

HANSEL AND GRETEL AT THE OPERA

Digital version — 7 - 12 years old



TEACHER'S GUIDE

HANSEL AND GRETEL AT THE OPERA

Digital Version — 7 - 12 years old

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HANSEL AND GRETEL AT THE OPERA

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Clément, Étienne, Jonathan, Aurélie, Gabriela and Christian

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TEACHER'S GUIDE

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VERSION 1

HANSEL AND GRETEL AT THE OPERA

Digital Version — 7 - 12 years old



Aurélie, Cécile, Carl Matthieu, Guillaume, Gabriela and Charlotte

INTRODUCTION

Dear teachers,

Hansel and Gretel at the opera is a digital interactive workshop divided into 4 parts. Over the course of these parts, your students will discover the backstage and the different facets of this **total art form** that is the opera. The importance of the story and music, the singers' roles, voice registers, and acting.

The activities presented in these videos are offered with the possibility of delving deeper into the content through listening games, movement activities, and creative projects.

It is important for us to provide you with our **pedagogical intentions** and all the **necessary educational material** in this document, which will allow you to **co-create the workshop** and to live an **optimal musical experience** with your class!

We wish you a great experience!

Sincerely,

The JM Canada's Young Audiences' Artistic Team

For all questions, contact our Music Education Facilitator, Aurélie Négrier:

Target audience: 4 - 12 years old

Duration: 8—12 minutes per video

Number of participants: 1 class

Languages: offered in English or in French

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PRACTICAL ADVICE

Listen to the modules before presenting them to your students.

Don't hesitate to **stop the video** in order to check that your students are doing what is asked or proposed.



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LITTLE VOCAL WARM-UPS

Here are some ideas to prepare the children for a singing activity.

When we sing, our whole body sings!

It is important that our body and our voice are wide awake and well warmed-up before we start singing.

It only takes a few minutes by following these 3 phases of vocal warm-up!

WAKE UP THE BODY

Stretches

- We stretch by trying to touch the sky with our fingertips.
- We yawn silently and while making noise.
- Shrug and contract the shoulders, then release them while breathing.

Anchor to the ground

- Root yourself in the floor like a tree and make soft movements in all directions with your arms (as if the wind was blowing in our branches).
- The wind blows hard and pushes us forward, then backward, but our roots are solid and we stay firmly anchored in the earth.

Face massage

- We imagine we have a huge piece of gum in our mouth that forces us to make all kinds of faces.
- We massage the face, the temples, the forehead, the cheeks, the sides of the nose, the chin, the neck, and the shoulders.

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LITTLE VOCAL WARM-UPS (CONTINUED)

WAKE UP THE BREATH

Inhalation

- When I inhale, I breathe air into my nose, my mouth, and my lungs.
- Inhale through the nose, like when you want to smell a flower that smells good.
- Exhale with a sound of exclaimed "AH!" of admiration.

Exhalation (blow)

- To exhale is to let air out. We can let air out gently or heavily.
- Exhale gently by blowing soft like when you make a candle flame flutter without blowing it out.
- Exhale heavily by blowing hard like when you blow out the candles on a birthday cake!

Exhalation (on sound)

- Exhale by imitating a light breeze.
- Exhale by imitating a strong and powerful wind.

WAKE UP THE VOICE

Range: The extent of the voice from the deepest sound to the highest sound we can sing.

- Make siren sounds with your voice while drawing a big circle with your hand.
- Sing your first name while changing the pitch of your voice.
- Play with changing your voice by incarnating different characters

HANSEL AND GRETEL AT THE OPERA



PART 1

WHAT IS OPERA?

HANSEL AND GRETEL AT THE OPERA — PART 1

WHAT IS OPERA?

ACTIVITY CONTENT

WHAT IS OPERA?

Discover and explore this musical style.

Opera is a theatrical work set to music for an orchestra, soloist, and chorus.

It takes a whole team to create an opera:

The librettist: The person who writes the story.

