

ACCESS OPERA

Animated
Listening
Maps

Story Synopsis

Lesson Plans

Links to
Alternate Version
Performances

Background
Page
(also in Spanish)

Carmen

Audience
Etiquette
Guide

Links to Live
Performances

BY GEORGES BIZET

Composer
Portrait

Wall Posters

Activity Pages

Notated Themes

SEL
(Social-
Emotional Learning)
Connections

Checking for
Understanding
Questions

Vocabulary

Play-a-long
Activities

Sing-a-long
Activities

AUSTIN
OPERA



Dear Teachers,

A special welcome from Austin Opera!

We are excited to share **ACCESS OPERA: *Carmen*** and invite you to experience a new educational product for gaining a better understanding and appreciation of this classic opera. Some of the world's greatest and best known arias, choruses and instrumental selections are from this masterpiece.

ACCESS OPERA: *Carmen* provides curriculum materials that are designed to help you and your students learn about the opera Carmen and its composer, Georges Bizet.

You and your students will hear three curated selections from the opera, with a focus on musical elements highlighted in Animated Listening Maps and Classroom Activities.

As you explore these ***Carmen*** selections, we hope they will become favorites you will want to hear again and again.

Have a wonderful time experiencing ***Carmen***. We look forward to seeing you at the opera!

Austin Opera

Annie Burrridge, General Director & CEO

Richard Buckley, The Sarah and Ernest Butler Artistic Director

Debra Erck, Director of Education

Melysa Rogen, Director of Marketing and Communications

Mighty Music Publishing

Mollie Gregory Tower, Executive Producer and Senior Author

Kay Greenhaw, Author and Associate Editor, Composer

Debbie Tannert, Author and Editor, Distribution Manager

Brian VandeWalle, Author and Production Manager, Composer

Matthew Bowers, Author and Recording Producer

Christina Tannert, Author and Marketing

Patrick Hays, Animator

Carmen:

“Prelude”

“Habanera”
(L'amour est un oiseau rebelle)

“Toreador Song”
(Votre toast, je peux vous le rendre)

BY GEORGES BIZET



Carmen

by Georges Bizet (1838 - 1875)

About the Composer

- Georges Bizet was a French composer of the Romantic Period.
- He was born in Paris, France and entered the Paris Conservatory of Music when he was nine years old.
- He later studied in Rome for three years after winning a composition contest.
- He wrote his only symphony at 17, and later composed music for operas and theater.
- He died of a heart attack at just 36 years of age and never knew how popular **Carmen** would become.



Vocabulary

- **opera** a story told through music, generally sung throughout
- **aria** an elaborate melody sung with accompaniment, as in an opera or oratorio
- **chorus** a group of persons singing together, singing choral parts in connection with soloists or individual singers

About the Music

- **Carmen**, first produced in 1875, was considered to be very controversial at the time because the heroine was immoral.
- It is based on a novel of the same name by Prosper Mérimée.
- The "**Prelude**" combines three recurrent themes: the entry of the bullfighters from Act 4, the refrain from the "**Toreador Song**" from Act 2, and Carmen's fate motif. It is heard before the opera begins.
- "**Habanera**" is heard in Act 1 as Carmen enters the crowded town square.
- "**Toreador Song**" is heard in Act 2 as Escamillo brags in front of the people gathered at the Inn.



More

Carmen is the 3rd most performed opera in the world. It has been performed 2035 times in 234 cities on 6 continents in the past 4 years alone!

Carmen

de Georges Bizet (1838 - 1875)

Acerca del Compositor

- Georges Bizet fue un compositor Francés durante el Período Romántico.
- El nació en París, Francia y a la edad de 9 años entró al conservatorio de música en París.
- Luego estudió en Roma por 3 años después de ganar un concurso de composición.
- Él escribió su única sinfonía a la edad de 17 años y luego compuso música para operas y teatro.
- El murió de un ataque al corazón a la edad de 36 años y nunca supo que tan famosa **Carmen** fue.



Vocabulario

- **opera** es una historia contada a través de la música, generalmente cantada
- **aria** es una melodía elaborada, para ser cantada con acompañamiento, como en una ópera o un oratorio
- **coro** es un grupo de personas que cantan juntas, cantan piezas corales junto a un solista o cantantes individuales

Más

Carmen es la tercera ópera más interpretada en el mundo. Ha sido interpretada 2035 veces en 234 ciudades en 6 continentes en los últimos 4 años.

Acerca de Pieza

- **Carmen**, fue producida por primera vez en 1875, en esa época fue considerada muy controversial, debido a que la heroína era una inmoral.
- Esta basada en una novela que lleva el mismo nombre de Prosper Mérimée.
- “El Preludio” combina tres temas recurrentes: 4to acto, la entrada de los toreros; 2do acto, el estribillo de “La canción del Toreador”; y Motif (tema), el destino de Carmen. Esto se escucha antes de que comience la ópera.
- “Habanera” se escucha en el 1er Acto, cuando Carmen entra en la concurrida plaza del pueblo.
- “La canción del Toreador” se escucha en el 2do Acto cuando Escamillo se jacta ante la gente reunida en la posada.



LESSON OVERVIEW



Carmen:

“Prelude”, “Habanera”, “Toreador Song”
by Georges Bizet (1838-1875)

LESSON BY DEBBIE TANNERT

CONCEPTS/VOCABULARY

Opera, Romantic Period, Audience Etiquette

GENERAL OBJECTIVES

1. Experience operatic music of the Romantic Period.
2. Demonstrate performance decorum and audience etiquette appropriate for venue and purpose.

MATERIALS



Mighty Music PPT
Mighty Music PDF



Student Reproducible Pages:
Background Page in English/Spanish
“The Story of **Carmen**” Synopsis
“Checking for Understanding”
Activity Pages
“Audience Etiquette” Page

“Prelude”

TIME: 2:11

CONCEPTS/ VOCABULARY

prelude, rondo form, rhythm

OBJECTIVES

1. Identify repeated and contrasting sections in rondo form.
2. Demonstrate steady beat.
3. Perform selected cymbal part rhythm pattern.

