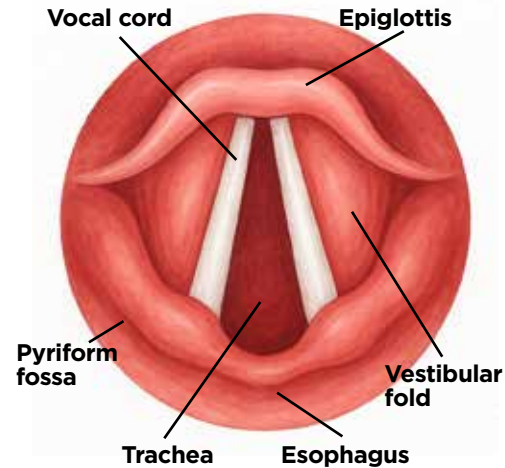
- an extensive range (the ability to sing both high and low)
- varying degrees of volume (loud and soft)
- resonance in the chest and sinus cavities (produces a full or round sound)
- an ability to project or fill a large space without amplification

TRAINING

Very few people are born with the capability to sing this way. Classical singers take voice lessons about once a week and practice every day for many years in order to develop a beautiful operatic sound. In fact, most trained voices are not mature enough to perform leading roles on a big stage until they're at least 25 years old. Compare that with the most popular singers on the radio today who could release their first albums as teenagers!

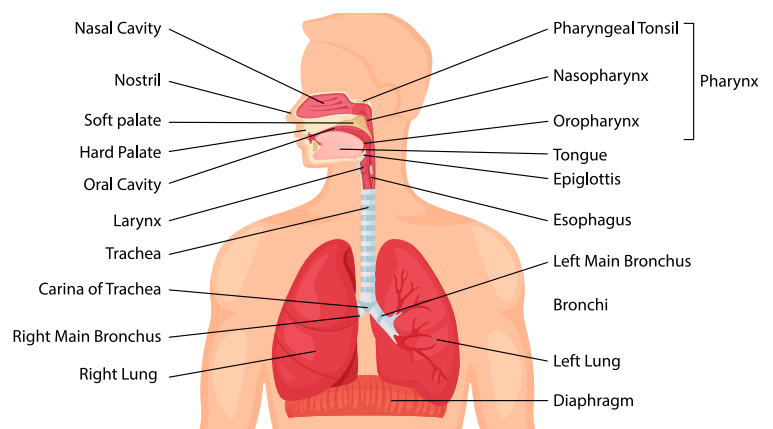
THE VOCAL CORDS

Science tells us that all sound is made by two things vibrating together. The same concept applies when we talk or sing. The sounds we make are really just the vibration of two little muscles called the vocal cords. The vocal cords are held in the larynx, which is sometimes called the voicebox or the Adam's Apple. These two little cords of tissue vary in length but are typically between 1 and 2 inches long. When you want to say something, your brain tells your vocal cords to pull together until they're touching lightly. Then, air pushes through them, and the vocal cords begin to vibrate, opening and closing very quickly. This vibration creates a sound. The pitches you sing are dependent on the speed at which the cords vibrate. A faster vibration creates a higher pitch. The length of the cords also affects the pitch of the voice. Longer cords equal a lower voice.



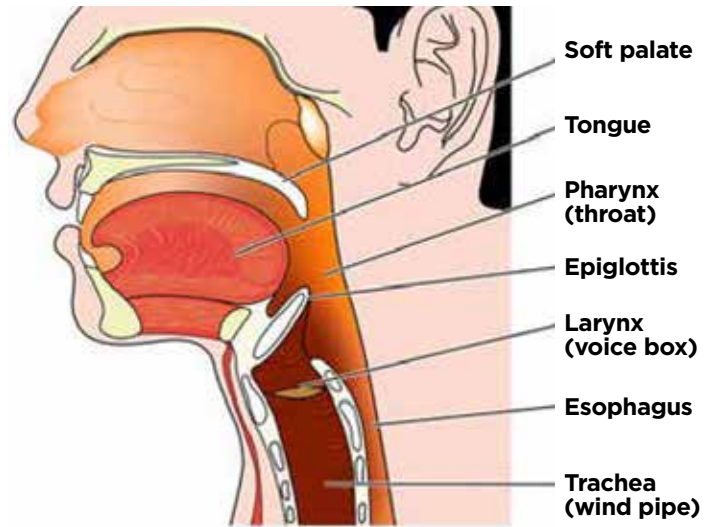
BREATHING / SUPPORT

In order to sing long phrases with a lot of volume and a good tone, singers must breathe in a specific manner, making use of the entire torso area (lungs, ribs, diaphragm and viscera). As they breathe in, each part of this network does its job: the lungs fill up with air, which forces the ribs to expand and the diaphragm (a flat muscle below the lungs) to move down. As the diaphragm descends, the viscera (stomach, intestines and other organs) are forced down and out. Singers describe this feeling as fatness in the low stomach or filling an inner-tube around their waist. Expelling the air, or singing, is essentially a slow and controlled movement of those muscles. If all of the air escapes from the lungs quickly, the tone of the voice will sound breathy and will lack intensity. Successful opera singers must be able to isolate the diaphragm and ribs, controlling the rate at which they return to their original positions. This allows for a consistent stream of air that travels from the lungs, through the larynx and out of the mouth.



RESONANCE

One of the most obvious characteristics of an operatic voice is a full, resonant tone. Singers achieve this by lifting their soft palate. This is a part of the mouth that most people don't ever think about and can be difficult to isolate. Here are some simple exercises to feel where it is and hear the resonance in your voice when you lift it: Start to yawn. Feel that lifting sensation in the back of your mouth? That is the soft palate going up. With a relaxed mouth, slide your tongue along the roof of your mouth, from your teeth back toward your throat. You should feel your tongue go up, then down (that's your hard palate), then back up again. That soft, fleshy area at the very back is your soft palate.



TRY THIS!

Say the word “who” like you would say it in normal conversation. Now, say “hoooo” like a hoot owl. Can you hear the difference? Say the sentence “How do you do?” as if you were British. Lifting the soft palate is the foundation for the resonance in a singer’s voice. With a lot of practice, a singer can lift his or her palate as soon as they begin to sing, without even thinking about it.



The Atlanta Opera's 2008 mainstage production of *Cinderella* at the Cobb Energy Performing Arts Centre featured Jennifer Larmore in the title role. (photo: Tim Wilkerson)

ACT / SCENE

Acts and scenes are ways of categorizing sections of operas. An act is a large-scale division of an opera, and an opera will typically include two to five acts. Acts can be subdivided into scenes, which are often differentiated by a change in setting or characters.