The composer: The person who writes the music.

The musicians: The people who interpret the composer's score.

The actor-singers: The people who play the roles.

The director: The person who directs the performers on stage.

The scenographer: The person who, in the company of the director, imagines the set, costumes, and props.

The lighting designer: The person who imagines the light that will enhance the costumes and set and will respond to the different atmospheres desired by the director.

The stage technicians: The people who help the performance run smoothly.

There are at least **6000 operas** in existence worldwide.

The first opera was written **500 years ago** in Italy.

DELVE DEEPER BY LISTENING AND OBSERVING

Here are a few examples to get an idea of all the facets of opera.

They are in chronological order. (Click on the hyperlinks on the right.)

- Can you name which decor is used?
- Can you pay attention to the artists' costumes?
- Can the costumes and sets give us information about the place or time? How?
- Where are the musicians located? Are they on a stage?

Video Duration
8:13 min



OPERA EXCERPTS

[ORFÉO \(1607\)-MONTEVERDI](#)

[LA BELLE HÉLÈNE \(1864\) - OFFENBACH](#)

[MADAME BUTTERFLY \(1904\)-PUCCINI](#)

Palais Garnier, Paris, France

HANSEL AND GRETEL AT THE OPERA – PART 1

WHAT IS OPERA?

THE SOTRY OF HANSEL AND GRETEL BY HUMPERDINCK

Examine the booklet of the opera Hansel and Gretel.
Building their understanding of the world.

Gaby introduced us to one opera in particular: Hansel and Gretel by Engelbert Humperdinck written and composed in 1891 and performed on stage in 1893 (127 years ago). The story of this opera is an adaptation of the famous Brothers Grimm story. The Brothers Grimm wrote many really well-known stories: Snow White, Tom Thumb, Rapunzel, the Town Musicians of Bremen...

DELVE DEEPER BY EXAMINING 2 VERSIONS OF THE STORY

Adelheid Wette adapted the story into an opera to the music of her brother, Engelbert

Fairy tale written by the Brothers Grimm	Opera libretto written by Adelheid Wette
Written in 1812	Written in 1891
Misery and hunger drive the wicked mother to abandon her children.	Hansel and Gretel break a bottle of milk while playing in the kitchen and their mother sends them to pick strawberries in the woods as punishment.
Hansel leaves pebbles or breadcrumbs behind him to find his way back home.	Hansel doesn't leave anything behind him to find his way back home.
The night they spend in the forest is described like a nightmare.	Hansel and Gretel sleep and are protected by angels.
The candy house and the wicked witch are presented in a similar way.	
Hansel and Gretel don't save other children.	Hansel and Gretel save other children.
The tale lasts a long time: Gretel fattens up her brother Hansel.	The elapsed time is shorter in the opera libretto.

Considering these two versions were written 80 years apart and that already we notice several adjustments, in your opinion, **how would we adapt it to the realities of today?**

COMPARE 2 VERSIONS

ORIGINAL FAIRY TALE by the Brothers Grimm

OPERA BOOKLET by Adelheid Wette

HANSEL AND GRETEL AT THE OPERA — PART 1

WHAT IS OPERA?

ARTIST OF THE DAY: CARL MATTHIEU NEHER – PIANIST

Broaden their repertoire of action and sensory reactions.

Establish links between the musical excerpt and what we felt.

Gaby meets the pianist Carl Matthieu Neher.

At the opera, sometimes it's a full orchestra that plays and sometimes the pianist plays the role of the orchestra all alone.

The size of the orchestra varies according to the opera and the period in which it is created.

The orchestra at the opera is placed in a hollowed-out space in front of the stage. We call this space the **orchestra pit**. The orchestra is led by the **conductor**, who gives directions (speed, loud, soft, solo ...) and makes sure that the singers on stage are **well synchronized with the music** performed by the orchestra. The orchestra is made up of different sections: strings, winds (woodwinds and brass), and percussion.