TEKS

MS1 - 1.A, 1.B, 1.D, 2.A, 2.D, 2.E, 3.C, 4.b, 4.C, 5.A
Grade 5 - 1.B, 1.C, 1.D, 2.A, 2.C, 3.A, 6.A, 6.C, 6.D, 6.E

“Habanera”

(L'amour est un oiseau rebelle)

TIME: 4:53

CONCEPTS/ VOCABULARY

aria, chorus,
chromatic scale, rhythm

OBJECTIVES

1. Identify aria and chorus sections.
2. Perform selected rhythm pattern.
3. Identify the chromatic scale passage.

TEKS

MS1 - 1.A, 1.B, 1.C, 2.C, 2.E, 4.B, 4.C, 5.A
Grade 5 - 1.A, 1.B, 1.C, 2.A, 2.C, 3.A, 6.A, 6.C, 6.D, 6.E

“Toreador Song”

(Votre toast, je peux vous le rendre)

TIME: 4:59

CONCEPTS/ VOCABULARY

aria, chorus, coda,
introduction, rhythm

OBJECTIVES

1. Perform selected rhythm pattern.
2. Identify the introduction and coda sections.
3. Sing the chorus section from this selection.

TEKS

MS1 - 1.A, 1.B, 1.C, 2.A, 4.B, 4.C, 5.A
Grade 5 - 1.A, 1.B, 1.C, 2.A, 2.C, 6.A, 6.C, 6.D, 6.E

Condensed Synopsis

The Story of *Carmen*

Once there was a beautiful young gypsy woman named Carmen. She was quite the flirt. She worked in a factory in Seville, Spain. On her break one day outside the factory, she started to flirt with one of the soldiers guarding the building, Don José. She decided to make him fall in love with her and threw a flower to him. He became enchanted with the beautiful gypsy woman. However, Don José was engaged to be married to another woman.

A fight broke out between Carmen and another worker. Carmen was arrested and Don José was told to take her to jail. Instead, he let her escape. When this was discovered, Don José himself was put in jail. Don José left the army to be with Carmen, but she soon got tired of him.

Later, Carmen was seen at an Inn with her friends. Soldiers and the bullfighter, Escamillo, all tried to impress Carmen. She took up with Escamillo, the dashing bullfighter who she thought was much more glamorous than Don José. Don José was desperately unhappy and tried to persuade Carmen to come back to him but she refused. Don José and the men challenged one another for Carmen's attention at the Inn, and then at the gypsy camp later that evening. Escamillo invited them all to the bullfight the next day. Don José's fiancé convinced him to come home by telling him his mother was sick and dying.

At the bullfight the next day, Carmen accompanied Escamillo. There was a joyous, exuberant parade of the bullfighters into the arena. Don José got very jealous and waited for her outside. He gave her one last chance to come back to him, but she only laughed at him. Don José told Carmen that if he couldn't have her, no one would. He stabbed and killed Carmen. Carmen died, while inside the arena the crowd cheered as Escamillo won the bullfight.

Carmen Synopsis

ACT I: In Seville by a cigarette factory, soldiers comment on the townspeople. Among them is Micaëla, a peasant girl, who asks for a corporal named Don José. Moralès, another corporal, tells her he will return with the changing of the guard. The relief guard, headed by Lieutenant Zuniga, soon arrives, and José learns from Moralès that Micaëla has been looking for him. When the factory bell rings, the men of Seville gather to watch the female workers—especially their favorite, the Gypsy Carmen. She tells her admirers that love is free and obeys no rules. Only one man pays no attention to her: Don José. Carmen throws a flower at him, and the girls go back to work. José picks up the flower and hides it when Micaëla returns. She brings a letter from José's mother, who lives in a village in the countryside. As he begins to read the letter, Micaëla leaves. José is about to throw away the flower when a fight erupts inside the factory between Carmen and another girl. Zuniga sends José to retrieve the Gypsy. Carmen refuses to answer Zuniga's questions, and José is ordered to take her to prison. Left alone with him, she entices José with suggestions of a rendezvous at Lillas Pastia's tavern. Mesmerized, he agrees to let her get away. As they leave for prison, Carmen escapes. Don José is arrested.

ACT II: Carmen and her friends Frasquita and Mercédès entertain the guests at the tavern. Zuniga tells Carmen that José has just been released. The bullfighter Escamillo enters, boasting about the pleasures of his profession, and flirts with Carmen, who tells him that she is involved with someone else. After the tavern guests have left with Escamillo, the smugglers Dancaire and Remendado explain their latest scheme to the women. Frasquita and Mercédès are willing to help, but Carmen refuses because she is in love. The smugglers withdraw as José approaches. Carmen arouses his jealousy by telling him how she danced for Zuniga. She dances for him now, but when a bugle call is heard he says he must return to the barracks. Carmen mocks him. To prove his love, José shows her the flower she threw at him and confesses how its scent made him not lose hope during the weeks in prison. She is unimpressed: if he really loved her, he would desert the army and join her in a life of freedom in the mountains. José refuses, and Carmen tells him to leave. Zuniga bursts in, and in a jealous rage José fights him. The smugglers return and disarm Zuniga. José now has no choice but to join them.