ADAGIO

Literally “at ease,” adagio is a tempo marking that indicates a slow speed. An adagio tempo marking indicates that the performer should play in a slow and leisurely style.

ALLEGRO

Italian for “cheerful” or “joyful,” allegro is the most common tempo marking in Western music, indicating a moderately fast to quick speed.

ARIA

A song for solo voice accompanied by orchestra.

BRAVO

Italian for “nicely done”; shouted by audience members after a performance.

CADENZA

An ornamented musical elaboration played in a free style by a soloist to display his or her virtuosity.

CHORUS

A section of an opera in which a large group of singers performs together, typically with orchestral accompaniment.

CRESCENDO

A gradual raising of volume in music achieved by increasing the dynamic level. When music crescendos, the performers begin at a softer dynamic level and become incrementally louder.

DIMINUENDO

A gradual lowering of volume in music achieved by decreasing the dynamic level. During a diminuendo, the performers begin at a louder dynamic level and become incrementally softer.

DYNAMICS

A musical trait pertaining to loudness and softness. Dynamics encompass a spectrum from **pianissimo** (very soft) to **piano** (soft) to **mezzo piano** (moderately soft), all the way up to **fortissimo** (very loud). Music can shift to another dynamic level either suddenly or gradually, through a **crescendo** or **diminuendo**.

ENSEMBLE

A musical piece for two or more **soloists**, accompanied by orchestra. Types of ensembles include **duets** (for two **soloists**), **trios** (for three **soloists**), and **quartets** (for four **soloists**).

FINALE

The last portion of an act, a finale consists of several musical sections that accompany an escalating dramatic tension. Finales frequently consist of multiple ensembles with different numbers of characters.

FORTE

Meaning “loud” or “strong” in Italian, forte is a dynamic level in music that indicates a loud volume. Adding the suffix “-issimo” to a word serves as an intensifier—since forte means “loud,” fortissimo means “very loud.”

INTERMISSION

A break between acts of an opera.

LEGATO

A type of articulation in which a melody is played with smooth connection between the notes.

LIBRETTO

The text of an opera, including all the words that are said or sung by performers.

MELODY

A succession of pitches that form an understandable unit. The melody of a piece consists of the tune that a listener can hum or sing.

OVERTURE

An instrumental piece that occurs before the first act as an introduction to an opera.

PIANO

Abbreviated p in a musical score, piano indicates a soft dynamic level.

RECITATIVE

Speech-like singing in between musical numbers that advances the plot.

RHYTHM

Refers to the way music unfolds over time; it is a series of durations in a range from long to short. Along with pitch, it is a basic and indispensable parameter of music.

SCORE

The complete musical notation for a piece, the score includes notated lines for all of the different instrumental and vocal parts that unite to constitute a musical composition.

TEMPO

Literally “time” in Italian, tempo refers to the speed of a piece of music.

TIMBRE

Pronounced TAM-bruh, a French word that means “sound color.” It refers to the complex combination of characteristics that give each instrument or voice its unique sound.

WHAT IS A SEA SHANTY?

Sea shanties are songs that are sung by sailors or pirates. A shanty's strong and simple rhythms helped sailors keep time with each other as they worked. There were different kinds of shanties for different aspects of life at sea. Some with long, repetitive rhythms were sung when turning the capstan to haul up the anchor. Others with short, jerky beats, were sung as sailors made the short, steady tugs required to adjust the sails of the ship.

Shanties sometimes had a call and response component to them. Sailors would repeat a phrase in response to a specific line sung by the lead shantyman or stomp their feet at designated moments in the song. Sailors often made up verses that reflected the ship or voyage they were on. They could use the occasion to make fun of the ship's captain and first mate without fear of punishment or honor a famous hero.

SEA SHANTIES IN *THE PIRATES OF PENZANCE*

In the beginning of *The Pirates of Penzance*, we hear the Pirate King, Ruth, and Frederic sing "Pour, oh Pour the Pirate Sherry." Take a look at the lyrics below:

*Pour, oh pour the pirate sherry!
Fill, oh fill the pirate glass!
And to make us more than merry,
let the pirate bumper pass!
For today our pirate apprentice rises
from his contract freed!
Strong his arm, and keen his senses,
he's a pirate now indeed!
Here's good luck to Frederic's ventures
Here's good luck to Frederic's ventures!
Pour, oh pour the pirate sherry!
Fill, oh fill the pirate glass!
And to make us more than merry,
let the pirate bumper pass!*

THINK & SHARE

- What makes this song a sea shanty?
- Why are the Pirate King, Ruth, and Frederic singing this song?
- How did the song make you feel?



The Atlanta Opera's 2022 mainstage production of *The Pirates of Penzance* at The Cobb Energy Centre with Craig Irvin as The Pirate King. (photo: Raftermen)

COMPOSE YOUR OWN SEA SHANTY!

BRAINSTORM

We started a list of classic pirate words below. What other words and phrases have you heard before (or in *The Pirates of Penzance*)?

PIRATE OBJECTS (NOUNS)

deck, sword, treasure, map, ship,
sail, crew, poop deck, anchor

PIRATE ACTIONS (VERBS)

hoist, fight, sail, scrub, explore,
plunder, lift, blow, pour, capture

PIRATE PHRASES

"Shiver me timbers!" "Walk the
plank!" "Aye, aye Captian!"
"Arrg!" "Ahoy, maties!"

COMPOSE

Use the template below to write your own sea shanty based on "Pour, oh Pour the Pirate Sherry" from the show. Refer to your word bank for some extra pirate inspiration!

HOW TO BUILD

VERB oh **VERB** the pirate **NOUN**

VERB oh **VERB** the pirate **NOUN**

FUN ACTION to make us **ADJECTIVE/FEELING**

And let the pirate **NOUN VERB**

Today we **VERB** on/in the **PIRATE PLACE**

With our crew we **VERB** the **NOUN**

Here's good luck to **PIRATE NAME's** quest

We know that they will do their best!

EXAMPLE

HOIST, oh **HOIST** the **PIRATE SAILS!**

SING, oh **SING** the **PIRATE TALES!**

DANCE AROUND to make us **MERRY**,

And let the pirate **DRUMBEAT CARRY!**

Today we **SAIL** upon the **SEAS**,

with our crew we **RIDE** the **BREEZE!**

Here's good luck to **FREDRIC'S** quest,

we know that he will do his best

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SING LIKE A PIRATE

CHALLENGE

Try to make your lines rhyme! This shanty uses an AABCCDD pattern, with lines 1-4 being short invitations to pirate activities, and lines 5-8 describing pirate life as a pirate goes on an adventure!