DELVE INTO MUSIC FOR PIANO OR ORCHESTRA

Gaby suggests you listen to a piece by Ravel composed first for the piano and then compare it with the "orchestrated" version, which means arranged to be played by an orchestra:

Piano version: Maurice Ravel - Une barque sur l'océan - Miroirs

Orchestral version: Maurice Ravel- Une barque sur l'océan- Miroirs orchestral

DELVE INTO THE ORCHESTRA'S INSTRUMENT FAMILIES

Now Gaby invites you to find which instrument family corresponds to each excerpt:

The strings: Maurice Ravel: String Quartet in F major

The winds: Ensemble Ouranos - A. Dvorák - String Quartet n°12, "American" - II. Lento

The percussions: Eastman Percussion Ensemble: Fandango 13

The whole orchestra together: Pirates des Caraïbes - (Auckland Symphony Orchestra)



HANSEL AND GRETEL AT THE OPERA – PART 1

WHAT IS OPERA?

COMPARE AN ORCHESTRAL SCORE WITH ITS PIANO REDUCTION

Here's the same piece (The Lullaby) written for the orchestra (to the left) and for the piano (to

Vorspiel.

E. Humperdinck.

Ruhige, nicht zu langsame Bewegung (♩=69)

1 kleine Flöten.
2 grosse
2 Hoboen.
2 Clarinetten. (B)
4 Hörner. (F)
2 Fagotte.
2 Trompeten. (E)
3 Posaunen.
Basstube.
3 Pauken. (E, C, G.)
Triangel, Tamburin, Becken.
Violinen.
Bratschen.
Violinecclle.
Contrabässe.

A

Stück u. Druck von B. SCHOTT'S SÖHNE in Mainz.

25617

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Vorspiel.

E. HUMPERDINCK.

Ruhige, nicht zu langsame Bewegung (♩=69)

Klavier.
Hörner
Fag.
Str.
Cl.
Fl.
Hb.
C.
V.
Bl.
Fg.

The orchestral score stops here

Stück u. Druck von B. SCHOTT'S SÖHNE in Mainz.

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HANSEL AND GRETEL AT THE OPERA — PART 1

WHAT IS OPERA?

FABULOPERA

Exploit creative elements inspired by a proposal.
Assert their personality.

In this creative project *Fabulopera*, Gaby invites you to create your own operatic story inspired by famous opera arias.

In the video, Gaby proposes two excerpts that each tell a different story.

Choose one of these two excerpts and listen to it several times, letting your imagination run wild to invent a story around the music.

- Can you maybe think of a main character?
- Where is he/she?
- What is he/she living in?

Excerpt 1

This excerpt is taken from the famous opera *Romeo and Juliet* composed by Charles Gounod, the heroine sings that she wants to live in a dream ...

Romeo and Juliette: Juliette's waltz.

Excerpt 2

This excerpt is pulled from the popular *The Tales of Hoffmann* composed by Jacques Offenbach, and, this time, we're paddling on a canal.

Barcarolle, The Tales of Hoffmann.

Which of these two arias inspires a beautiful story for you?

- What kind of main character does your musical choice inspire for you?
- Do the melody, rhythm, and atmosphere created by the music make you think of an action for your character to carry out?
- Where and when do you imagine the action(s) taking place?



2 EXCERPTS TO HAVE FUN
WITH

Romeo and Juliette
Barcarolle

Roméo et Juliette Production JMC 2015

HANSEL AND GRETEL AT THE OPERA — PART 1

WHAT IS OPERA?

CONCLUSION

In this first workshop, we saw that in opera, music and singers tell us a story ... Opera is said to be a **total art form**, which means that it brings together several artistic disciplines such as theatre, dance, singing, and music!