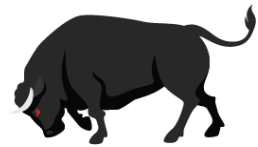
ACT III: Carmen and José quarrel in the smugglers' mountain hideaway. She admits that her love is fading and advises him to return to live with his mother. When Frasquita and Mercédès turn the cards to tell their fortunes, they foresee love and riches for themselves, but Carmen's cards spell death—for her and for José. Micaëla appears, frightened by the mountains and afraid to meet the woman who has turned José into a criminal. She hides when a shot rings out. José has fired at an intruder, who turns out to be Escamillo. He tells José that he has come to find Carmen, and the two men fight. The smugglers separate them, and Escamillo invites everyone, Carmen in particular, to his next bullfight. When he has left, Micaëla emerges and begs José to return home. He agrees when he learns that his mother is dying, but before he leaves he warns Carmen that they will meet again.

ACT IV: Back in Seville, the crowd cheers the bullfighters on their way to the arena. Carmen arrives on Escamillo's arm, and Frasquita and Mercédès warn her that José is nearby. Unafraid, she waits outside the entrance as the crowds enter the arena. José appears and begs Carmen to forget the past and start a new life with him. She calmly tells him that their affair is over: she was born free and free she will die. The crowd is heard cheering Escamillo. José keeps trying to win Carmen back. She takes off his ring and throws it at his feet before heading for the arena. José stabs her to death.

CARMEN: PRELUDE BY BIZET (1838-1875)



LESSON



Carmen: “Prelude” by Georges Bizet



SETTING THE STAGE

Introduce the concept of Romantic Period Opera.

- ♦ An *opera* is a story told through music, generally sung throughout. The Romantic Period operas are characterized by themes of individualism and self-expression. This new emphasis on emotional revelation found its voice in more expressive harmony, techniques such as leitmotif, and a closer approach to equality between vocal and instrumental elements.

Introduce the concept of *Prelude*.

- ♦ Discuss the purpose of a *Prelude*, or Overture for an opera, for example: sets the mood for the action on stage, gives the singers time to get into place on stage, previews musical themes that will be heard later.
- ♦ Have the students describe what the audience should do while the orchestra plays the “Prelude” or Overture for the opera.

Tell students they will hear the “Prelude” for the opera **Carmen**.



TEACHING SUGGESTIONS

1) Have students:

- ♦ Read or listen to background information on Bizet (bee-ZAY) (1835 - 1875) and this selection.
- ♦ Read or listen to the “Story of Carmen” Synopsis.
- ♦ Define Concepts/Vocabulary for this lesson.

2) Review the listening map.

- ♦ Identify the repeating and contrasting sections, ABACA. Identify this order of sections as rondo form.
- ♦ Notice the cymbals that will be heard playing accents in many places.
- ♦ Notice the stars that will represent two beats each. The double concentric stars indicate where each section begins.

3) Listen to, Sing and/or Play the Themes, found in the NOTATED THEMES section of the lesson.

4) Listen to the selection and follow the map.

5) Visit <http://tinyurl.com/Carmenprelude> to hear the Orchestra of The Royal Opera House, conducted by Zubin Mehta, perform this selection. Visit

<http://tinyurl.com/6handsprelude> to hear a 6 hand piano version of this selection. The PPT includes links to these YouTube videos that we do not own, hosted on SafeShare which is advertisement free.

6) Use the Listening Map as a tapping map for individual students to tap along as the selection is heard, demonstrating steady beat. Students can also use the Activity Page to take turns being in the “Cymbal Player Group” and perform the selected rhythm of the cymbal part along with the A section of this selection. Students could identify rondo form by changing participation as a “tapping map group” person or “cymbal player group” person.

Carmen: Habanera by Bizet (1838-1875)
(L'amour est un oiseau rebelle)

Habanera Rhythm

Allegretto, quasi Andantino $\text{♩} = 72$



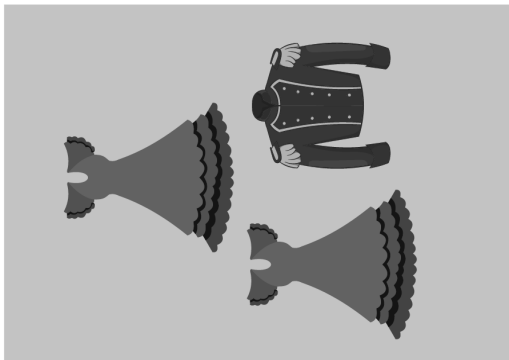
L'amour est un oiseau rebelle
 Love is a rebellious bird