Get a little creative with the song format, including calls and responses. Here is how to construct a sea shanty based on the classic shanty "Blow the man down." (see <https://tinyurl.com/shantyexample> for a great example of how this song is still sung today!)

CALL TO ACTION

... Singing way, hey, blow the man down!

DESCRIBE WHAT SEA LIFE IS LIKE

... Way, hey, blow the man down!

SHARE YOUR PIRATE NAME AND DESCRIBE YOURSELF

... Singing way, hey, blow the man down!

MENTION THE NAME OF YOUR SHIP AND AN ADEVTURE YOU HAD

... Way, hey, blow the man down!

EXAMPLE

*Come all ye pirates, come sail on the sea!
Singing way, hey, blow the man down!
Live a life full of danger and chasing the breeze!
Way, hey, blow the man down!
I'm the brave Pirate King and I love to explore!
Singing way, hey blow the man down!
On the Queen Anne I fought my foes, a hundred and four!
Give me some time to blow the man down!*

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SHIPS & SAILORS (6 STAGE!)

The Pirate King and Major General Stanley may seem quite different, but they do love telling their sailors what to do! Get on your feet and into the characters of the opera by playing our twist on the classic game “Ships and Sailors”. Like “Simon Says”, there is a caller (whom we call “The General”) who will command their sailors around the playing space. While we always welcome forgiveness like Mabel, if you wish to play the “outs” version, sailors that don’t follow the commands in time have to walk the plank!

COMMANDS

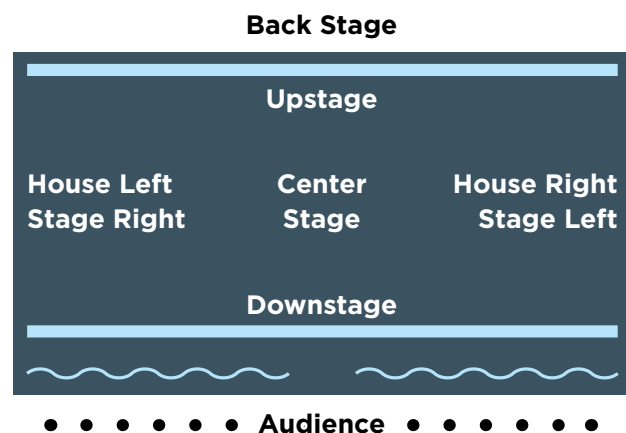
- **MAJOR GENERAL’S COMING** Stand still to salute Major General Stanley! You can’t move unless the General says, “**at ease**” (If you move to do another command before hearing “at ease”, you’re out!)
- **SHIPS** Run to the left.
- **SAILORS** Run to the right.
- **HURRAH FOR THE PIRATE KING** In a group of three, the Pirate King poses in the middle, while Ruth and Frederic kneel on either side saying “hurrah!” (Challenge the last people not in a group of three are out).
- **POOR WANDERING ONES** In pairs, Frederic kneels to propose to Mabel, who stands and fans herself. (Challenge the last person not in a pairing is out).
- **POUR THE PIRATE SHERRY** Everyone group in the middle to clink mugs and say, “aye aye!” (Challenge the last one to gather is out).

STAGE DIRECTIONS 101

When rehearsing an opera, the stage director gives performers stage directions. Stage directions guide the singers’ movements: when and where to stand, sit, pace, enter, exit, or sing—also called “blocking”. To easily give and follow blocking, the stage is divided into five acting areas. It’s important to note that the names of the acting areas are from the singers’ perspective. When a singer crosses stage left, an audience member sees them moving to right from their seat in the house!

TAKE A CLOSER LOOK

- **STAGE LEFT** is the left side of the stage if a singer is facing the audience (but the right side of the stage for an audience member).
- **STAGE RIGHT** is the right side of the stage if a singer is facing the audience (but the left side of the stage for an audience member).
- **DOWNSTAGE** refers to the area closest to the audience.
- **CENTER STAGE** refers to the middle of the stage.
- **UPSTAGE** refers to the area furthest from the audience.



CHALLENGE

Throw in some stage directions into the game! After naming a specific command, call out an area of the stage where it can take place. To stay in the game, players must obey the command and perform it in the correct stage area. For example:

- “Poor wandering ones, stage left!”
- “Hurrah for the pirate king, upstage!”
- “Sailors” will naturally shift to stage right
- “Ships” will naturally shift to stage left
- “Pour the pirate sherry” happens at center stage

FLAG LANGUAGE

In *The Pirates of Penzance*, the Pirate King's ship flies under a common pirate flag called "The Jolly Roger". All flags carry a message to other ships at sea, even the ships we see today! The Pirate King's Jolly Roger served as a warning that they were pirates who would not take prisoners...unless they were orphans!

THINK & SHARE

- How does the Pirate King's Jolly Roger flag communicate that they mean business?
- If you were the captain of a pirate ship, what kind of pirate would you be?
- How could you communicate that through your flag design?



PIRATE FLAGS & MORE!

Maritime Signal Flags: If you go to the shore today, you may see lots of different flags flying. Some are called signal flags, as they signal to other boats about conditions on board or around the area, all according to the International Code of Signals. You can check out more information below:

- Watch this video about the signal flag language still used today!
<https://www.youtube.com/watch?v=yK5gOeLezmw>

National Command Flags and Flagships: In the opera, General Stanley serves Queen Victoria of England, who reigned from 1837-1901. As you can see up close on her uniform, she wears a Union Jack flag pin, which has its origins way back in 1606!