GLOSSARY

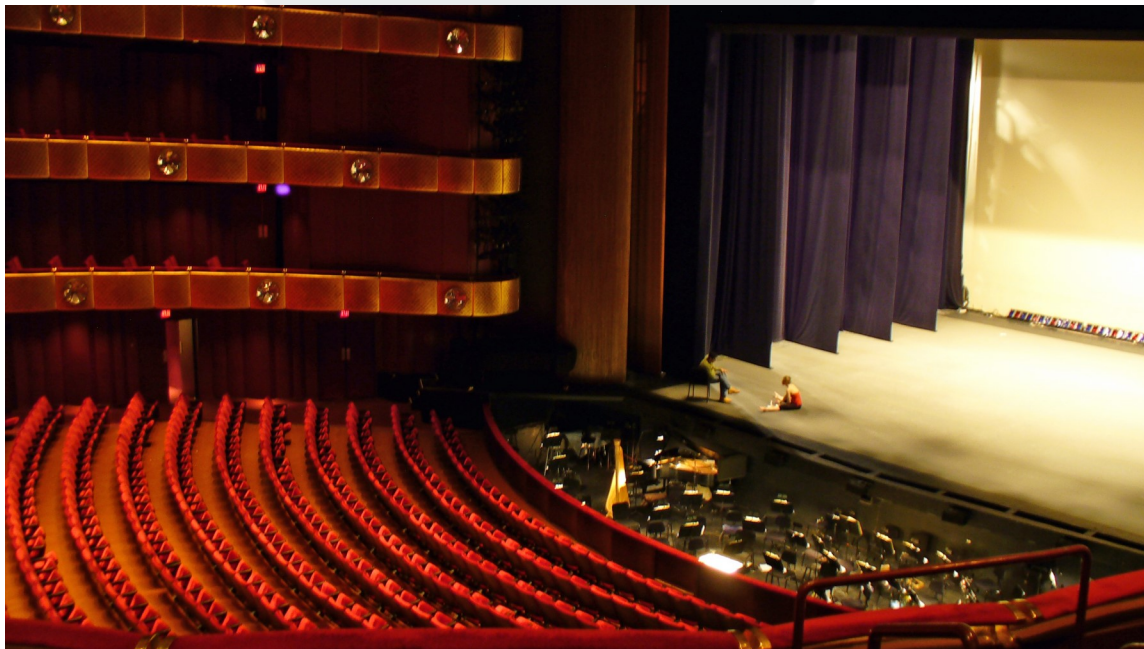
Booklet or Libretto in Italian: Little book containing the words of a lyric work. Literary text written with the aim of being set to music.

Composer: Person who creates the music and writes it on paper or the computer so that musicians might then play it.

Orchestra: Set of instruments brought together for the performance of a musical work.

Orchestra pit: Location of the orchestra in a lyric theatre at the foot of the stage below floor level so as not to obstruct the stage and to provide the audience with a unique acoustic experience.

Piano reduction: The piano reduction is a particularly frequent form of transcription. In this case it is a question of transcribing the score for 50, 60, or even 80 instruments of the orchestra and reduced to a score for a single piano.



HANSEL AND GRETEL AT THE OPERA



PART 2

VOICES AND LANGUAGE IN OPERA

HANSEL AND GRETEL AT THE OPERA — PART 2

VOICES AND LANGUAGE IN OPERA

ACTIVITY CONTENT

Here we are in our second workshop on the world of opera.

In the first workshop, Gaby spoke to us about the music and the story, how scores are written by the composers, but it is not only music and history that are important ...

What is the central role in the opera? What do we think of when we say "opera"?

Ah yes : the singers! Without singers, there would be no opera!

The singers have to work on their voices every day to be able to sing operatic arias.

WARM UP TIPS WITH CARL MATTHIEU

Expand their repertoire of sensory and motor actions.

Prepare their body to sing through body techniques.

Carl Matthieu proposes a warm-up of the body to prepare us to sing.

THE STORY OF HANSEL AND GRETEL: THE NIGHT IN THE FOREST

Examine the booklet of the opera Hansel and Gretel.

Build their understanding of the world.

In the opera Hansel and Gretel, our two heroes find themselves lost in the forest at nightfall.

