

**Youth Concerts**

# Annabelle Canto







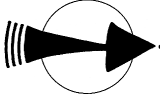




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# Foreword

This teaching guide has been designed for use by students in all three cycles of elementary education and their teachers. It can be used to prepare students for their concert experience, and also to review the event and look in more detail at the topics covered.

In the new Quebec Education Program, the Quebec department of education states that its mission is to develop students' competencies, in other words their "capacity to use appropriately a variety of resources, both internal and external"\* (ability). As a result, this teaching guide is designed as a research tool. It has sections that repeat from one guide to the next, rather like a magazine. We hope that this type of informational document will be attractive for students and that they will continue to consult it to find answers to their questions.

The teaching guide is intended to be easy to consult, for both students and teachers. It uses simple language, so that young students can read it independently; it has been divided into ten short sections to make it easier and more fun to read.

## Target competencies

Although the teaching guide as whole can be considered as a music exploration activity, it is also an important tool for use in preparing students for the concert.

From this point of view, the key tool used to develop the music competency "**to appreciate**" is the concert itself. Our ultimate objective is to enhance the students' interest in pleasure when listening to music. Music appreciation is discussed in the teaching guide, in the section "Developing an understanding of music", which includes a list of recordings that students can use to study a work or excerpt while focusing on various elements listed in the references. If this is done as a classroom activity, the students can share their appreciation with other students. We are also counting on teachers to review the concert with their students. A discussion group format is proposed, and we consider this an important step in the development of critical judgment.

The competency "**to invent**" is dealt with in certain text boxes, headed "Making music", and in the project at the end of the teaching guide. The project is designed to extend the effect of the concert into other areas of learning such as French, drama and visual art. It also helps develop various cross-curricular competencies such as the implementation of a creative idea, the discovery of efficient working methods, and the use of information and communication technologies. The project also sets up a learning situation that gives students an opportunity to undertake and complete a project directly linked to the realities of the working world.

The competency "**to interpret**" is dealt with specifically in the section "Pick up your instruments! Get ready? Play!", which encourages students to discover a piece of music and to perform it alone or with their fellow students.

Above all, we hope that students will develop their knowledge and creativity in an active and enjoyable way! This is why the teaching guide also contains activities and games to integrate knowledge and develop competencies.

We hope that you will have as much fun using this teaching guide as we had preparing it!

Enjoy the concert!

JEUNESSES MUSICALES OF CANADA  
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Teaching guide completed in september 2004

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\* Education Program - Preschool Education - Elementary Education, page 5.

# Educational objectives

## targeted by the concert and the teaching guide

### Areas of learning and subject-specific competencies

#### **Geography, History and Citizenship Education**

Several components of various competencies:

- Orientation in space and time;
- To refer to aspects of everyday life here and elsewhere, from the past and the present;
- To situate the society and its territory in space and time;
- To define the influence of people or events on social and territorial organization;
- To situate a society and its territory in space and at two points in time;
- To define the influence of people or events on these changes;
- To perceive traces of these changes in our society and territory;
- To situate societies and their territories in space and time;

#### **English Language Arts**

Exercise critical judgment with regard to oral, written (teaching guide), visual (concert) and electronic texts.

Competency 1 and 3: read varied texts; communicate orally.

**Drama** - Competency 1 and 2: To invent and interpret short scenes.

### Broad areas of learning

**Personal and Career Planning** - Various components of the three focuses of development.

**Media Literacy** - Third and fourth focuses of development : use of media-related materials and communication codes, knowledge of and respect for individual and collective rights and responsibilities regarding the media.

**Citizenship and Community Life** - Third focus of development: culture of peace

- interdependence of individuals and peoples and their activities.

### Cross-curricular competencies

Using this teaching guide, the concert and classroom teaching, teachers can develop all the cross-curricular competencies. The most relevant competencies, however, are

- Competency 1 - To use information: to put information to use;
- Competency 2 - To solve problems: to evaluate the procedure used;
- Competency 3 - To exercise critical judgment: to express and judgment and to quality a judgment;
- Competency 4 - To use creativity: to imagine ways of proceeding, to adopt a flexible mode of operation, and to begin the procedure;
- Competency 7 - To construct his/her identity: to be open to his/her surroundings, and to make good use of his/her personal resources;
- Competency 9 - To communicate appropriately: to select the mode of communication, to carry out the communication.