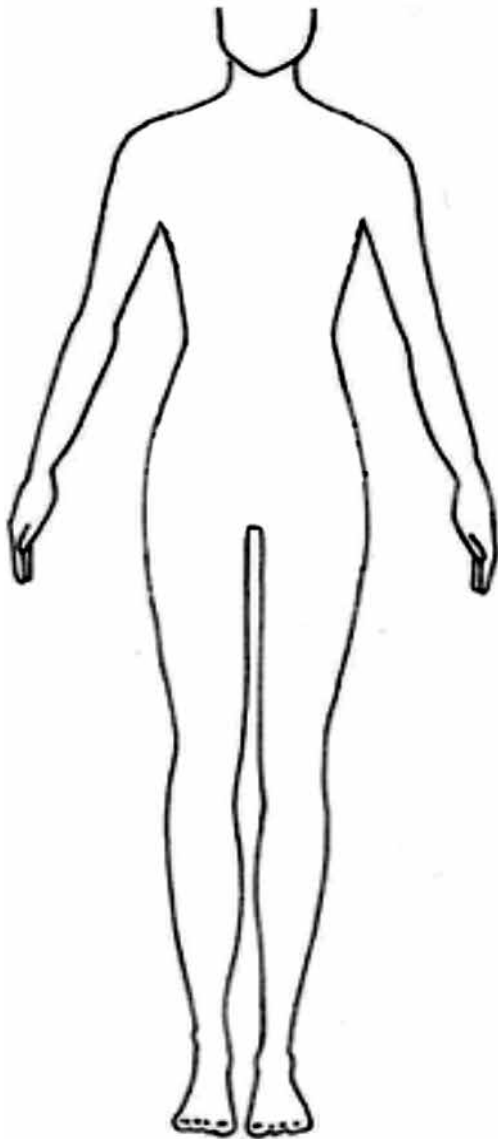
- Check out the National Maritime Museum's extensive online collection of maritime and pirate artifacts housed in Greenwich, England: <https://www.rmg.co.uk/collections>



The Atlanta Opera's 2022 mainstage production of *The Pirates of Penzance* at with The Pirate King and the Modern Major General waving their flags. (photo: Raftermen)

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CHARACTER DESIGN

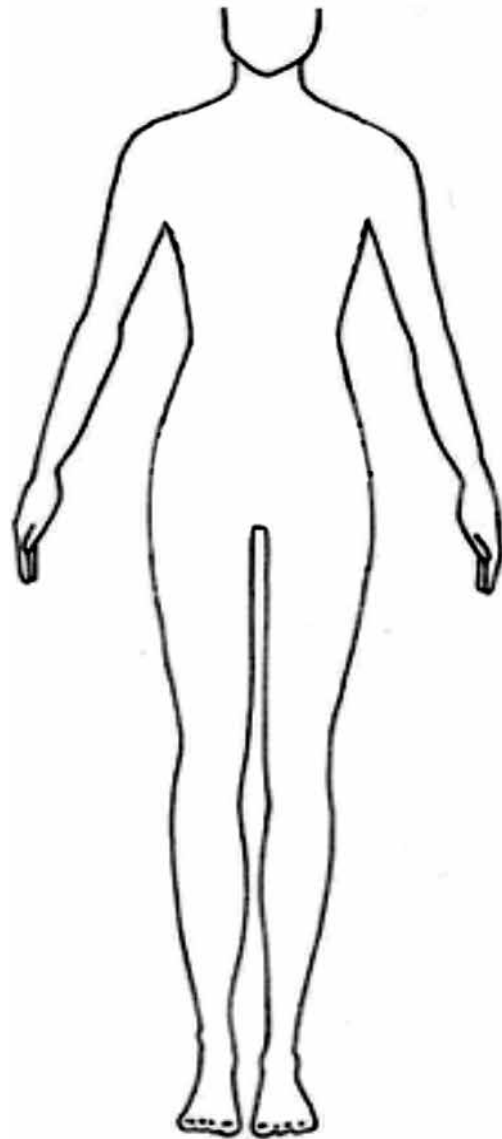
Costumes do a great job communicating different information about a character, including general character traits and even what they want in the story (also called an objective). On the figure to the left, draw any character from the opera, and explain some of your artistic choices. On the figure to the right, draw YOURSELF into the story! Who would you be? What would you look like? Your objective? Your character traits? For both, include as many details as possible. If you'd prefer not to draw, feel free to add materials to the costume templates below.



CHARACTER NAME:

TRAITS/DETAILS:

OBJECTIVE:



CHARACTER NAME:

TRAITS/DETAILS:

OBJECTIVE:

Imagine you are the set designer for *The Pirates of Penzance*. Create your vision below for each scene where the opera takes place and draw each one as you imagined them:

Set Designers create the concept for the physical environment of the opera and works with the director to create the scenery that helps tell the story. They research history, color, space, architecture, and furniture.

THE PIRATE SHIP

THE SUNNY SEASHORE

THE MAJOR-GENERAL'S CAMP

TAKE A LOOK! FAMOUS PIRATE LEGENDS OF THE LOWCOUNTRY!

Georgia settlers up and down the coast feared the pirates that took shelter and operated out of the Lowcountry. Take a look at where you can explore pirate history in the area check out our interactive map for more history! <https://tinyurl.com/georgiapirates>

CUMBERLAND ISLAND, GA After failing to seize St. Augustine, English pirate Captain Thomas Jingle hid his six ships and crew in Cumberland Island harbor, with history of pirate attacks starting in 1684.

BLACKBEARD'S ISLAND, GA Edward Teach, best known as the famous pirate "Blackbeard," was a fearsome pirate who sailed the along the Georgia coast raiding merchant ships during the early 18th century. The legend that Teach buried his pirate loot here has persisted, and his crew hid away in the marshes of Tidewater, GA.

SKIDAWAY ISLAND, GA Legend has it that Pirates Jean Lafitte and his brother Pierre used Savannah as a hiding place for their pirate activities in the early 19th century, using Skidaway Island as home base.

TYBEE ISLAND, GA The infamous Captain Kidd, who sailed out of Savannah, was rumored to bury his treasure in one of the many inlets of Tybee Island.

SAVANNAH, GA Blackbeard said to have sailed up the Savannah River on his ship, the Queen Anne's Revenge, and used the city as home base for his raids up and down the Southeastern coast.



LEARN ABOUT PIRATES IN GEORGIA!

PRE-K & KINDERGARTEN

Follow the link below for pirate activities and lesson plans for Pre-K & Kindergarten students.

<https://pba.pbslearningmedia.org/resource/334381b2-f394-4d8c-927f-234114bde17f/kidvision-pirate-ship-adventure/>

UPPER ELEMENTARY SCHOOL

Watch this video about the pirates of the Georgia coast!

<https://www.youtube.com/watch?v=NtjEdPYex-Q>

Discuss these questions about the video you just watched.

1. Who was the most famous pirate known along the Georgia coast?
2. What is the origin of the expression, "The cat's out of the bag?"
3. Why did pirates eat in the dark?
4. Why would governments commission privateers if their methods were the same as those of the pirates?