They sing a song to make them less afraid in the dark!

When two singers sing together, it is called a **duet**.

In the video, Gaby plays the excerpt and asks everyone to find out if our singers sing in French, English, or German.

DELVE DEEPER BY LISTENING TO OPERA EXCERPTS SUNG IN DIFFERENT LANGUAGES

Try to guess in which languages these excerpts are sung, in French, German, or English?

In German: [La flûte enchantée - Mozart](#)

In French: [Les contes d'Hoffmann – Les oiseaux dans la charmille – Offenbach](#)

In English: [Hansel et Gretel - Engelbert Humperdinck](#)

Video Duration
12:15 min



HANSEL AND GRETEL AT THE OPERA — PART 2

VOICES AND LANGUAGE IN OPERA

ARTIST OF THE DAY: CHARLOTTE GAGNON – MEZZO-SOPRANO SINGER

Broaden their repertoire of action and sensory reactions.
Identify the high or low register.

VOICE REGISTERS

Charlotte explains to us that not all singers sing at the same pitch.

Some sing high and others sing low. The roles are assigned according to the character's voice.
Here is how the voice registers are organized:

- **Soprano:** the highest female voice.
- **Mezzo-soprano:** the lowest female voice.
- **Tenor:** the highest male voice.
- **Bass:** the lowest male voice.

There are even other categories of voice such as the alto voice, the baritone voice ...



HANSEL AND GRETEL AT THE OPERA – PART 2

VOICES AND LANGUAGE IN OPERA

DELVE DEEPER BY LISTENING TO DIFFERENT VOICE REGISTERS

Have fun by placing markers in your classroom.

For example: On the window side, the highest Soprano voice and on the opposite (wall side) the lowest Bass voice. Between the two, place a marker (coloured ribbon ...) that indicates the low female voice and the high male voice.

Place yourself in the center and as soon as you hear the excerpt, go to the place that corresponds to the voice you hear. For example, if it is the lowest male voice, go to the wall ...

Try to respect the rhythm of the music as you move around.

Soprano (Sabine Devieille)

Excerpt 1 [Lakmé \(Delibes\): Air des clochettes / Bell Song](#)

Excerpt 2 [Ravel- L'enfant et les sortilèges - Air de feu](#)

Mezzo-soprano (Delphine Galou)

Excerpt 1 [But who may abide - Handel - Messiah](#)

Excerpt 2 [Agitata infidus flatu](#)

Ténor

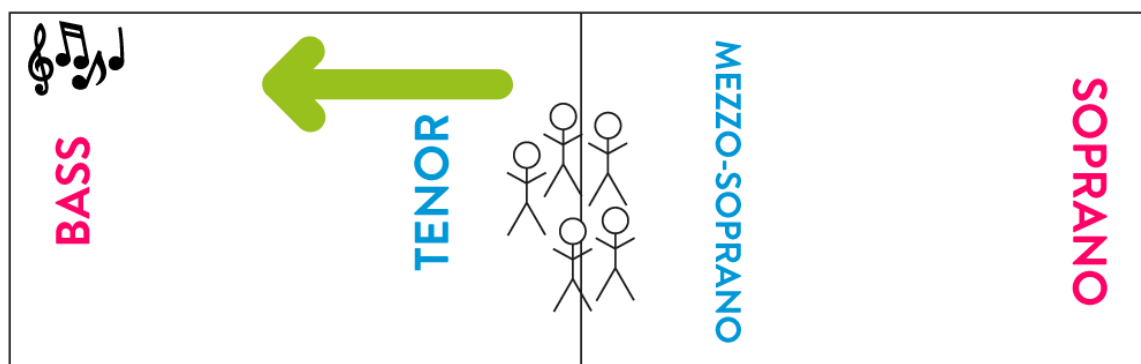
Excerpt 1 (Jakub Jozef Orlinski) [Vivaldi- il Giustino, "Vedro con mio diletto"](#)

Excerpt 2 (Different excerpts interpreted by different tenors) [Mozart](#)

Basse

Excerpt 1 (Justin Hopkins) [U vrat obiteli svyatoy – Rachmaninoff](#)

Excerpt 2 (Samson Setu) [Final Concert, first performance \(Verdi\)](#)



HANSEL AND GRETEL AT THE OPERA — PART 2

VOICES AND LANGUAGE IN OPERA

FABULOPERA

Exploit creative elements inspired by a proposal.
Assert their personality.

