**presents…**

**Snappy Magic Flute**

**2024**

All resources related to *The Magic Flute* can be found by signing up for a FREE account on the Royal Opera House Learning Platform [www.ROH.org.uk/schools](http://www.ROH.org.uk/schools)

Additional resources, including instrumental resources for whole class can be found at

[ROH Resources | TVMS](https://www.tvms.org.uk/rohresources)

**Papageno’s Aria**

I’m sure that there could never be

a more contented man than me.

I earn my living as I please,

I charm the birds from out the trees.

I set my nets against the sky,

I call the birds and down they fly…

So, when you hear my music play,

you’ll know that I’m not far away.

***Character***: Papageno (*Birdcatcher*). He is everyone’s favourite sidekick!

***Things to consider***: Is Papageno clumsy, clever, charming, or cheeky? Try singing the song whilst exploring each of the above personalities through your facial expressions and body movement.

***Song advice***:

* Clear diction.
* Aim to sing each line in a single breath.
* Keep **rhythms** precise, especially on words like ‘*contented’* *‘charm the birds’.*
* This song is written in **2/4**, which means there are **2 beats per bar**. It has a difficult entry as the **melody** starts on an **upbeat**.
* The song mainly features **quavers** and **semiquavers** but also includes **dotted rhythms** to make the melody ‘*skip’* along.
* ‘*more contented’* features an **octave** leap - the same interval as used in ‘*Over the Rainbow’*.
* The **melody** is repetitive and features a 4 note ‘*turning’* idea around 3 pitches. Examples include *‘there could’, ‘earn my’, ‘living’* etc.

***Bringing the song to life***:

* ***Create a bird mask***. Papageno likes to disguise himself so he can blend in with his surroundings. How many different varieties of birds can you think of?
* Using a stick and a variety of craft material, ***create birds*** that can be held up to ‘*fly’* around during the instrumental sections to create excitement for the audience.

**Hm! hm! hm!**

[***Papageno***]

Hm! hm! hm!

Hm! hm! hm! hm!

Hm! hm! hm! hm!

Hm! hm! hm! hm! hm!

[***Tamino***]

Poor Papageno, I can see you have been commanded not to speak.

[***Papageno***]

Hm! hm! hm!

Hm! hm! hm! hm!

Hm! hm! hm! hm!

Hm! hm! hm! hm! hm!

[***Tamino***]

Alas I’m powerless to free you, the spell is strong and I am weak!

[***Papageno***]

Hm! hm! hm! hm!

[***Tamino/Papageno***]

I cannot tell [Hm! hm! hm! hm!]

how I can help you, [Hm! hm! hm! hm!]

the spell is strong and I am weak.

[***Papageno***]

Hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm! hm!

[***Tamino***]

I don’t know how

to help you speak,

the spell is strong and I am weak.

[***The Queen’s Servants***]

The Queen of Night has ordered me to break the lock and set you free,

[***Papageno***]

Now Papageno’s free to chatter

[***The Queen’s Servants***]

But falsehood is another matter.

[***Papageno***]

I’m done with lying, I repent!

[***The Queen’s Servants***]

You won’t forget this punishment.

[***Papageno***]

I won’t forget this punishment.

[***The Queen’s Servants*/Papageno/Tamino**]

A world of love

could be created

if only lying tongues would cease,

Deceit and greed would be frustrated

and we would lead our lives in peace.

Deceit and greed would be frustrated

and we would lead our lives in peace.

***Characters***: Papageno (*Birdcatcher*), Tamino (*Prince*), The Queens Servants.

***Things to consider***: Papageno has had his mouth padlocked shut as punishment for telling lies. He seeks help from Tamino but is frustrated at not being able to communicate. The Queens Servants release Papageno from the spell and Papageno feels a surge of relief. Explore the feelings of frustration, helplessness, panic, control and freedom through your facial expressions and body movement. Remember to communicate the differences between the 3 characters in the way you sing and move.

***Song advice***:

* Tamino’s part is more difficult, but it is easier to remember because it has words. The *Hm! hm! hm!* moments tend to fit in the gaps.
* Crisp and clear diction is essential.
* Ensure you take early, controlled breaths to create space at the back of the mouth, which will help with the higher notes.
* Keep the hum is relaxed with the vibrations happening in the lips. Take a deep breath and create an ‘*ah’* shape inside the mouth (keeping lips together).
* Aim to sing each line in a single breath.
* The **melody** jumps down the interval of a **minor 6th** to an ‘A’ which is low in the voice for younger voices. Be careful not to push the sound in this area. You may find it easier to learn this melody to a *’bzz’* or ‘*vvv’* sound to bring the resonance forward.
* Tamino enters second in this song and his **melody** features mainly **crotchets** and repeated notes.
* The Queen’s Servants are the last to enter, and their melody features a **dotted rhythm** that is echoed in Papageno’s response. Bar 55 sees the servants singing in **harmony** with Papageno and Tamino. While initially moving in separate directions, the two lines unite and sing in **unison** in Bars 62-65.