Compare & Contrast

1. Use what you learned about the pirates of Georgia to compare the Pirate King in The Pirates of Penzance to the famous pirate, Blackbeard.
2. What similarities and differences does the Pirate King have with famous fictional pirates you know, like Captian Hook or Captian Jack Sparrow?

MIDDLE & HIGH SCHOOL

Watch this video about the pirates of the Georgia coast!

<https://www.youtube.com/watch?v=NtjEdPYex-Q>

1. Research some of the pirates that operated off the Georgia coast, including Blackbeard. Relate some of the stories of these pirates either orally (storytelling) or in a written report in your own words. Find pictures of these pirates to include in your report. Draw and display pictures of pirate ships.
2. Ships and other maritime vessels figure prominently throughout Georgia's history. Begin a list of ships and other maritime vessels (including pirate ships) that have a place in Georgia history and add to it as the study progresses. Include as much information as possible such as dates, historical era, purpose or accomplishment of each vessel and its relationship to Georgia history.

Credit: PBS LearningMedia: Georgia Stories - Pirates!

<https://pba.pbslearningmedia.org/resource/65a1f203-dce2-4cdc-b3ca-130526eafb66/georgia-stories-pirates/>

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MAP SKILLS: MABEL'S ADVENTURES

During Mabel's first aria, she sings about her adventures exploring the outdoors. Following her directions, map out her route, labeling all her favorite places in Cornwall.

1. Label your compass rose with the four cardinal directions: North, South, East, and West.
2. Create your map legend for the places that Mabel sings about.
3. Using the directions next to the map, label the places in order. Each direction starts from the previous location.
4. Add some flair! Color your map, adding details based on what you know about the geographical locations that Mabel loves to explore.
5. Check your answers on page 37!

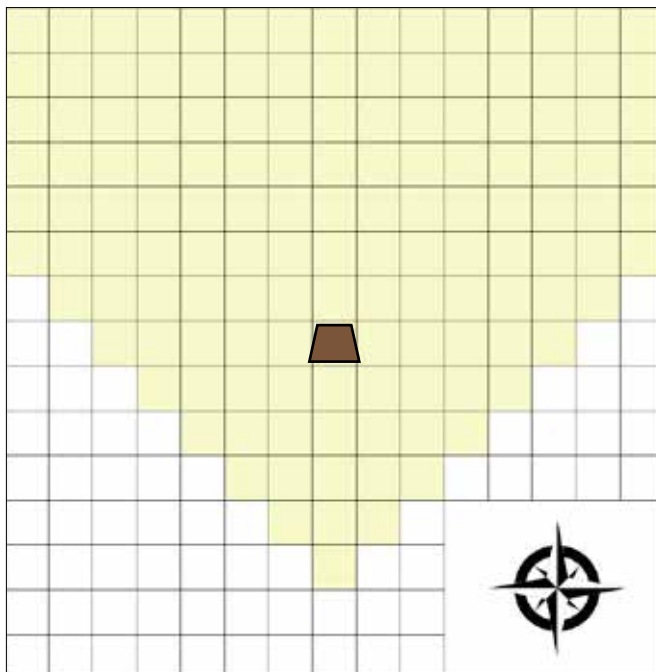
DIRECTIONS

Beginning at the Major General's Camp head to ...


1. First Mountain: 6 NORTH, 1 WEST
2. Rugged Pass (A lower route through a mountain range): 1 WEST
3. Second Mountain: 1 WEST
4. Source of the Rolling River: 1 SOUTH
5. Rolling River Waterfall: 1 SOUTH, 9 EAST
6. Willow Tree Forrest: 2 SOUTH, 2 WEST
7. Daisy Field: 3 SOUTH, 4 WEST
8. Lover's Beach: 2 SOUTH, 2 EAST
9. The Pirate King's Ship: 2 SOUTH, 1 EAST (WEST?)

CHALLENGE

Imagine that this map is a coordinate plane, with the major general's camp at (0,0). Where are each of your map locations?



MAP LEGEND

MAJOR GENERAL'S CAMP	
FIRST MOUNTAIN	
RUGGED PASS	
SECOND MOUNTAIN	
RIVER SOURCE	
WATERFALL	
FORREST	
FIELD	
BEACH	
SHIP	

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OPERA IN ATLANTA: QUESTIONS

1. When was opera first presented in the city of Atlanta?
2. The Atlanta Opera became the first resident company at what performing arts venue? Have you ever seen a show here?
3. Alongside its mainstage productions, what is the name of the series that features special productions at smaller venues?

CALLING ALL HISTORIANS! Using your knowledge and favorite research resources, see if you can learn more about the history of opera in Atlanta!

1. The Metropolitan Opera toured in Atlanta from 1910-1986, except for 1931-1939. What happened during that time that may have led to the tour pause?
2. Leontyne Price performed with the Met Opera in Atlanta in 1964. Why do you think her performances were so important for both the opera world and the broader history of the arts in America?
3. What were the three operas that the Ghioni and Sussini Grand Italian Opera Company brought to Atlanta in 1886? Why do you think Georgians at the time would have been interested in these performances?

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LEAP YEAR ACTIVITY

WHAT IS A LEAP YEAR?

It takes approximately 365.25 days for Earth to orbit the Sun — a solar year. We usually round the days in a calendar year to 365. To make up for the missing partial day, we add one day to our calendar approximately every four years. That is a leap year. In an ordinary year, if you were to count all the days in a calendar from January to December, you'd count 365 days. But approximately every four years, February has 29 days instead of 28. So, there are 366 days in the year. This is called a leap year

WHY DO WE HAVE LEAP YEARS?

A year is the amount of time it takes a planet to orbit its star one time. A day is the amount of time it takes a planet to finish one rotation on its axis. It takes Earth approximately 365 days and 6 hours to orbit the Sun. It takes Earth approximately 24 hours — 1 day — to rotate on its axis. So, our year is not an exact number of days. Because of that, most years, we round the days in a year down to 365. However, that leftover piece of a day doesn't disappear. To make sure we count that extra part of a day, we add one day to the calendar approximately every four years. Here's a table to show how it works:

YEAR	NUMBER OF DAYS IN THE YEAR	LEAP YEAR?
2020	366	YES
2021	365	NO
2022	365	NO
2023	365	NO
2024	366	YES

Because we will subtract approximately 6 hours — or 1/4 of a day — from 2021, 2022, and 2023, we will have to make up that time in 2024. That's why we have leap day!