Did you choose an excerpt presented in Part 1 and did you start imagining a story around the music?

In this section, Gaby presents you with 2 villainous excerpts to spice up your story.

Excerpt 1

In this excerpt, the singer plays the role of an evil wizard who kidnaps fairy tale princesses:
Kashchey the Deathless / Nicolai Rimsky Korsakov

Excerpt 2

This diabolical character who wants to have vengeance on her enemy by ordering their death:
Queen of the Night aria / Mozart

Which aria did you choose? Who is your villain?

So, your first excerpt (chosen in part 1) illustrates the beginning of your opera and presents your hero.

The second excerpt, which you've just chosen, shows the action of the bad guy in your story.

Have fun playing the 2 excerpts you chosen one after the other and add gestures to your story. Practice telling your story with your body, without any words. We call this "miming." We can mime a story, an action, a character ...

What kind of action can you imagine?

- A dragon with two heads rising from the depths of the sea?
- An odious king who wages war throughout his kingdom?
- A witch casting an evil spell?
- A capricious princess who intimidates all the women in the castle?

For inspiration, listen to the example of Charlotte's Fabulopera!

- What does Charlotte do at the beginning of her story?
- Who is the villain in her story and what does he do?
- What happens to Charlotte?



2 VILLAINOUS EXCERPTS

Kashchey the Deathless / Nicolai Rimsky Korsakov
Queen of the Night aria / Mozart

CHARLOTTE'S FABULOPERA

HANSEL AND GRETEL AT THE OPERA — PART 2

VOICES AND LANGUAGE IN OPERA

CONCLUSION

In this second workshop, you learned that men and women sing at different pitches! You now know the different voice registers of the opera.

Moreover, you also know that opera can be sung in many different languages, such as English, French, German, Italian, and even Mandarin!

GLOSSARY

Register: Each of the three parts, from the extremely low to the extremely high, that make up the sound scale or range of a voice or instrument. A distinction is made between the *low*, *medium*, and *high* pitches.



HANSEL AND GRETEL AT THE OPERA



PART 3

ACT IT OUT

HANSEL AND GRETEL AT THE OPERA — PART 3

ACT IT OUT

ACTIVITY CONTENT

Here we are in our **third** workshop on the world of opera.

In the last two workshops, Gaby and her guests talked to us about the **music and the story** and the **role of the singers**. Do you remember how last time, we saw that singer can have **different voice registers: soprano, alto, tenor, and bass**?

But the singers **must have another talent** ... which one, do you think?

They must also be able to **act**, that is to say, to play lots of different characters ...

WARM UP TIPS WITH CHARLOTTE

Charlotte proposes a warm up for the voice to prepare us to sing. We warm up **our articulators** so we can pronounce the words we sing.

Your lips help you articulate well, so we have to warm up them up really well! Follow Charlotte's video and you'll be ready to make yourself understood when you sing!

THE HANSEL AND GRETEL STORY CONTINUED

In the story of Hansel and Gretel, like in a lot of stories, there's always a villainous character who is commonly called: the bad guy.

To tell the truth, if there's no bad guy in a story, we might get a little bored, don't you think?!

In the opera Hansel and Gretel, the villain is a witch who transforms children into gingerbread. She attracts children with her house made entirely of candy. The greedy and curious children can't help but taste the treats of the house and that's how she catches them.

Happily, Hansel and Gretel find a way to escape ...