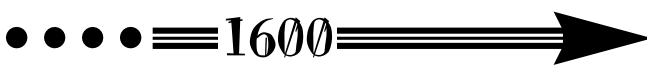


## HISTORY TELLS THE STORY...



## The birth of opera

Opera is a way of telling stories using singers; in other words, it's like a play set to music. The characters convey their thoughts by singing instead of speaking.



Opera is about 400 years old. It was created in Italy, but it quickly spread throughout Europe.

## THE BEGINNING OF OPERA

The first artists who wrote operas were musicians and poets in Italy. They set up a group called the Camerata. These Italian artists wanted to combine their music with elements from the plays of Ancient Greece, such as sung dialogues.

The Camerata invented a type of solo song called monody. Monody used simple melodies, and conversations between characters were chanted rather than sung. The actor-singers were accompanied by a single harpsichord or a few stringed instruments.

With the work of Giulio Caccini and Jacopo Peri, opera moved one step further! These two artists from the Camerata decided to transform the monologues and dialogues used in plays into monodies. They took existing words, and set them to music. In the years that followed, many composers wrote operas based on plays for the theatre.

### The first opera

*ORFEO*, BY CLAUDIO MONTEVERDI

Despite the early attempts by the members of the Camerata, it was another Italian, Claudio Monteverdi, who created the first true opera. With *Orfeo*, Monteverdi showed that a play could be improved by including singing and music.



Monteverdi's *Orfeo* established the basic features of opera. First, he introduced a complete orchestra, writing parts for many different instruments. Next, he integrated **aria**, a singing style that was far more expressive than **monody**. In their solo arias, the singers could display the emotions and feelings of their characters. Last, he included a multi-voice chorus of singers.

*Orfeo* became a model for other opera composers.

● ● ● ≡ 1600 to 1800 ≡

## AN EXTRAORDINARY PERIOD FOR OPERA



Opera quickly became a fashionable entertainment! Many theatres began to present opera performances. Some were even built specially for opera productions!

### WHO'S INVOLVED IN PRESENTING AN OPERA?

To write an opera, you need two people:

- 1 a **composer** to write the music
- 2 a **librettist** to write the words.

And to perform the opera, you need some really important people: **singers!** Some are men and some are women; those who sing on their own are called soloists. They are like the stars of the opera, and they play the leading roles.

The other singers are part of the **chorus**; they all sing together to comment on the action or move the story forwards. The chorus can represent the nobles of the court, the general population, or another group, and the chorus is itself like a character in the opera!

Before the opera is performed in public, the singers have to rehearse together several times. They learn the words to their songs with a **vocal coach**, and during the stage rehearsals they are given directions by the **director**, who helps them understand the character they have to play.

In an opera, the accompanying music is played by an **orchestra**. If you have already been to see an opera, you probably noticed that the orchestra was not visible. It was hidden in the **orchestra pit**. As its name indicates, the orchestra pit is like a hole between the stage and the audience, and it is big enough to hold ALL the **musicians** in the orchestra.

### But what's it all about?

Operas often describe an imaginary world. Magical and heroic tales, or myths and legends, are often the basis for the story. The feelings of the characters in the story, however, are genuine, and you can often make a connection between what you see on the stage and your experiences in your own life.

Operas are often based on plays. The existing text and plot are set to music to create the opera.

### OTHER TYPES OF OPERA

An **operetta** is a small-scale opera on a light-hearted, accessible theme. It is often a comedy. Some of the dialogue is spoken, some of it is sung, and the operetta often includes dancing. Operettas were most popular during the years 1850 to 1900.

A **musical comedy** (or "musical") is a large-scale show that brings together elements from theatre, dance, popular song and music. This type of opera was first presented around 1900 and became very popular during the 1950s. Several famous musicals have been turned into films. Musical are still popular today, because they can be adapted to follow new musical styles. Have you seen *Notre-Dame de Paris* or *Romeo and Juliet*? They are both recent musicals that were a big hit in Québec.