ARE LEAP YEARS REALLY THAT IMPORTANT?

Leap years are important so that our calendar year matches the solar year — the amount of time it takes for Earth to make a trip around the Sun. Subtracting 5 hours, 46 minutes and 48 seconds off of a year maybe doesn't seem like a big deal. But, if you keep subtracting almost 6 hours every year for many years, things can really get messed up. For example, say that July is a warm, summer month where you live. If we never had leap years, all those missing hours would add up into days, weeks and even months. Eventually, in a few hundred years, July would actually take place in the cold winter months!

ACTIVITY

Try out these challenge questions! The year 1880 was Frederic's 21st year.

1. If he is 21 in 1880 ... What year was he born?
2. How many Leap Years are there from 1880 to 2022?
3. How many years would Frederic be alive in 2022?
4. How many birthdays (February 29th) would he have had by 2022?

credit: NASA Space Place

THE ATLANTA OPERA

CREATE. ENRICH. DISCOVER.

TIMELINE: THE WORLD OF GILBERT & SULLIVAN

History is much more than just a class we have to take in school. Everyone has a personal history that is affected by the time in which they live. For example, great changes were occurring in the world during Gilbert and Sullivan's time. Look over the timeline. How might these changes have affected the people then?



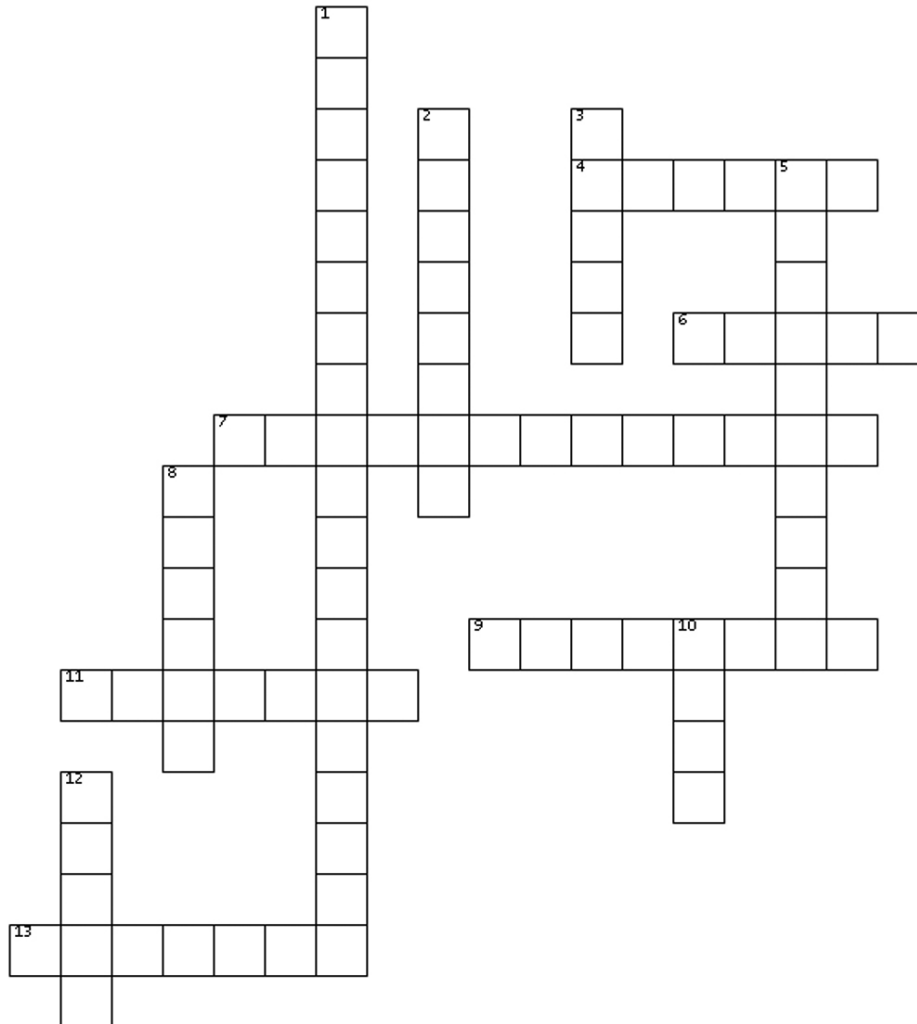
Make your own timeline!

Draw a vertical line on a piece of paper. Write your birth year at the top and the current year at the bottom. Then, write or draw five important world events that have happened during your lifetime. Answer these questions:

- How have world events during your lifetime affected the way you live?
- How have these events affected the lives of others?
- How do world events affect your life differently than your parents? Your grandparents? Gilbert and Sullivan?

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 CROSSWORD PUZZLE

Use the synopsis of *The Pirates of Penzance* to complete this crossword puzzle.



ACROSS

5. Maid on the ship of the Pirates of Penzance, and Frederic's childhood nanny
6. A general in the British Army
9. The youngest daughter of Major-General Stanley; she captures the heart of Frederic
10. February 29th; the extra day added during every leap year
11. A person who has lost both parents
12. someone who works for somebody else to learn that person's skill or trade

DOWN

1. The largely unsuccessful leader of the Pirates of Penzance
2. To wander away from a group or from the proper place
3. Robbery of a ship at sea
4. An unlucky pirate apprentice; he falls in love with Mabel
7. Changed for the better
8. To get rid of completely

THE ATLANTA OPERA
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MATCHING OPERA VOCAB

Write the letter of the correct match next to each problem.

- | | |
|------------------------------|---|
| 1. _____ CHORUS | a. A break between acts of an opera. |
| 2. _____ SCENES | b. A type of articulation in which a melody is played with smooth connection between the notes. |
| 3. _____ DYNAMICS | c. The last portion of an act. |
| 4. _____ ADAGIO | d. Refers to the speed of a piece of music. |
| 5. _____ SCORE | e. A way to categorize the sections of operas. |
| 6. _____ INTERMISSION | f. A musical trait pertaining to loudness and softness. |
| 7. _____ ARIA | g. A gradual raising of volume in music achieved by increasing the dynamic level. |
| 8. _____ TIMBRE | h. A song for solo voice accompanied by orchestra. |
| 9. _____ TEMPO | i. A musical piece for two or more soloists, accompanied by orchestra. |
| 10. _____ LEGATO | j. A tempo marking indicating a moderately fast to quick speed. |
| 11. _____ OVERTURE | k. Italian for “nicely done;” shouted by audience members after a performance |
| 12. _____ ALLEGRO | l. Refers to the complex combination of characteristics that give each instrument or voice its unique sound. |
| 13. _____ LIBRETTO | m. Speech-like singing in between musical numbers that advances the plot. |
| 14. _____ RECITATIVE | n. The complete musical notation for a piece. |
| 15. _____ ENSEMBLE | o. The text of an opera. |
| 16. _____ BRAVO | p. Refers to the way music unfolds over time; it is a series of durations in a range from long to short. |
| 17. _____ CRESCENDO | q. An instrumental piece that occurs before the first act as an introduction to an opera. |
| 18. _____ FINALE | r. A section of an opera in which a large group of singers perform together, typically with orchestral accompaniment. |
| 19. _____ DIMINUENDO | s. A gradual lowering of volume in music achieved by decreasing the dynamic level. |
| 20. _____ RHYTHM | t. A tempo marking that indicates that the performer should play in a slow and leisurely style. |