I



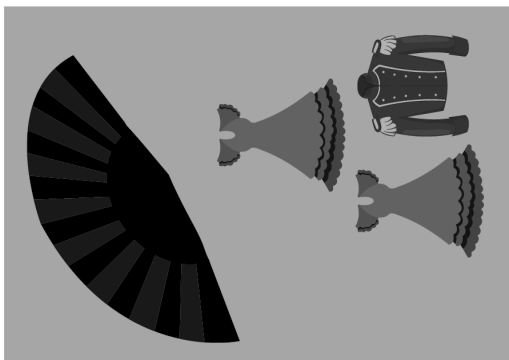
SOLO

II



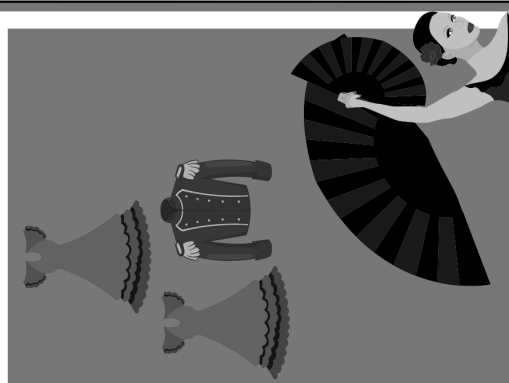
CHORUS

III

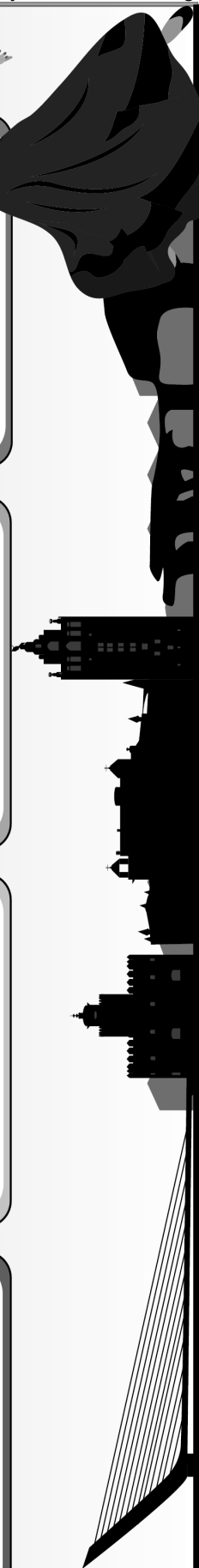


SOLO & CHORUS

IV



CHORUS & SOLO



LESSON



Carmen: “Habanera” (L'amour est un oiseau rebelle) by Georges Bizet



SETTING THE STAGE

Introduce the concept of *aria*.

- ◆ Discuss the characteristics of an *aria*, for example: use of melismas, repetition and sequences, sung with orchestral accompaniment for a solo voice, expresses feelings or emotions, a chance to show off the singer's virtuosity.
- ◆ Discuss the difference between *arias* and *recitative* sections of an opera, for example: recitative (from a word meaning: “to recite” i.e. “to tell”) was sung quickly, almost as if it were being spoken, singer is accompanied just by a few supporting chords, the story is being told in the recitative.

Tell students they will hear the aria “Habanera” from the opera **Carmen**.



TEACHING SUGGESTIONS

1) Have students:

- ◆ Read or listen to background information on Bizet (bee-ZAY) (1835 - 1875) and this selection.
- ◆ Read or listen to the “Story of **Carmen**” Synopsis. Emphasize that “Habanera” is heard in the middle of Act 1: When the factory bell rings, the men of Seville gather to watch the female workers—especially their favorite, the Gypsy Carmen. She sings “Habanera” to tell her admirers that love is free and obeys no rules.
- ◆ Define Concepts/Vocabulary for this lesson.

2) Review the listening map.

- ◆ Identify the solo and chorus sections of this selection.
- ◆ Find the pictures of the tarot cards that represent the four sections of this selection. Tell students that Carmen and her friends use tarot cards to tell their fortunes in Act 3: When Frasquita and Mercédès turn the cards to tell their fortunes, they foresee love and riches for themselves, but Carmen's cards spell death—for her and for Don José.
- ◆ Notice the “Habanera” Rhythm pattern that will be heard throughout this selection and clap/read together.
- ◆ Notice the skyline of Seville, Spain at the bottom of the page.
- ◆ Notice the box in the upper right corner that will display both the French text and English translation as this selection is heard.

3) Listen to, Sing and/or Play the Themes, found in the NOTATED THEMES section of the lesson. Explain and demonstrate that this melody is built on a descending chromatic scale.

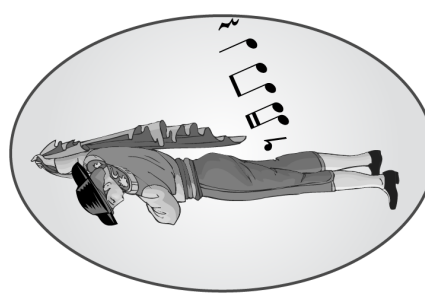
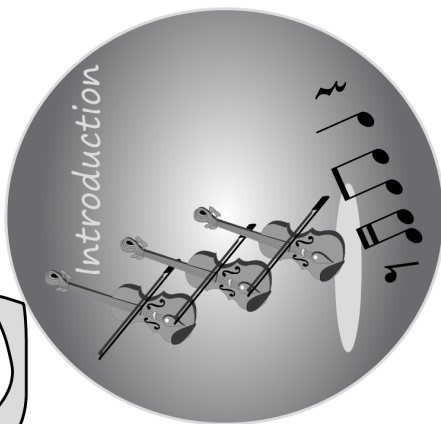
4) Listen to the selection and follow the map.

5) Visit <http://tinyurl.com/GravesHabanera> to hear Denyce Graves perform this selection. Visit <http://tinyurl.com/RemixHabanera> to see the Dance Academy remix version. The PPT includes links to these YouTube videos that we do not own, hosted on SafeShare which is advertisement free.

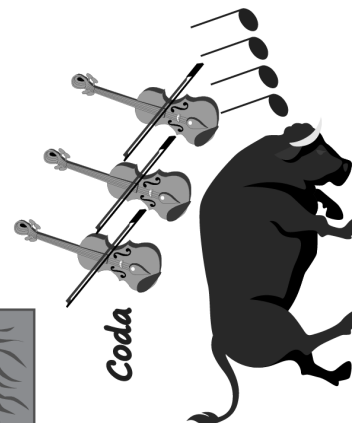
6) Use the Activity Page to define *aria* and *chorus* as well as label the pitches in the chromatic scale. Students could perform by singing or on a selected instrument.

Carmen: Toreador Song by Bizet (1838-1875)

(Votre toast, je peux vous le rendre)



Toreador, en garde, Toreador, Toreador!
Et songe bien, oui, songe en combattant



LESSON

Carmen: “Toreador Song” (Votre toast, je peux vous le rendre) by Georges Bizet



SETTING THE STAGE

Introduce the concept of *chorus*.

- ◆ Discuss the characteristics of a *chorus*, for example: a group of persons singing together, singing choral parts in connection with soloists or individual singers.
- ◆ Discuss the difference between *opera chorus* and the term *chorus*, for example: a chorus in a song means the part of the song that reoccurs at intervals following each verse and can also be called the *refrain*.

Tell students they will hear the baritone solo singer and a chorus in “Toreador Song” from the opera **Carmen**.