Video Duration
9:00 min



HANSEL AND GRETEL AT THE OPERA — PART 3

ACT IT OUT

DELVE DEEPER BY EXAMINING FAMOUS WITCHES

Are witches always ugly and princesses always beautiful?

Why is that, do you think?

Can a witch be pretty and evil and can a princess be ugly and kind?

Do you know witches from famous fairy tales?

Circe is a witch well-known for her appearances in Homer's "The Odyssey." She transforms Ulysses's companions into animals to delay them in their journey.

The **Witch in Snow White** is well-known by all children who have heard the story Snow White and the Seven Dwarfs. She made herself ugly so that she could approach our heroine and give her a poisoned apple to finally become the most beautiful woman in the realm.

Karaba the witch (Michel Ocelot): Karaba is a witch from Africa who tyrannizes the inhabitants of the village of Kirikou, a very intelligent little boy she has hated since birth. She is helped by humans transformed to statuettes who are obliged to obey her.

ARTIST OF THE DAY: GUILLAUME RODRIGUE – ACTOR AND SINGER

Guillaume teaches us to change our voice according to the character we play. Our voice is different depending on the character:

If you want to do the **voice of an old man**, you will speak with a deep voice (a **chest voice**) and you will stand a little bit stooped by changing your posture.

If you want to play a **little mouse**, you'll go into your highest voice (a **head voice**) ... and maybe you'll speak a little faster because little mice are in a hurry.

If you want to create a less friendly and annoying character, you will talk using the nose ...

What character does this nasal voice make you think of?

Guillaume presents us with very good magic spells to practice our articulation and the role of the evil witch:

A **sleep spell**: bam dam gam vam zam

A **love spell**: bem dem gem vem zem

A **transformation spell**: bom dom gom vom zom



HANSEL AND GRETEL AT THE OPERA — PART 3

ACT IT OUT

FABULOPERA

Here you are at the last stage of your Fabulopera!

You can now add emotions to your characters!

In the video, Gaby suggests one last excerpt that will be the end of your opera.

It is the **Suite number 1** of the Toreadors from Bizet's opera "Carmen".

Don't hesitate to improvise on the music with your characters. Try to get your friends or family to guess your story!

Guillaume has prepared his Fabulopera to inspire you:

- What is the situation to begin with in Guillaume's story?
- What event disrupts the action?
- Who do you think is the villain?
- How does the scene end?

DELVE INTO ACTING BY EXPERIMENTING A SCENIC SPACE

Singer-actors need to act in a specific space called **the stage**. It is important that they know the space in which they will be performing very well.

Now it is **your turn** to see if you are able to respect the space of the stage!

Divide the class into 2 groups. You will take turns being a spectator or an actor.

The space that we call the stage is marked out by lines drawn on the floor.

The group of actors moves around the space without touching each other and without stepping out of the lines.

This game can be played to music (use the excerpts indicated to the right). The group of actors moves to the rhythm of the music.

The leader can put an emotion to the music or they can announce different actions: the ground is slippery, the ground is sticky, the ground is shaking ...



OPERA EXCERPTS

ORFÉO (1607)-MONTEVERDI

LA BELLE HÉLÈNE (1864) - OFFENBACH

MADAME BUTTERFLY (1904)-PUCCINI

HANSEL AND GRETEL AT THE OPERA — PART 3

ACT IT OUT

CONCLUSION

Opera tells us a story and makes us experience a lot of emotions thanks to the many talents of the musicians and singers!

But how is it that they can sing so high or so low?

GLOSSARY

Head voice: An extremely high-pitched voice sound due to the forced contraction of the vocal cords, especially in men. As a general rule, the high frequencies will be felt in the head (nose) and the low frequencies in the mouth and chest—hence the common names “head voice” and “chest voice.”

Articulators: The articulators are the lips, the jaw, and the soft palate. They play a very important role in the production of sound and allow the singer to articulate well and be understood by the audience.