***Bringing the song to life***:

* **Perform a magical gesture** during the Queens Servants first line. Remember, they are stern and fearsome.
* **Create a mask/prop** **to represent the Queens Servants.** Remember, they work for the Queen of the Night, so their appearance is suggestive of her. Wear/display your mask/prop as you sing the closing part of the song (*A world of love…)* to emphasise their strict warning and to promote a world of love and a life of peace. Think about how the Queens Servants would stand…are they proud? do they move slowly? do they use strong gestures?

**Tamino’s Aria**

How soft, how strong your magic sounds,

you sing so sweetly.

As your music echoes all around,

Savage nature is tamed completely.

How soft, how strong your magic sound,

Your magic music sings so sweetly.

As your music echoes all around,

Savage nature is tamed completely.

***Character***: Tamino (*Prince*). He is heroic and is in love with Pamina.

***Things to consider***: This song allows Tamino to explore the flute’s magical powers. How does Tamino feel about the flute? Is he excited, scared or reluctant? Sing the song whilst exploring each of the above feelings through your facial expressions and body movement.

***Song advice***:

* **Repetition** features in this song. Start by learning the repeated **phrases**.
* Aim to sing each line in a single breath.
* The song features a **chromatic** **melody**, which means it moves by **semitone** (half-step) **intervals** and has a feeling of twisting and turning. Sing these passages slowly to ensure they remain in tune.

***Bringing the song to life***:

* Suggest the forest with a variety of **animal or woodland themed masks**.
* **Create a magic flute** for your class using kitchen rolls or rolled up paper. Instruct someone to be the keeper of the flute. As the flute moves, the class must mimic the action (if it moves up, everyone stands up, if it moves down everyone crouches down). The keeper can then pass it to someone else but remember to fix your attention on the flute and be careful not to drop it or the magic may disappear!

**Walk on Tiptoe**

[***Pamina/Papageno***]

Walk on Tiptoe not a sound

‘til Tamino can be found.

We must not be seen ‘til then or

they will catch us and they’ll lock us up again.

We must not be seen ‘til then or

they will catch us and they’ll lock us up again.

[***Pamina***]

Oh Tamino,

[**Papageno**]

Softly, softly, there’s a better way to find him.

[***Pamina***/***Papageno***]

Here’s an end to all our sorrow,

here’s an end to all our fear,

For Tamino must be near.

Here’s an end to care and worry,

we must hurry, we must hurry, we must hurry!

Here’s an end to care and worry, we must hurry,

we must hurry,

we must hurry! we must hurry, we must hurry, we must hurry!

we must hurry, we must hurry, we must hurry!

***Characters***: Pamina and Papageno (*Princess* and *Birdcatcher*).

***Things to consider***: Pamina and Papageno are trapped in an Sarastro’s castle. They are creeping through the dungeon, trying to find Tamino who has been captured. They could be discovered at any moment. Explore how you could create the idea of suspense and shock through facial expressions and body movement.

***Song advice***:

* Clear diction with crisp consonants (clear *articulation*)
* Aim to sing each line in a single breath.
* Keep *rhythms* precise, especially the *dotted rhythms* (‘walk…on…tip…toe’)
* This song ranges an **octave** and is written in **4/4**, which means there are **4 beats per bar**. The **melody** starts on the **4th beat** of the bar with both Pamina and Papageno singing together.
* The **melody** features **dotted rhythms** which can be described as ‘*long-short’*

patterns and feels like it ‘*skips along’*.

* **Dotted quavers** and **semiquavers** feature in the **melody** together with **crotchets** and **quavers**.
* Bars 13-14 feature 3 repeated **crotchets** before descending **chromatically** for the next 2 notes (each note is a half-step lower than the previous). Sing this slowly to ensure accurate pitching.
* A **harmony** line appears in Bar 16 to create a two part **harmony**. The characters separate in Bar 21 with Pamina singing her own phrase which is followed by Papageno.
* The characters unite in Bar 28; and Bar 29 features a **quaver**, **crotchet**, **quaver**, **crotchet**, **crotchet** **rhythm**. Clap this **rhythm** slowly to ensure accuracy.
* As we near the end of the song, **accidentals** appear in the **melody** to raise/lower previously sung notes by a **semitone** (half step). These have occurred earlier in the song but are more prevalent at this stage. There is an alternation between G and G# across Bars 29-36. The G# is a **semitone** higher than G and so is naturally ‘brighter’ in sound. As a result, when the note returns to G (end of bar 34) make sure the note is in fact sung lower and not a repeat of what was previously sung.