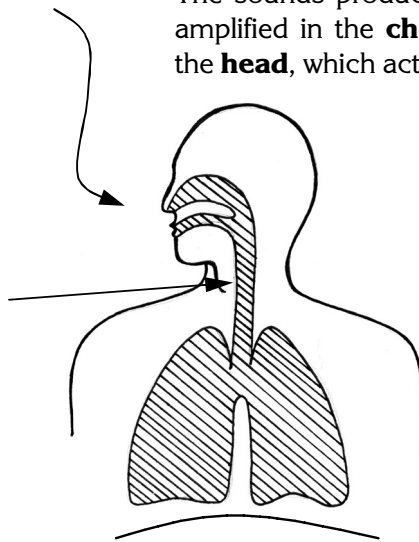
# SOLFA SHARES THE RECIPE

## How people sing

*Did you know that your body is also a musical instrument? When you speak or sing, the sounds are produced like the sounds of some musical instruments.*

When we **breathe in**, our lungs fill with air. When we **breathe out**, we can produce sounds. Of course, we can also make sounds when we breathe in, but they are much harder to control. Try it and see.

When we speak or sing, our **vocal chords** have to **vibrate**. The air you breathe out passes over your vocal chords and makes them vibrate. Unless they vibrate, they cannot produce any sounds. Try to say something after breathing out all the air you have in your lungs. If you manage to speak, you must have had some air left in your lungs.



The sounds produced by the vocal chords are amplified in the **chest cavity**, the **throat** and the **head**, which act as a **resonating chamber**.

To produce a specific note when you sing, you have to learn to control the vibrations of your vocal chords. To do this, you use **muscles** in your throat to **stretch** or **relax** your vocal chords.

The **diaphragm** is a muscle in your abdomen that pushes on your lungs as you breathe in and out.

To speak or sing in a loud voice, you have to use a lot of air to make your vocal chords vibrate. To speak or sing in a soft voice, you use just enough air to brush against your vocal chords.

The **quantity of air** you use to move your vocal chords controls the **volume** of your voice. The more air you use, the more they vibrate and the louder you sing. The less air you use, the less they vibrate and the softer you sing.

Have you ever noticed that you don't need much air to be able to whisper? When you whisper, the air only vibrates in your mouth. You don't use your vocal chords at all. Try this out for yourself!

### Music in action!

❶ Place a blade of grass between your two thumbs and place the palms of your hands together, framing your thumbs with your index fingers. Blow on the blade of grass to make it vibrate. Like your vocal chords, the blade of grass will produce a sound.

❷ Speak loudly and softly, and then whisper.

During this experiment, place your hand on your throat to feel your vocal chords vibrating.

When you speak loudly, your vocal chords vibrate :

A lot  A little  Not at all

When you speak softly, your vocal chords vibrate :

A lot  A little  Not at all

When you whisper, your vocal chords vibrate :

A lot  A little  Not at all

Like musical instruments, we are able to sing high notes and low notes. Our vocal chords are like the strings of a guitar, violin or harp.

**Long** strings produce **low** notes, and **short** strings produce **high** notes. Women have shorter vocal chords than men, and this is why women generally sing higher than men.

However, the same person can produce a whole range of sounds. We can all change the notes we sing by **stretching** or **relaxing** our vocal chords. As you already know, we use the muscles in our throat to stretch or relax our vocal chords.

### How to improve your singing?

- ① Stand up straight to allow the air to move freely from your lungs to your vocal chords.
- ② Relax your neck and shoulder muscles.
- ③ Breathe in slowly, expanding your stomach muscles. Your shoulders and chest should not move.
- ④ Articulate the words you are singing to make sure that they can be heard clearly.
- ⑤ Exercise the muscles in your throat by alternating between high and low notes.
- ⑥ Sing expressively: try to transmit the emotions of the words in the song.

The **shape** and **size** of our mouth and throat change the colour of our voice. Because everybody is built differently, we all have a unique voice.



Opera singers are classified according to the **pitch** of their voice, in other words their **vocal range**. The table below shows the various categories of voices.

