

THE BARBER OF SEVILLE

Rossini

Music II Lesson Plan: Music & Text

Students Will

- Listen to the aria “Una voce poco fa”, while following along in the score
- Complete the “Una voce poco fa” **Activity Worksheet**

Copies for Student

- “Una voce poco fa” Score
- **Activity Worksheet:** “Una voce poco fa”
- Musical Terms Glossary

Copy for Teacher

- “Una voce poco fa” Score
- **Activity Worksheet:** “Una voce poco fa” **Answer Key**

Getting Ready

Prepare online listening example: “Una voce poco fa” <http://www.youtube.com/watch?v=SmEFfeYRWel>

Introduction

Opera is beloved because it is a combination of all the arts, including music and text that can be pulled from many different types of literary resources. In this lesson, we will examine how the music reflects the emotions of the characters depicted in the text. Have the students look over the “Una voce poco fa” score. Explain any musical terms or markings that they may have questions about including: instrument abbreviations, different clefs and keys, as well as any other musical terms that may be unfamiliar. Use the Musical Terms Glossary as a reference if needed.

Focused Listening

While following along in the score, listen as a class to “Una voce poco fa”. You may wish to project the score and point to measures to help the students follow along. They should listen to the music without watching the video, at least for the first time, so they fully engage with the score and audio. Have the students look through the Activity Worksheet before listening to the excerpt again. Then allow them to take notes, either on their worksheet or in the score itself, while listening a second time.

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Guided/ Independent Practice

Have the students fill out the **Activity Worksheet** individually or in small groups. Discuss their answers as a class. Acknowledge that many different answers can be valid and review the relative merits of important points they noticed in the written score, versus what they heard in the music.

Additional Activity

Using their answers to the **Activity Worksheet**, have the students write a short essay detailing the changes in the music and text, and how that relates to character's emotions. They will need to concretely describe musical aspects in prose.

TEKS: Music

Middle School 1

- (1) (A) Experience and explore exemplary musical examples using technology and available live performances
- (1) (B) Describe tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfege, absolute note names, rhythmic values, and counting systems

Middle School 2

- (1) (B) Demonstrate knowledge of tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing, intervals, solfege, absolute note names, rhythmic values, and counting systems

Middle School 3

- (1) (B) Demonstrate detailed knowledge of tonal and rhythmic musical elements using standard terminology such as instrumentation, voicing

Music Level 1

- (1) (A) Experience and explore exemplary musical examples using technology and available live performances;
- (1) (B) Identify and describe melodic and harmonic parts when listening to and performing music using a melodic reading system such as solfège, numbers, letter names, note names, or scale degrees;
- (1) (C) Define concepts of music notation, intervals, and chord structure using appropriate terminology;

Music Level 2

- (1) (B) Compare and contrast melodic and harmonic parts using a melodic reading system such as solfège numbers, letter names, note names, or scale degrees;

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- (1) (C) Compare and contrast concepts of music notation, intervals, and chord structure using appropriate terminology

Music Level 3

- (1) (A) Evaluate exemplary musical examples using technology and available live performances
(1) (C) Compare and contrast concepts of music notation, intervals, and chord structure using appropriate terminology

Music Level 4

- (1) (A) Evaluate exemplary musical examples using technology and available live performances
(1) (B) Analyze advanced musical textures while using a melodic reading system
(1) (C) Analyze concepts of music notation, intervals, and chord structure using appropriate terminology

Correlates

Language Arts, Drama

Gardner's Intelligences

Musical, Linguistic

Bloom's Taxonomy

Knowledge, Comprehension, Application, Analysis

Bibliography

Rossini, Gioacchino. *Il Barbiere di Siviglia*. New York: G. Schirmer, 1900.

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Name _____

Date _____

***The Barber of Seville* Activity Worksheet: “Una voce poco fa”**

Directions: Listen to the “Una voce poco fa” music example and follow along with the score excerpt. Then answer the questions below.

1. What message does this aria convey?

2. Choose three key moments in the aria, list them by page and staff, and describe what you believe Rosina’s state of mind is:

a)

b)

c)

3. In the key moments you have chosen, how does the music itself convey differences in the emotions expressed? (Hint: Think about tempo, dynamics, instruments and voices being used, rhythm, shape of melody, types of harmony, etc.)

a)

b)

c)

4. Does the music and the emotion it conveys relate to the text at each of these points? If so, how?

a)

b)

c)

ANSWER KEY *The Barber of Seville* Activity Worksheet: “Una voce poco fa”

1. What message does this aria convey?

This aria conveys Rosina’s self-confidence as well as her desire to be with Lindoro. She describes how on the outside she can appear meek and gentle, while on the inside she schemes to get what she wants.

2. Choose three key moments in the aria, list them by page and staff, and describe what you believe Rosina’s state of mind:

Answers will vary. Some possibilities:

Page 2, second staff (determined, confident, aggressive)

Page 2, fourth staff (playful, happy, excited)

Page 4, first staff (anxious, eager, happy)

Page 5, first staff (sly, subversive, winking)

Page 7, second staff (finalized, powerful, unabashed)

3. In the key moments you have chosen, how does the music itself convey differences in the emotions expressed? (Hint: Think about tempo, dynamics, instruments and voices being used, rhythm, shape of melody, types of harmony, etc.)