Resonators: Resonators are spaces inside our body and above our vocal chords that allow the singer to make the air travel towards the outlet (the mouth) and to amplify and enrich the singer's voice. **Test your resonators** and have fun holding a note on your favourite vowel without changing it. Then, while singing, have fun making all kinds of faces. Does the sound change? Yes, because you have **changed the shape of your resonators**. Resonators are used by the singer to amplify their voice and make it resonate. The resonators in our body are **the nose, rib cage, throat (larynx), and lips**.

Posture: Attitude or positioning of the body. The singer must have a good posture. They must hold themselves straight.

Tongue twister: A sentence or sequence of words containing syllables that are phonetically similar that must be pronounced very quickly without making a mistake. In general, it's quite a challenge to succeed! “Peter Piper picked a peck of pickled peppers” is an example of a tongue twister. “How much wood would a woodchuck chuck if a woodchuck could chuck wood” is another.

HANSEL AND GRETEL AT THE OPERA



PART 4

FIND YOUR VOICE

HANSEL AND GRETEL AT THE OPERA — PART 4

FIND YOUR VOICE

ACTIVITY CONTENT

During this last workshop, Gaby meets the soprano Cécile to ask her all her questions.

WARM UP TIPS WITH GUILLAUME

Expand their repertoire of sensory and motor actions.
Prepare their body to sing using actor's techniques.

Guillaume shows us how to warm up the voice with little vocal games.

THE HISTORY OF DIVAS

In the world of classical music, the word **Diva** is used when talking about a **singer with an exceptional voice**.

An exceptional voice is a powerful voice that can be projected very far without a microphone. A **fascinating** voice that provokes a lot of **emotion** in the listener.

Divas are therefore able to **sing difficult arias** that require great **vocal flexibility**. Divas are like **athletes** of the highest level.

DELVE DEEPER BY LISTENING TO FAMOUS DIVAS

As you listen to the following aria, can you identify what makes an aria difficult to sing?

[Cecilia Bartoli - Agitata Da Due Venti From "La Griselda" \(Vivaldi\)](#)

- The speed (tempo in musical terms) at which we sing.
- The melody may contain notes that are very difficult to sing.
- When the phrases are long, the singers must know when to breathe.
- The vocalizations are often difficult to perform.
- The singers must make large note leaps.
- The singers must put emotion before technique.

In **music today**, there are also singers who are divas. For example, **Adele, Mariah Carey ...**
Do you know any divas who **sing very difficult songs**?

Video Duration
12:59 min



HANSEL AND GRETEL AT THE OPERA — PART 4

FIND YOUR VOICE

ARTIST OF THE DAY: CÉCILE MUHIRE – SOPRANO SINGER

Cécile tells us about her career in the world of singing and opera. She proposes exercises to make our voices more flexible and agile. So, we will be able to sing melodies that are more and more virtuoso or amusing.

Mouth closed, sing the sound “hum,” like a happy sigh. The objective is to warm up the voice gently by singing close to our speaking voice.

Slide your voice: glissando from bottom to top and from top to bottom to go from one note to another and work on the elasticity of the voice. You can do it with an elastic.

Sing “Candy is the best” by going higher and higher in pitch, little by little.

It is important to go step by step by starting with a voice that isn't too low or too high. Otherwise, like sport athletes, you risk hurting yourself.

ALL TOGETHER

Everyone is reunited to sing and dance to the “Brother, Come and Dance with Me” aria from Hansel and Gretel. Sing and dance with us as a complete stage performer!

CONCLUSION

You now possess the necessary tools to have fun making up stories to music! You know that you need **beautiful music**, a **good story**, a **powerful voice** that is flexible enough to sing difficult arias, and finally, acting skills to play and act out your characters!

Let your imagination run wild and always be curious to discover and learn new things!

GLOSSARY

Glissando: A method of vocal or instrumental execution which consists of making all the possible sounds between two notes be heard with rapidity.

Vocalizations: Melodic formula, written or not, sung on vowels. The teaching of singing uses vocalization as a process to control the regularity and quality of sound emission.





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