<p>Highest voice</p> <p>Lowest voice</p>	<b>Female</b> voices	<b>Soprano</b>	Sopranos sing the highest notes.
		<b>Mezzo-soprano</b>	"Mezzo" is an Italian word that means "medium". Mezzo-sopranos are singers whose voice is halfway between a soprano and an alto voice.
		<b>Contralto</b>	Contraltos are the women singers who sing the lowest notes. When they sing their low notes, they sometimes even sound like men!
	<b>Male</b> voices	<b>Ténor</b>	Tenors are male singers who can sing impressive high notes. They also have a powerful voice.
		<b>Baryton</b>	Baritones sing lower than tenors, but not as low as basses. Like mezzo-sopranos, baritones sing in a medium range.
		<b>Basse</b>	Basses are the singers who sing the lowest notes.

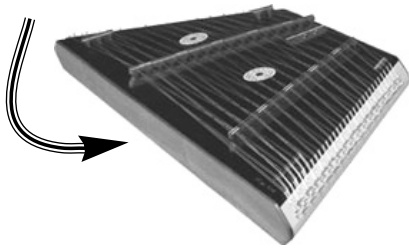


# THE DISCONCERTED MAESTRO EXPLAINS

## The piano : a percussive stringed instrument

*The piano has not always looked like the instrument we know today!*

Before the name "piano" was adopted, the instrument looked completely different. It was called a "tympanon", a box over which a series of strings was stretched. The strings were struck using small, hand-held wooden mallets.



In the late 1700s, piano concerts became increasingly popular. They were presented in large concert halls, and pianists began to expect more from their instruments. Changes were made to the piano-forte to make it larger and more powerful.

Although its appearance has changed greatly, the strings of the piano are still struck by hammers, like in the tympanon. There are two types of piano: the grand piano and the upright piano. Most people have an upright pianos in their homes; grand pianos are used mainly for concerts. They are extremely large and expensive!

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|||  
- ±700



The first **clavichords** appeared. The clavichord was closely related to the tympanon. The strings were similar, but a mechanism was added to strike the strings using a keyboard. Clavichords are tiny. They can be carried around like a suitcase and placed on a table when you want to play them!

|||  
1100

The Italian musician Bartolomeo Cristofori invented the **piano-forte**. Like the clavichord, the piano-forte allowed the player to produce soft or loud sounds. - The piano-forte is the ancestor of the modern piano.

|||  
1698

|||  
1700

|||  
1800

The shape of the piano-forte made by Bartolomeo Cristofori was like that of the harpsichord.



In the harpsichord, the strings are plucked by a plectrum, while in the piano, the strings are struck by a hammer.



**Upright piano**  
First manufactured between 1800 and 1830



**Grand piano**  
First manufactured between 1710 and 1720



## LET'S LOOK MORE CLOSELY AT THE PIANO

The piano has a hinged lid that can be opened to improve the sound. If you go to a concert, you'll notice that the lid of the grand piano is always open. It is held up by a wooden arm. The sound of an upright piano hardly changes at all when the lid is open, so it is generally left closed.

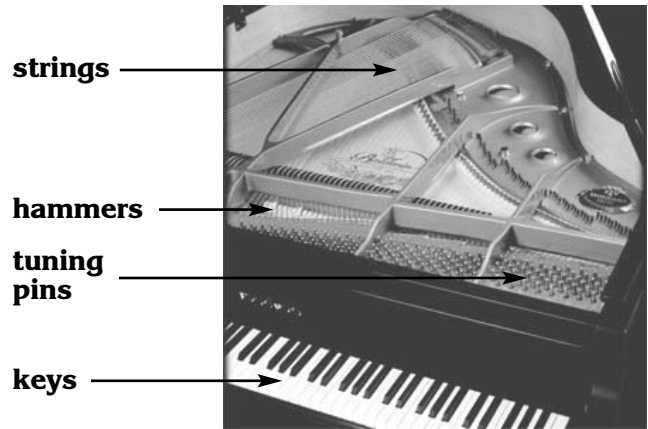
The **case** is the part of the instrument you can actually see. Inside the case box are the strings and the hammers. The case amplifies the sound of the strings by acting as a resonating chamber.