TEACHING SUGGESTIONS

1) Have students:

- ◆ Read or listen to background information on Bizet (bee-ZAY) (1835 - 1875) and this selection.
- ◆ Read or listen to the “Story of **Carmen**” Synopsis. Emphasize that “Toreador Song” will be heard in Act 2: The bullfighter Escamillo enters, boasting about the pleasures of his profession, and flirts with Carmen.
- ◆ Define Concepts/Vocabulary for this lesson.

2) Review the listening map.

- ◆ Identify the solo sections and chorus sections of the selection.
- ◆ Notice the box in the center where the French text of the chorus will be displayed as it is heard.
- ◆ Find the rhythm pattern in the top boxes and clap/read together.
- ◆ Notice the sections labeled Introduction and Coda.
- ◆ Notice the pictures of Escamillo, Carmen and Carmen’s friend Mercédès.

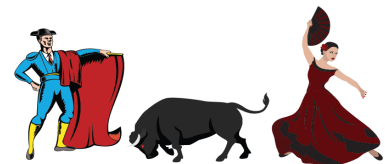
3) Listen to, Sing and/or Play the Themes, found in the NOTATED THEMES section of the lesson.

4) Listen to the selection and follow the map. Sing the chorus section along with the map in French or by using the singable English translation found on the Activity Page.

5) Visit <http://tinyurl.com/METToreador> to hear Samuel Ramey at the MET perform this selection. Visit <http://tinyurl.com/MetalToreador> to hear a Metal Guitar version. The PPT includes links to these YouTube videos that we do not own, hosted on SafeShare which is advertisement free.

6) Use the Activity Page to have students sing the chorus section in English. For an extra challenge, share the original lyrics with the students and invite them to sing the chorus section in French.

LESSON



Carmen:

“Prelude”, “Habanera”, “Toreador Song” by Georges Bizet



ASSESSMENT



Attend the performance of **Carmen** and demonstrate performance decorum (attentive listening, attire and behavior) and audience etiquette appropriate for the venue and purpose.



Complete the “Checking for Understanding” worksheet.
ANSWERS: 1. a 2. a 3. c 4. b 5. c



Complete the “Rondo Form Cymbal Rhythm” Activity Page.



Complete the “Chromatic Scale” Activity Page.



Complete the “Toreador Song Singing” Activity Page

SEL (Social-Emotional Learning) Connection:
The story of Carmen has been told in many ways across time periods, and students may know of girls and boys in their class, school, or community who are involved in a situation where one person treats another disrespectfully or without caring, and then suffers serious consequences. If you have a social/emotional or character building curriculum point out the universal issue in the story, and remind students that it is a sign of good character to treat others with respect and caring, even when it is difficult to do so.

LESSON



Carmen:

“Prelude”, “Habanera”, “Toreador Song” by Georges Bizet




VOCABULARY/DEFINITIONS

aria an elaborate melody sung with accompaniment, as in an opera or oratorio

baritone a medium-low male singing voice (between bass and tenor)

chorus a group of singers who perform together, usually singing in parts (harmony)

chromatic scale a scale progressing entirely by half steps

coda a special ending section, often marked with this sign 

introduction an opening section of a piece of music that comes before the main body of the piece

opera a story told through music, generally sung throughout

prelude an overture or orchestral piece at the beginning of an opera or other extended composition

rhythm combinations of longer and shorter sounds and silences

Romantic Period an era of Western classical music that began in the late 18th or early 19th century. It is related to Romanticism, the European artistic and literary movement that arose in the second half of the 18th century. In the Romantic period, music became more expressive and emotional.

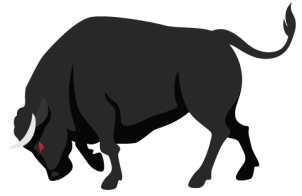
rondo form a musical form in which a main (opening) theme returns between contrasting themes, for example, ABACA

soprano a higher treble singing voice

SEL (Social-Emotional Learning) Connection:
Bullfighting has a 4,000-year-old tradition in Spain. However, it has been banned in some areas of Spain in recent years. Those who are pro-bullfighting celebrate it as a national art form deep rooted in Spanish history, and a sign of bravery and manhood. Those who are anti-bullfighting think it is a barbaric practice, with odds heavily stacked against the animals, which suffer torment and most often death. There are two very different points of view to this issue. Older students might benefit from a discussion of the term “bullying,” and whether the term might be related to bullfighting.

Activity Page

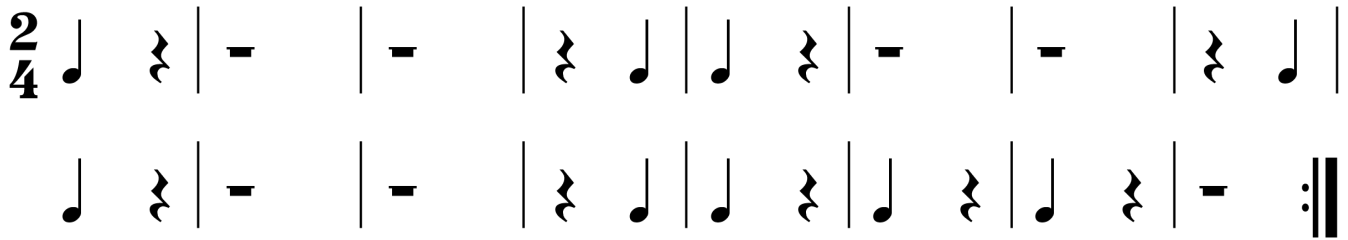
Carmen: “Prelude”



Rondo Form Cymbal Rhythm

DIRECTIONS: Play along with the cymbals in the A section of the “*Prelude*” performing the rhythm below. Use cymbals, pencils tapping on desks or electronic sounds to play-a-long.