***Bringing the song to life***:

* Consider what the characters are doing – sneaking, creeping, crawling, hiding?
* Consider why the characters are doing the above - To find Tamino, to evade the guard?
* Consider how the characters are doing the above – slowly, exaggeratedly, quietly, softly?
* Using craft resources **create a bird mask for Papageno.**
* **Create a crown/mask/prop to suggest our heroic Princess.**

**The Trials Begin**

If you desire to win your quest

and reach the end in celebration,

Prepare to face your greatest test

with courage, wisdom, dedication.

The end is near now conquer fear

with courage, wisdom, dedication.

Your goals in sight, shining and bright.

Out of the night you’ll walk into the light.

Out of the night you’ll walk into the light.

***Character***: The Guides (*Magical Spirits*). They help our heroes on their quest.

***Things to consider***: The Magical Guides are giving advice to Pamina and Tamino as they prepare for the trials of fire and water. They are different to humans so consider how they would move and act.

This song delivers advice to the listener. Are the guides stern, cheeky, patronising? Sing the song whilst exploring each of the above tones through your facial expressions and body movement.

***Song advice***:

* Clear diction with crisp consonants (clear *articulation*)
* The main **melody** is the upper voice part of the song.
* Aim to sing each line in a single breath.
* Keep **rhythms** precise so that it retains a stately feel. The guides operate as a single unit with a shared mind. The singing needs to be precise.
* If you have learnt the main **melody** comfortably, explore the **harmony** line by learning the lower voice part.

***Bringing the song to life***:

* Create a united action for *Courage, Wisdom, Dedication* that can be used upon each mention to show the guides operating as a single unit.
* The Guides move lightly, quickly and directly in the space.

**Pa Pa Pa**

***[Papageno]*** Pa… Pa…Pa ***[Papagena]*** Pa…Pa…Pa

***[Papageno]*** Pa…Pa…Pa…Pa ***[Papagena]*** Pa…Pa…Pa…Pa

***[Papageno]*** Pa pa pa pa pa pa pa pa ***[Papagena]*** Pa pa pa pa pa pa pa pa

***[Papageno]*** Pa Pa Pa Pa Pa ***[Papagena]*** Pa Pa Pa Pa Pa

***[Papageno]*** Pa Pa Pa-pa-gena!

***[Papagena]*** Pa Pa Pa-pa-geno!

[***Papageno***] Will you stay with me forever?

[***Papagena***] Yes I’ll stay with you forever!

***[Papageno]*** Now at last we’ll be together,

***[Papagena]*** Two little love birds of one feather,

***[Papageno/Pagagena]*** Yes now at last we’ll be together!

***[Papageno]*** First there’s a little Papageno,

***[Papagena]*** Then there’s a little Papagena,

***[Papageno]*** Then there’s another Papageno,

***[Papagena]*** Then yet another Papagena

***[Papageno]*** Papageno, ***[Papagena]*** Papagena,

***[Papageno]*** Papageno, ***[Papagena]*** Papagena,

***[Papageno/Pagagena]*** Papageno, Papageno / Papagena, Papagena,

***[Papageno/Pagagena]*** You’ll see their parents burst with pride.

***[Papageno/Pagagena]*** Papageno, Papageno / Papagena, Papagena,

***[Papageno/Pagagena]*** You’ll see their parents burst with pride.

***[Papageno/Pagagena]*** You’ll see their parents burst with pride.

***[Papageno/Pagagena]*** You’ll see their parents burst with pride.

***[Papageno/Pagagena]*** Pa Pa Pa Pa-pa-geno! / Pa Pa Pa Pa-pa-gena!

***Characters***: Papageno (*Birdcatcher*) and Papagena.

***Things to consider***: This song focuses on the relationship between Papageno and Papagena. Papageno has found his perfect partner in Papagena and this joyful song concludes the opera. It demonstrates the nervous excitement between them that evolves into a happy, mirror image of the two characters.

How will you show the characters growing confidence? It is important to think how you want the audience to feel at the end of this song too!

***Song advice***:

* Clear diction with crisp consonants (**articulation**). This song moves quickly (**tempo**) so make sure you get your mouth around the words!
* Use the warmup ‘*Papageno had a parrot*’ as a way of getting into this song!
* The first half of the song can be learnt as an individual character. Once secure split into two groups so that we now divide the melody into a ‘**call and response’/’question and answer’/echo.**
* The **melody** largely features **crotchets** and **quavers** but **minims** and **dotted**
* **minims** also occur. The concept of ‘**rests’** is important in the piece.

***Bringing the song to life***:

* Split into two groups and use the instrumental introduction to reflect shyness, surprise and intrigue.
* Integrate small gestures that can be done as a mirror image between the two characters.
* If you are moving across a space, move gradually towards the other character so that at the end of the song the two are united.
* **Create a sock puppet for each character** and sing the call and response sections with the puppets.