The **strings** are made of steel. Each note has strings of a different length and thickness. The longest, thickest strings produce the lowest notes; the shortest, thinnest strings produce the highest notes. One end of each string is attached to a peg, and the other is wrapped around a **tuning pin**. To tune the piano, the tuner turns each tuning pin with a special wrench to change the tension of the strings.

The **pin block** is the piece of wood in which all the tuning pins stand.

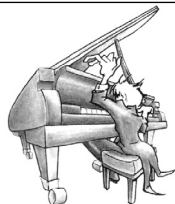
The **frame** is a metal frame screwed to the pin block. It must be strong, because it has to resist all the tension in the piano strings. Added together, the tension of all the strings is between 10 and 20 tonnes. Imagine, the frame has to support a load equal to about 400 times your weight!

Pianos can have two or three **pedals**. When you press down on the right-hand pedal, the sounds last must longer, and when you press down on the left-hand pedal, the sound becomes softer. The middle pedal is used to extend a particular note - you have to press down on the pedal at the same time as you play the note.



The **hammers** are like small mallets covered in felt that strike the strings to produce sound. Since each of the black and white **keys** on the **keyboard** controls one hammer, there is the same number of hammers as there are keys on the keyboard!

When the pianist plays the piano, he or she presses down on the black and white keys on the keyboard. The small hammers then strike the strings, which vibrate and produce a sound. Each key plays a separate note.

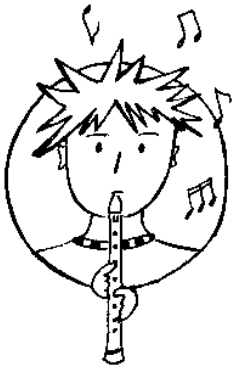


### The pianist at the opera

Before each concert, opera singers must practise for a long time. They need someone to accompany them and coach them: a pianist.

The pianist, or vocal coach, helps the singer prepare for the big day. Together, they go over each piece that will be performed. The pianist is not a trained singer! But he or she knows a lot about music, and can help the singer perform the music accurately and improve their diction.

An accompanist must have several talents: he or she must know the repertoire and several different languages, have a well-developed musical ear, and be extremely patient, because the rehearsals can take a long time!



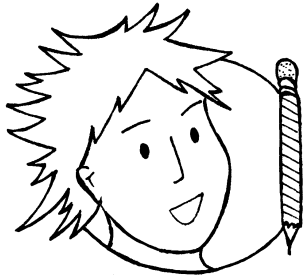
# TO YOUR INSTRUMENT! READY, SET... PLAY!

## Summertime

Musical score for 'Summertime' in G major, 4/4 time. The score consists of four staves. The first staff is the melody. The second staff is a vocal line. The third staff is a guitar accompaniment with chords G- and C7. The fourth staff is a bass line.



In the space below, draw what you liked most in *Annabelle Canto*.



## RÉMI'S MAILBAG

### THE ANSWER FROM RÉMI

Hi, Rémi!

My godmother is an opera singer. For my birthday, she sent me a ticket to go and see an opera with her.

The opera will be in Italian. But I don't know any Italian! How am I going to understand what's going on?

I'm afraid it's going to be really boring. What do you think?

Lanie

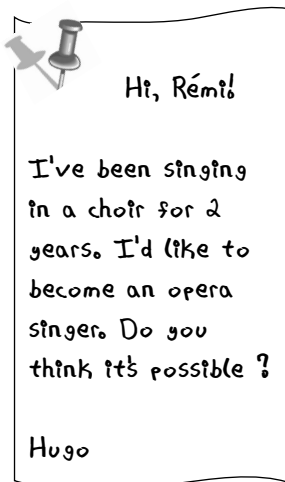
Dear Lanie,

It's true that not many operas are written in English. However, many opera houses today project a translation of words onto a screen above the stage. The system is known as surtitles, similar to the sub-titles you sometimes see at the movies. This means that even if you don't understand the language in which the opera is sung, you can still follow the story and the characters.

I'm sure that your godmother could lend you the libretto for the opera you're going to see together. Libretto is an Italian word that means "little book", and the libretto contains the story of the opera. In general, the story is printed in the original language on the left-hand side, with a translation on the right-hand side. This means that you can read the story before you go to see the opera. You will learn who the characters are and what is going to happen to them. After that, you will be able to sit back and enjoy the singing of all the talented singers in the cast.