A



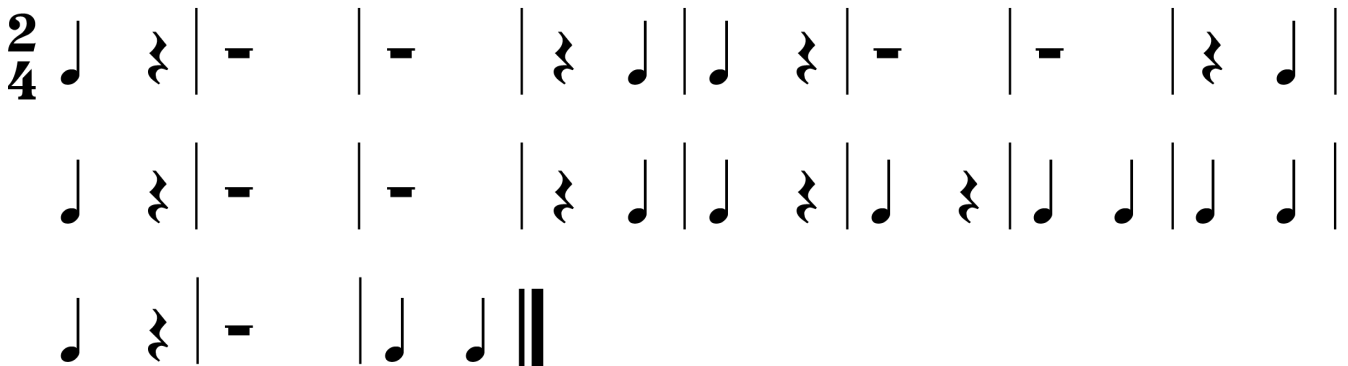
B (tap the steady beat)

A



C (tap the steady beat) REMEMBER THIS SECTION IS REPEATED

A



Activity Page

Carmen: “Habanera”

(L'amour est un oiseau rebelle)



DIRECTIONS: Label the pitches in the chromatic scale. Perform by singing or playing on an instrument. Define the terms *aria* and *chorus*. Clap and read the “Habanera” rhythm.



An *aria* is _____.

A *chorus* is _____.

Clap and read the “Habanera” rhythm pattern.



JUST FOR FUN: Visit <http://tinyurl.com/pingponghabanera> to hear the MozART Group perform the Hilarious Ping Pong version of this piece. Listen for the descending chromatic scale in the melody.

FUN FACT: Contradanza (also called habanera) is the Spanish and Spanish-American version of the contradanse, which was an internationally popular style of music and dance in the 18th century, derived from the English country dance and adopted at the court of France. The habanera rhythm's time signature is $\frac{2}{4}$. An accented upbeat in the middle of the measure lends power to the habanera rhythm, especially when it is used as a bass ostinato in contradanzas such as “Habanera”.

Activity Page

"Toreador Song"

(Votre toast, je peux vous le rendre)



DIRECTIONS: Sing the "Toreador Song" chorus section in English.

3

To - ré - a - dor, — be on — your guard to - night. —

3

To - ré - a - dor! — To - ré - a - dor! — Yes, and re - mem - ber

6

as you fight to - night, — dark eyes are watch - ing you! —

9

— Re - mem - ber as you fight, To — ré a dor, —

11

a - wait - ing you — is love! —

EXTRA CHALLENGE: Now that you have sung the "Toreador Song" in English, try singing it in French, along with the recording.

LESSON



Carmen:

“Prelude”, “Habanera”, “Toreador Song” by Georges Bizet

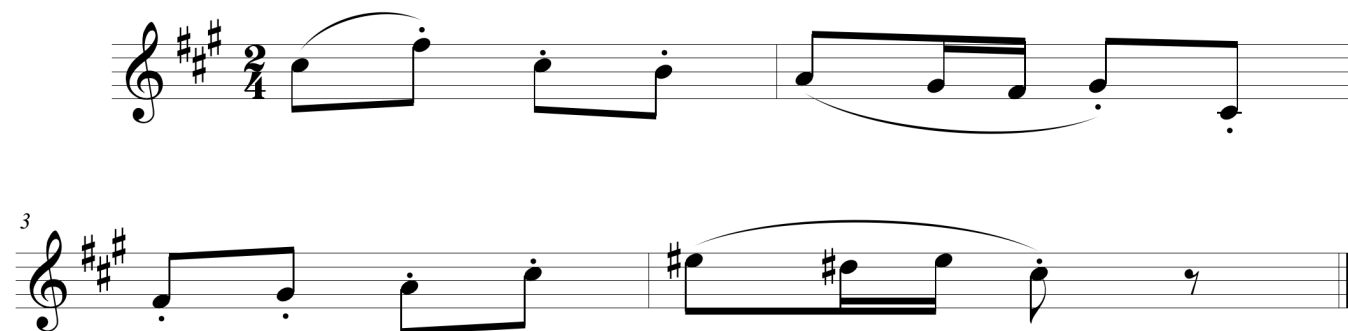


NOTATED THEMES

“Prelude” Theme A



“Prelude” Theme B



LESSON

Carmen:

"Prelude", "Habanera", "Toreador Song" by Georges Bizet



NOTATED THEMES

"Prelude" Theme C



"Habanera" (L'amour est un oiseau rebelle) Theme A



LESSON

Carmen:

"Prelude", "Habanera", "Toreador Song" by Georges Bizet



NOTATED THEMES

"Habanera" (L'amour est un oiseau rebelle) Theme B



L'a-mour est en-fant de Bo-hème il n'a ja-mais, ja-mais con-nu de loi, si tu ne



m'ai - mes pas, je t'ai - me, si je t'ai - me, prends garde á toi! ____

"Toreador Song" (Votre toast, je peux vous le rendre) Theme A



Vo - tre toast, _____ je peux vous le ren - dre, sé -



ñors, sé - ñors, ____ car a - vec les sol - dats, ____ oui, les to - ré - ros



peu-vent s'en - tendre; pour plai - sirs, ____ pour plai - sirs, ils ont les ____ com - bats! ____