PAGE 21: SING LIKE A PIRATE

- When learning about sea shanties, use “think, pair, share” to generate ideas and responses.
- Brainstorm as a class and encourage students to refer to the word bank for ideas.
- Suggest working in pairs or groups to write together.
- Combine different groups/pairs together to practice reading or performing their songs for each other.
- Keep the rhythm steady with 6-8 syllables per line.
- Invite volunteers to share their songs with the class, with an optional accompaniment with rhythm instruments. Keep students in time by leading the accompaniment.

PAGE 23 SHIPS & SAILORS (& STAGE!)

- Gradually introduce new commands. Once all commands are introduced, encourage students to come up with their own commands inspired by the show.
- Encourage students to project their voices. Opera singers do not use microphones, so they project their voices loudly to the back of the room like a Captain or General would!
- Start off without playing outs, and as students demonstrate understanding, introduce the concept of “walking the plank”.

PAGE 24 PROP DESIGN

- Encourage students to make their flags as bright and bold as possible so it can be seen far away “at sea.”
- Hold a design presentation! Ask students to share their design process and inspiration. Just like in opera design meetings, encourage the other designers to give constructive feedback about their observations and interpretations.
- What values does your class want to communicate to the community? Collaborate to design and make a class flag!

PAGE 29 OPERA IN ATLANTA: QUESTIONS

1. 1866; 2. Cobb Energy Performing Arts Centre; 3. The Discoveries series
1. The Great Depression 2. She was one of the first black principal singers with the Met Opera
3. *Il Trovatore*, *Il barbiere di Siviglia*, and *Norma*

Previewing The Pirates of Penzance

- ELA Standards: Using glossaries for new vocab (2.L.V.3.d); Grades 2-8 Narrative Techniques (2-5.TT.1)

Meet Gilbert and Sullivan

- ELA Standards: Grades 5-8 Expository techniques (5.TT.1)
- Social Studies Standards: Grades 6-8 social studies reading comprehension (L6-8RHSS10)
- Fine Arts Standards: Grades 6-8 Music History (MSGM6-8.CN.2); Grades 4-8 Theatre history (TA4-8.CN.2.b)

Opera 101: The Basics

- ELA Standards: Grades 6-8 Expository techniques (6.TT.1)
- Social Studies Standards: Grades 6-8 social studies reading comprehension (L6-8RHSS10); Grades 3-8 describing the impacts of European exploration (SS3-8.H2)
- Fine Arts Standards: Grades 6-8 Music History (MSGM6-8.CN.2); Grades 9-12 Exploring the works of milestone works TAHSFT.CN.2.a-c); Grades 4-8 Theatre history (TA4-8.CN.2.b)

What is an Operetta?

- ELA Standards: Using glossaries for new vocab (2.L.V.3.d); Grades 2-8 Narrative Techniques (2-5.TT.1); Grades 3-8 Expository techniques (3.TT.1)
- Fine Arts Standards: Grade 6 genre and style classification (MSGM6.CN.2.a-b); Grade 6 Comparing and Contrasting art forms and principals (MSGM6.CN.1.a); Grades 8-12 Comparing and contrasting musical theatre types (TAHSMT.CN.2)

Opera in Atlanta and Opera in Atlanta Questions

- Social Studies Standards: Interpreting timelines, charts, and tables (SSIPS7); Grades 6-8 social studies reading comprehension (L6-8RHSS10); Grades 5-12 explaining how the Great Depression affected America (SS5H3); Grades 8-12 evaluating Georgia's role in the Civil Rights Movement (SS8H11); Grades 6-12 informational text comprehension and analysis L6-8WHST9
- Fine Arts Standards: Grades 6-8 Music History (MSGM6-8.CN.2)

Opera 101: Important Jobs

- Fine Arts Standards: Grades 2-8 connecting theatre to different careers and associated skills (TA2.CN.1)
- CTAE Standards: Identifying skills and practices associated with different careers (SP-ICC-2)

Opera 101: Operatic Voices

- Fine Arts Standards: Grades 5-8 Identifying and distinguishing vocal parts (ESGM5-8.RE.1.e); Grades 4-8 connecting music to other fine arts (ESGM5.RE.1.e)

The Science of Sound

- ELA Standards: Using glossaries for new vocab (2.L.V.3.d); Grades 2-8 Narrative Techniques (2-5.TT.1); Grades 3-8 Expository techniques (3.TT.1)
- Science Standards: Grades 1-8 obtaining information about how sound is made (S1P1); Grades 4-8 on how sounds change (S4P2); Anatomical systems in the body (SAP1)
- Fine Arts Standards: Basic vocal anatomy, and vocal aspects of range and tone (ESBC.PR.2)

Opera Vocab, Opera Vocab Matching, and Crossword

- ELA Standards: Using glossaries for new vocab (2.L.V.3.d)
- Fine Arts Standards: Grades 6-12 Music Vocab; Grades 6-12 Theatre Vocab

Sing like a Pirate!

- ELA Standards: Grades 1-8 identifying and using poetic techniques to shape understanding (1.TT.4) ; Grades 4-8 Organizing texts by including specific forms and structures to support the text's purpose (4.P.AC.2.d); Grades 2-8 identifying and applying grammar conventions to best understand and compose text (2.L.GC.1)
- Fine Arts Standards: Grades 3-8 Distinguishing musical formats and structures (ESGM3.RE.1.a); Grades 1-8 setting poetic phrases to music (ESBC.CR.1.d); Grades 1-8 composing original rhythms and melodies (ESBC.CR.1.e); Grades 6-8 arranging simple pieces within specified guidelines (AB, ABA, etc)

Ships & Sailors (& Stage!)