Going to the opera is really a fascinating experience! The sets and costumes are colourful, the action is full of surprises, and the singers are impressive. I am sure that you will have a wonderful evening, and that you won't look at your watch once!

Enjoy the opera! and have a good time!



Hi, Rémi!

I've been singing in a choir for 2 years. I'd like to become an opera singer. Do you think it's possible?

Hugo

### THE ANSWER FROM RÉMI

If you're already singing regularly, my dear Hugo, that's already an excellent way to become a singer. Opera singers exercise their voices nearly every day. They have to be really fit. They take special care to be at their best for rehearsals: they go to bed early the night before, they exercise, they watch what they eat and they avoid sudden changes of temperature. Singers can't afford to be ill: their voice is their instrument, and if they are ill they can't work. So, if you want to become a great singer, you must work on your voice, keep your body in great shape and persevere! When you are a little older and your voice has broken, I suggest that you take singing lessons with a voice teacher. Good luck, Hugo!



## THE LEGENDS : IT'S ALL IN THE CARDS

Stick this page onto a piece of cardboard, and then cut the cards out along the dotted lines. You will have a collection of cards about famous musicians. You can make more cards by finding pictures of your favourite musicians and information about them.



**GIUSEPPE  
VERDI**

**1913-1901**

Giuseppe Verdi was a great opera composer. He is best known for his dramatic plots, and the way his operas reflect his own period. They have become part of Italian history. He composed his operas for the people of Italy, where he is considered as a national hero.

His music is appreciated today around the world. Two of his most famous operas are *La Traviata* and *Aida*.



**MARIA  
CALLAS**

**1923-1977**

Maria Callas was a singer from Greece. She was not only a great opera singer, but also a wonderful interpreter of music. Her talent as an

actress disproved the myth that opera singers cannot act. Callas performed works by composers such as Bellini, Bizet, Donizetti, Puccini and Verdi.

**LUCIANO  
PAVAROTTI**

**1935-...**



Italian singer Luciano Pavarotti is one of the greatest tenors of our time. He has earned an international reputation through his work as an opera singer, and also his performances alongside artists from many different fields of music (Eric Clapton, Sheryl Crow, Meat Loaf, Joan Osborne, Passengers, Zucchero, etc.) In recent years he has presented a series of successful concerts with two other well-known tenors: José Carreras and Plácido Domingo.



**GLENN GOULD**  
**1932-1982**

Glenn Gould was a famous Canadian pianist who, by the age of twenty, was already appreciated by fellow artists and the general public. He performed in public for the first time at the age of five, and enrolled in the Royal Conservatory of Music in Toronto at the age of eight. After several years of study, he took part in various competitions (often winning prizes) and radio and TV broadcasts. He wrote his first composition at the age of sixteen.

During the course of his career, Gould often went on tour, performed with orchestras as a soloist, and took part in music festivals. He gained an international reputation. He also worked in radio, and produced a series of films about music which won several awards. He died just as he was beginning a new career, as a conductor. Over twenty years after his death, Glenn Gould still impresses everyone who hears him.



## **LET'S HAVE SOME FUN!** Games and activities

### **Annabelle has found her voice, but lost the power of speech!**

Divide the class into teams of 5 or 6 students. Taking turns, one student from each team sings a few notes from a well-known melody. The members of the student's team confer and try to guess the name of the song. If the student's team cannot find the name, the other teams can try to find it for them.

Each team has a musical instrument to use to request permission to speak. If a team thinks it knows the correct answer, it must play a note on the instrument. Each team has **one chance** to try to find the right answer.

If no team is able to find the answer, the student sings a longer excerpt from the song. This time, the singer's team does not have priority. All the teams can attempt to find the answer.

Each correct answer is worth one point.