LESSON

Carmen:

"Prelude", "Habanera", "Toreador Song" by Georges Bizet



NOTATED THEMES

"Toreador Song" (Votre toast, je peux vous le rendre) Chorus Section

To - ré - a - dor, ____ en gar - de! ____

3

 To - ré - a - dor! ____ To - ré - a - dor! ____ Et son - ge bien, oui,

6

 songe en com - bat - tant ____ qu'un oeil noir te re - gar -

9

 de et ____ que l'a - mour t'at - tend, To - ré - a - dor, ____

11

 l'a - mour, l'a - mour ____ t'at - tend! ____

CHECKING FOR UNDERSTANDING

Name: _____

Class: _____



Carmen: “Prelude”, “Habanera”, “Toreador Song”

by _____

As you look at the maps answer the following questions.

_____ 1) What is the form of the “Prelude”?

- a. rondo
- b. ABA
- c. theme and variation

_____ 2) Look at the following instruments.



Which instrument plays the Introduction to the “Toreador Song”?

- a. A
- b. B
- c. C

_____ 3) Read the following newspaper article headlines:

- A. Bizet Composes Italian Opera
- B. Bizet Composes Humorous Opera
- C. Bizet Composes Controversial Opera

Which article would you read to find out more about this opera?

- a. A
- b. B
- c. C

_____ 4) From which musical period is this selection?

- a. Classical
- b. Romantic
- c. 20th Century

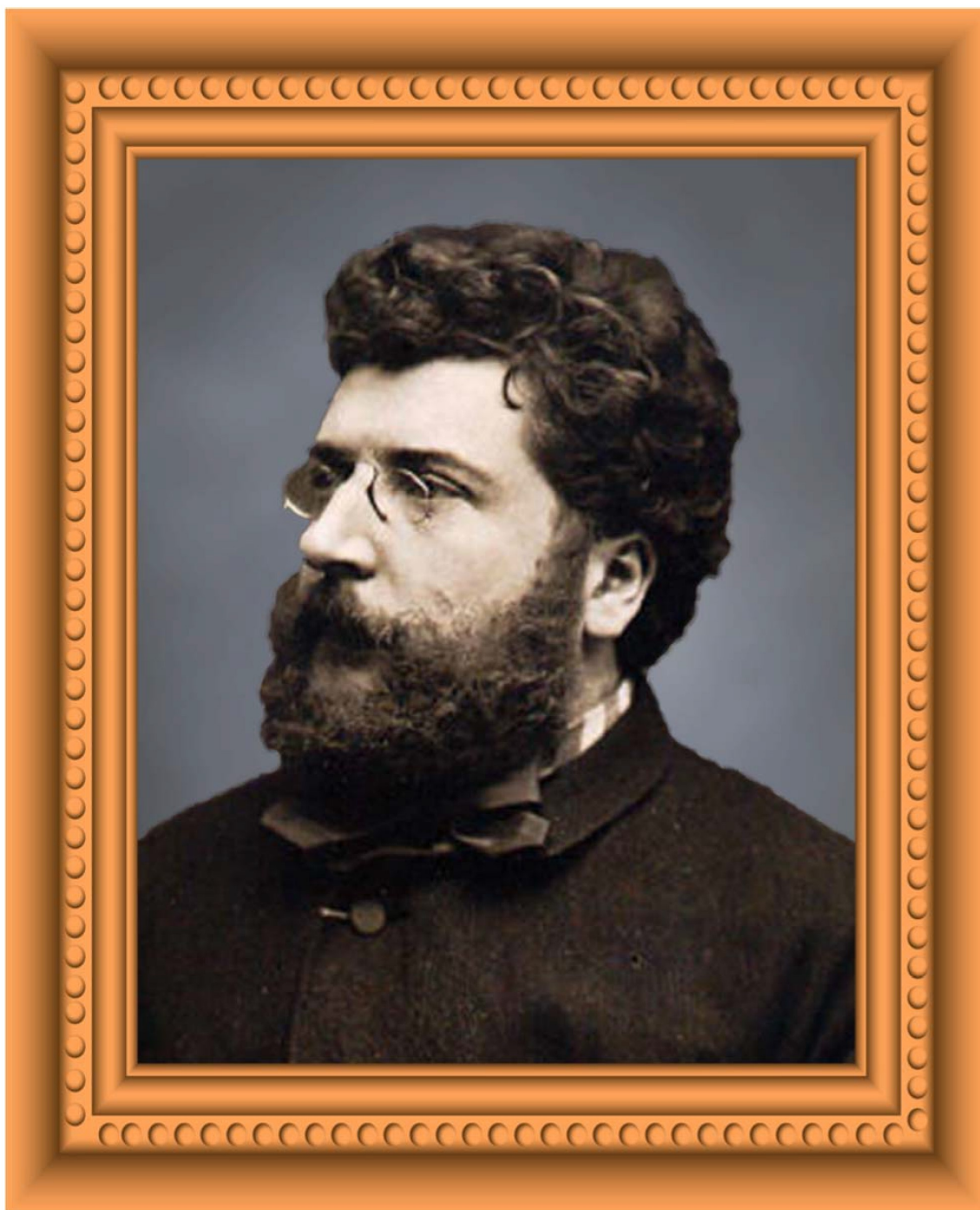
_____ 5) What is the best definition of *aria* as heard in “Habanera”?

- a. a suffix occurring in scientific terms of Latin origin
- b. a nymph from Classical Mythology
- c. an elaborate melody sung with accompaniment

Write complete sentences stating one fact and one opinion about this selection.