- Fine Arts Standards: Grades 4-8 demonstrating the conventions of blocking and stage directions (TA4.CR.2.e; Grades 6-8 Theatre history (TA6.CN.2.b)
- Physical Education Standards: Combines pathways, levels, and shapes with skills in gameplay (PE4.2.b)

Prop Design

- ELA Standards: Grades 2-8 Narrative Techniques (2-5.TT.1)
- Social Studies Standards: Grades 9-12 using historical texts to inform analysis and implementation (L6-8WHST9)
- Fine Arts Standards: Grades 2-8 Explore theatre design elements (TA2.PR.2.a); Grades 6-8 articulating creative ideas in verbal and written forms (TA6.CR.2.c); Grades 7-8 using research skills to justify artistic choices (TA7.CN.2.c)

Character Design

- ELA Standards: Grades 2-8 Narrative Techniques (2-5.TT.1)
- Fine Arts Standards: Grades 2-8 Explore theatre design elements (TA2.PR.2.a); Grades 6-8 articulating creative ideas in verbal and written forms (TA6.CR.2.c); Grades 2-8 identifying and exploring character choices (TA3.PR.1.e); Grades 4-8 creating characters in response to the given circumstance (TA4.CR.1.a)

Scenic Design

- ELA Standards: Grades 2-8 Narrative Techniques (2-5.TT.1)
- Fine Arts Standards: Grades 2-8 Explore theatre design elements (TA2.PR.2.a); Grades 7-8 using research skills to justify artistic choices (TA7.CN.2.c)

Pirates in Georgia!

- ELA Standards: Grades 3-8 Expository techniques (3.TT.1)
- Social Studies Standards: Draw conclusions and make generalizations based on information from maps. (SS-MGS8); Analyze the colonial period of Georgia's history. (SS8H2); Explain the reasons and impact of European exploration and settlements in the southeast; Grades 6-12 informational text comprehension and analysis L6-8WHST9; Grades 6-12 historical research skills

Map Skills

- Social Studies Standards: Grade 1-8 using a compass rose (SSMGS1); Grades 3-8 using a grid system to determine location (SSMGS3)
- Math Standards: Grades 5-8 plotting ordered pairs in the first quadrant (5.PAR.6.2); Grades 6-8 graphing rational numbers on a coordinate plane (6.PAR.8)

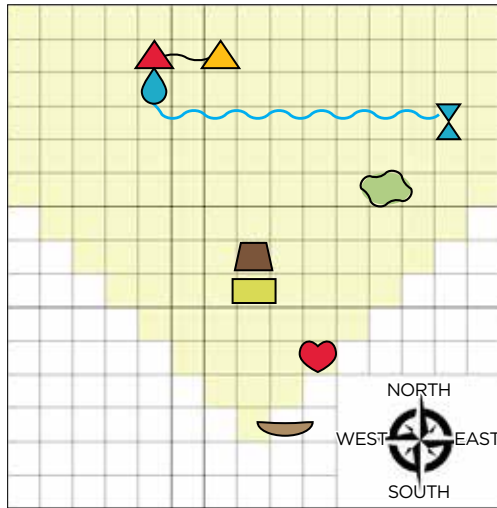
Leap Year Activity

- Math Standards: Grades 3-8 using strategies to add and subtract numbers up to 10,000 (3.PAR.2); Grades 4-8 using strategies to multiply and divide multi-digit whole numbers in real-life situations (4.NR.2)
- Science Standards: Grades 2-8 evaluating information about the patterns of the sun, moon, and Earth and how it impacts time (S2E2)

Timeline Activity

- Social Studies Standards: Interpreting timelines, charts, and tables (SSIP57)
- Fine Arts Standards: Grades 6-8 Music History (MSGM6-8.CN.2); Grades 9-12 Exploring the works of milestone works TAHSFT.CN.2.a-c); Grades 4-8 Theatre history (TA4-8.CN.2.b)

MAP SKILLS: MABEL'S ADVENTURES



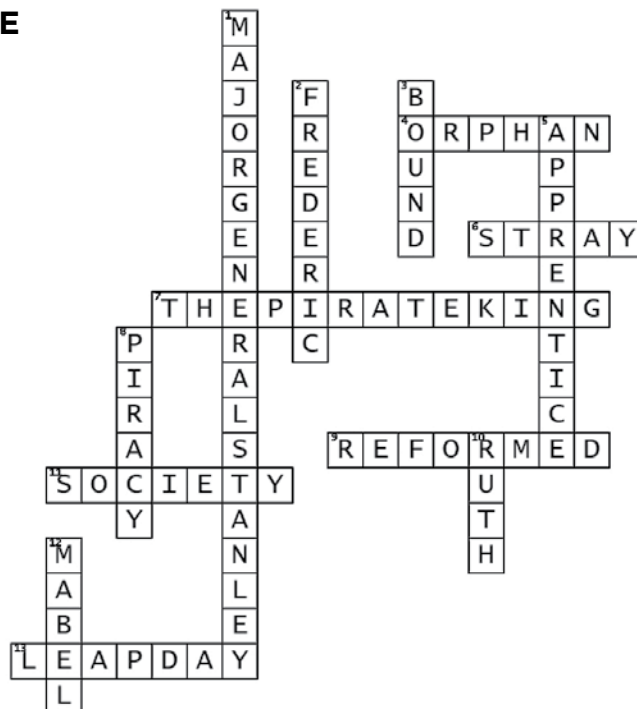
MAP LEGEND

MAJOR GENERAL'S CAMP	
FIRST MOUNTAIN	
RUGGED PASS	
SECOND MOUNTAIN	
RIVER SOURCE	
WATERFALL	
FORREST	
FIELD	
BEACH	
SHIP	

MAP SKILLS: CHALLENGE QUESTIONS

1. First Mountain: (6, -1)
2. Rugged Pass: (6, -2)
3. Second Mountain: (6, -3)
4. Source of the Rolling River: (5, -3)
5. Rolling River Waterfall: (4, 6)
6. Willow Tree Forrest: (2, 4)
7. Daisy Field: (-1, 0)
8. Lover's Beach: (-3, 2)
9. The Pirate King's Ship: (-1, 5)

CROSSWORD PUZZLE



LEAP YEAR ACTIVITY

1. In 1859
2. 35 Leap Years (including 1880)
3. 142 years old
4. 34 birthdays

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