**IMPORTANT:** the singer must not sing any words. If a word is sung, the team loses a point!

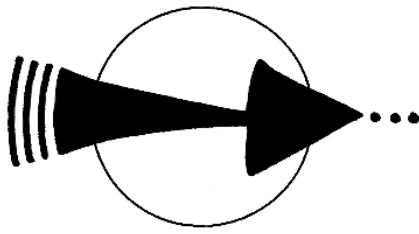
### **Singing a canon**

A canon is a piece of polyphonic music, in other words a piece in which several voices are heard simultaneously. However, each voice is actually singing the same tune, but starting at a different time.

Ask your teacher to show you how to sing a canon. You can mention a good place to look for information : the website "À propos du canon" at the address <http://perso.wanadoo.fr/jjicpem/canon.htm>

Here are some suggestions of pieces or nursery rhymes that can be used:

- ☐ *Am stram gram*
- ☐ *Pomme de reinette*
- ☐ *Le petit coupeur de paille*
- ☐ *Dans la forêt lointaine*
- ☐ *Frère Jacques*
- ☐ *Vent frais, vent du matin*
- ☐ *Entendez-vous le carillon?*



# ... **MAKE THE FUN LAST** The project

With a team-mate, prepare a short interview lasting a few minutes with a *diva*.  
"Diva", in Italian, means "goddess". The word is used to describe a great female opera singer.

One member of the team plays the part of the diva; the other member is the interviewer.

To produce a successful interview, you must :

- Find enough information about the diva you have selected;
- Prepare your questions carefully.

**Suggestion:** in general, divas like to talk about their careers. The interviewer can ask the diva for anecdotes.

**Interview checksheet**

Name of the diva : \_\_\_\_\_

Nationality: \_\_\_\_\_

Voice category: \_\_\_\_\_

What operas has the diva performed?  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

What type of role does the diva prefer? \_\_\_\_\_

The diva's favourite anecdote:  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Other questions  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Stick a photo of  
your selected diva here.



# GET READY FOR THE CONCERT

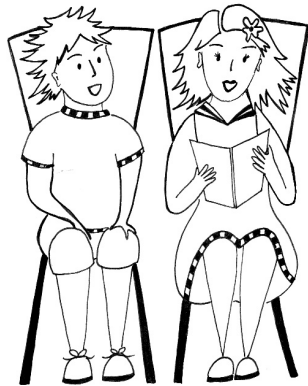
You can keep this guide and consult it every time you go to an opera or concert. It sets out various rules that you must follow before, during and after the concert, and information about applause, an ancient custom that has continued to this day.

Read the guide carefully to become an experienced concert-goer!

## 1 BEFORE the concert

To make sure you don't distract the artists and the audience, turn off any electronic device (watch, pager, cell phone, etc.)

Make sure you don't arrive late for the concert. It is preferable to arrive 10 to 15 minutes before the concert is scheduled to begin. This will give you time to read the program!



## 2 DURING the concert

To show your respect for the musicians and the audience, don't talk to the people next to you. Silence is essential to allow the musicians, and everybody at the concert, to concentrate.

Candies and sweets should only be eaten outside the concert hall. They can make a lot of noise and disturb your neighbours if you unwrap them during the concert.

Unless there's an emergency, never leave the concert hall during the performance. If possible, wait for the intermission.

The musicians on the stage are aware of everything going on in the hall and hear all the sounds made by the members of the audience. By keeping a respectful silence, you will allow the performers to give the best concert possible.

## 3 AFTER the concert

Make sure you haven't forgotten anything on or under your seat. Leave the concert hall calmly, without pushing or shoving. Take the time to discuss the concert with your friends.

It is often possible to meet the performers after a concert to congratulate them or ask them questions. Sometimes, the musicians come back on stage to meet the audience members; if this is the case, you just have to go up to them and speak to them. If the musicians do not come back on stage, ask one of the ushers where to go to meet them backstage or in their dressing room.

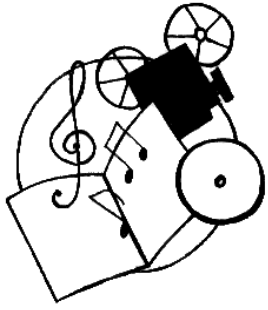


## APPLAUSE

To show your appreciation during a concert, you can clap your hands.

In a concert, it is customary to applaud the performers at the end of each piece. If the piece is in several movements, you should wait for the end of the last movement and leave a moment of silence, just as the musicians leave a moment of silence between movements.