Fact: _____

Opinion: _____

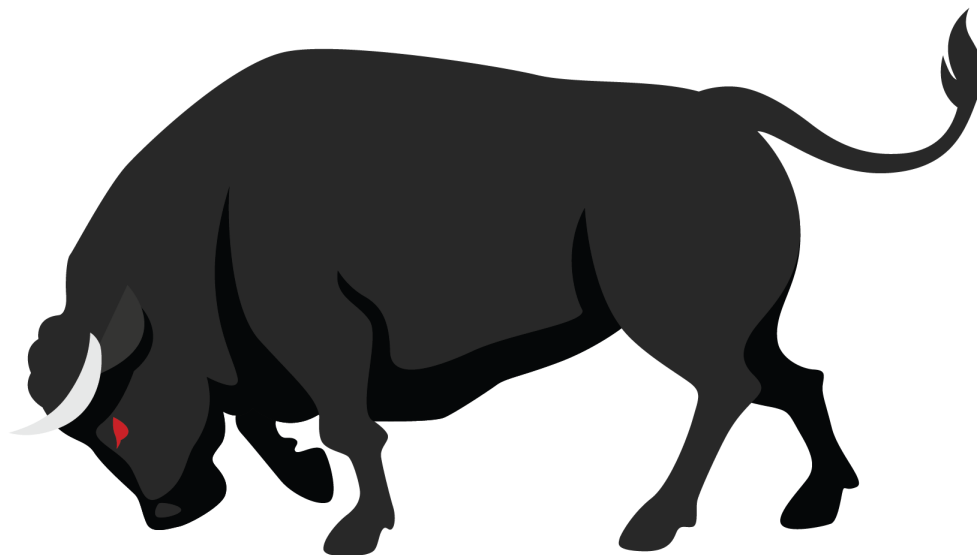


GEORGES
BIZET

1838 - 1875



Carmen: “Prelude” *by* Bizet

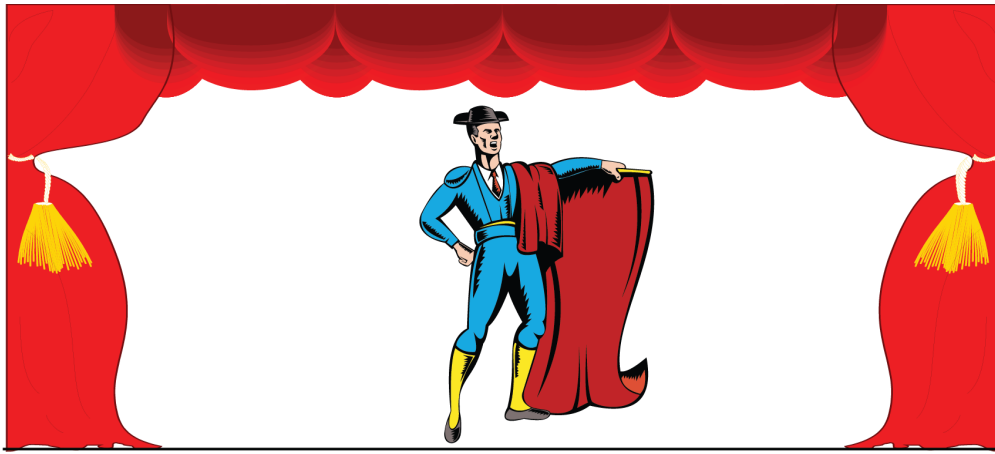




Carmen: **“Habenera”** **(L'amour est un** **oiseau rebelle)**

by **Bizet**





Carmen: “Toreador Song” (Votre toast, je peux vous le rendre)

by Bizet



Audience Etiquette Guide

Attending the Opera

Unlike the actors on your television, performers on the stage are aware of their audience and want very much to communicate their art to you. By the time you arrive for a scheduled performance, many people (composers, singers, musicians, technicians, costume, set and lighting designers, etc.) have worked very hard to bring you their best efforts. In order to show respect for those efforts, every audience member must give the performance their full attention and avoid any behavior that interferes with the performance. Here are expected and appropriate behaviors to remember when you are attending the opera.

- 1) Turn off your cell phone and anything else you have that might beep, ring, buzz or make any sort of noise during the performance.
- 2) Walk when you are inside the performance hall - both in the lobby and the seating area.
- 3) Recordings of any kind are not allowed during the performance.
- 4) Be attentive during the performance. Keep your eyes on the stage and refrain from making noise of any kind.
- 5) Applause is welcome! Enjoy the performance and respond to what you see. Unlike TV or film, every live performance is unique: only you and the performers will share the experience you have in the theater. Show appreciation for the performers by applauding at the following times:
 - ♦ After the orchestra finishes playing the overture (or prelude).
 - ♦ At the end of each Act.
 - ♦ After an aria or big ensemble selection (duet, trio, quartet, chorus number)
- 6) Refrain from bringing gum, candy, or food into the theater.
- 7) Make sure to use the restroom prior to the performance. Once the opera begins, stay in your seat until intermission.

Interesting Information about the Austin Opera Performance

Carmen is the 3rd most performed opera in the world and has been performed by Austin's Opera company twice before. The setting for this performance will be in Seville in 1975 - a time of energy, excitement and possibility.

The Cast will include Sandra Piques Eddy as Carmen, Chad Shelton as Don José, Norman Garrett as Escamillo and Heather Phillips as Micaëla.

The Production includes Richard Buckley, Conductor and Michael Cavanaugh, Stage Director.

The scenery and costumes for this production were constructed at the Minnesota Opera Shops and are jointly owned by Minnesota Opera and Austin Opera.

The performance will be sung in French with English dialogue and with English supertitles.

These **Carmen** educational materials are an integral piece of the complete **Carmen** audio/visual PowerPoint package commissioned by Austin Opera from Mighty Music Publishing. To learn more about this product and collaboration, or to inquire about purchase of the complete package for your organization, contact Mollie Tower, Mighty Music Publishing, MightyMusic.Mollie@gmail.com.