At the opera, a different system applies. The audience often applauds the singers at the end of a well-known or difficult aria, as well as applauding at the end of each Act. At jazz concerts, the audience often applauds the players after each solo improvisation.



# EXPAND YOUR MUSICAL KNOWLEDGE

= especially suitable for children

## Bibliography

BENEARDEAU, Thierry and Marcel Pineau. *L'opéra*. Paris: Éditions Nathan, 2000. Collection Repères pratiques. 159 pages.

☺ DANES, Emma. *L'éveil musical - Une introduction complète au monde de la musique*. London: Usborne, 1994. 48 pages.

☺ GILLET, Colin. *Le piano*. Paris: Éditions Épigones, 1984. Collection "Mon instrument de musique". 46 pages.

☺ FISCHER-DIESKAU, Dietrich. *La légende du chant*. Paris: Éditions Flammarion, 1998. Collection Légende. 279 pages.

☺ MONCOMBLE, Gérard. *Octave et son piano*. Paris: Éditions Bordas Jeunesse, 1990. Collection "Pour découvrir les instruments". 31 pages.

POGUE, David and Scott Speck. *La musique classique pour les nuls*. Paris: Éditions Sybex, 1999. Collection Pour les nuls. 361 pages.

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☺ SHIPTON, Alyn and Myriam de Visscher. *Le chant - La sonorisation et l'enregistrement*. Saint-Lambert: Éditions Héritage, 1994. Collection Clef de sol. 32 pages.

La musique de A à Z. Paris: IMP, 1999. Collection Instants classiques.

Encyclopédie Encarta 2000. Microsoft Corporation. Under "opera", "song", "piano".

## Discography

### Operas :

*Aida* and *La Traviata*, by Giuseppe Verdi.

*The Barber of Seville*, by Gioacchino Rossini.

*La Bohème*, *Tosca* and *Madame Butterfly*, by Giacomo Puccini.

*Carmen*, by Georges Bizet.

*The Marriage of Figaro* and *The Magic Flute*, by Wolfgang Amadeus Mozart.

### Piano concertos :

Wolfgang Amadeus Mozart, *Concerto No. 22*.

Johannes Brahms, *Concerto No. 2*.

Frédéric Chopin, *Concerto No. 2*.

Sergueï Rachmaninov, *Concerto No. 3*.

# Filmography

☺ *Annie*, by John Huston, 1982.

*Amadeus*, by Milos Forman, based on the play by Peter Shaffer, 1984.

*Farinelli*, by Gérard Corbiau, 1994.

☺ *The Wizard of Oz*, by Victor Fleming, 1939.

*Le maître de musique*, by Gérard Corbiau, 1987.

☺ *The Sound of Music*, by Robert Wise, 1965.

☺ *Mary Poppins*, by Robert Stevenson, 1964.

## Interesting websites

For a wide range of subjects of interest to students, including music : [www.cap-sciences.net](http://www.cap-sciences.net)

For the human voice : [http://www.cap-sciences.net/grandes\\_expos/bruit&musique/dossier\\_voix.htm](http://www.cap-sciences.net/grandes_expos/bruit&musique/dossier_voix.htm)

For voice training in schools : [www.eduscol.education.fr/D0048/musique-docap.pdf](http://www.eduscol.education.fr/D0048/musique-docap.pdf)

[www.festival-mozart.com](http://www.festival-mozart.com)

For composers : <http://www.festival-mozart.com/compositeurs/index-compositeurs.htm>

For all kinds of information, *Encyclopédie de l'Agora* : <http://agora.qc.ca/encyclopedie.nsf>

For information on Glenn Gould : <http://www.gould.nlc-bnc.ca>

For drawings of musical instruments (in English) : [www.intcon.net/~songbird/index.html](http://www.intcon.net/~songbird/index.html)

For complete information on the piano : [www.pianomajeur.net](http://www.pianomajeur.net)

If you have Acrobat Reader, you can download a book by Ernest Closson : *L'Histoire du piano*.

For technical information on the piano and its functions :  
<http://www.instrument-piano.com/facture/construction.html>