Answers will vary. Some musical aspects to consider as possibilities:

Page 2, second staff (big leap in melody, tutti in orchestra, forte dynamic)

Page 2, fourth staff (motion and short notes in strings and melody, repeated notes in melody)

Page 4, first staff (moderato tempo, variation of rhythm, return to piano dynamic)

Page 5, first staff (slowing down, chromatic notes in melody, change in rhythm of accompaniment)

Page 7, second staff (combining all melodic ornaments, loudest and highest in melody of entire aria)

5. Does the music and the emotion it conveys relate to the text at each of these points? If so, how?

Answers will vary. Some ideas to consider as possibilities:

Page 2, second staff (music matches text accurately “Lindoro shall be mine. I have sworn it.”)

Page 2, fourth staff (text is slightly more excited here, but mostly a continuation of previous thoughts)

Page 4, first staff (the message changes drastically here, and the music matches the positive words)

Page 5, first staff (the music, particularly the chromaticism, matches very well to “tricks I’ll play”)

Page 7, second staff (here the text continues the devious message, but the music moves to a climax, so the two do not match well)

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Musical Terms Glossary

Andante - at a walking pace

Pizz. - short for pizzicato- plucked, instead of bowed, strings

Tutti - everyone

Moderato - at a moderate pace

Col canto - “with the voice”- an instruction to follow the singer’s tempo

A piacere - “at your pleasure”- an instruction that the singer may use rubato, or be flexible with the tempo and rhythm

A tempo - back to tempo

Piu allegro - a little faster

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No. 7. "Una voce poco fa.,
Cavatina.

A room in the house of Dr. Bartolo. The windows closed with Venetian blinds. Rosina has a letter in her hand.
Andante

Tutti *f* *p* *Wood* *Vln.*

p *Cl. & Cor. sustain*

Ob. & Cl. *f* *p* *pp* *f* *Vln.*

Rosina. *3*

R. U - na vo - ce po - co fa qui nel cor mi ri - suo - nò, il mio
There's a voice that I en - shrine In my heart, and none must know; Ah, Lin -
Strings pizz. *p*

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R. cor - fe - ri - to e già, e Lin - dor fu che il pia - gò. Sì, Lin -
 dor, that voice is thine, 'Tis for thee my heart doth glow, Yes, Lin -

R. do - ro mio sa - rà, lo giu - ra - i, là vin - ce -
 do - ro shall be mine, I have sworn it, for weal or -

Tutti
f *p*

R. rò, sì, Lin - do - ro mio sa - rà, lo giu -
 woe, Yes, Lin - do - ro shall be mine, I have -

f *p*

R. ra - i, là vin - ce - rò. Il tu - tor ri - cu - se -
 sworn it, for weal or woe. My intent I'll not re -

vln.
p Cl. & Fag. sustain

R. rò, io Pin - gegno a - guz - ze - rò, al - la fin s'acche - te -
 sign, Though my guardian should say no, He my love need not di -

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R.
rà, e contenta jo re-ste-rò. Sì, Lin-do-ro mio sa-
vine, Till my hand I may be-stow. Yes, Lin-do-ro shall be-

R.
rà, lo-giu-ra-i, la-vin-ce-rò, sì, Lin-
mine, I have sworn it, for weal or woe, Yes, Lin-

R.
do-ro mio sa-rà, lo-giu-ra-i, la-vin-ce-rò!
do-ro shall be mine, I have sworn it, for weal or woe!

Moderato.
Fl. & Cl. Vln. Fl. & Cl. Vln. Vlns.

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Rosina.

R. *Io so - no do - ci - le, son ri - spet -*
I am all gen - tleness, I'm all de -

R. *to - sa, so no ob - be - dien - te,*
vo - tion, Hum - ble, o - be - dient,

R. *dol - ce a - mo - ro sa, mi la - scio reg - ge - re, mi lascio*
all soft e - mo - tion; I can be rul'd with ease, I can be

R. *reg - ge - re, mi fo gui - dar, mi fo gui - dar. Ma se mi*
rul'd with ease, nor guidance spurn, nor guid - ance spurn. But if you

R. *toc - ca - no dov'è il mio de - bo - le, sarò u - na vi - pe - ra, sa -*
cross my will, or what I do take ill, Like an - y vi - per - I will

R. *ro, e cen - to trap po - le pri - ma di*
turn, A thou - sand tricks I'll play, but I will

Wind sustain

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R. *ce - de - re fa - rò gio - car, fa - rò gio - car, e cen - to*
have my way, This all must learn, this all must learn; a thousand

R. *trap - po - le pri - ma di ce - de - re fa - rò gio - car, fa - rò gio -*
tricks I'll play, but I will have my way, this all must learn, this all must
col canto a tempo

R. *car, e cen - to trap - po - le pri - ma di ce - de - re, e cen - to*
learn, a thousand tricks I'll play, but I will have my way, a thousand
col canto a tempo

R. *trap - po - le fa rò, fa rò gio - car!*
tricks I'll play, but I will have my way!
a piacere

R. *lo so - no do - ci - le, sono ob - be -*
I am all gen - tleness, all soft e -
cresc.

R. *dien - te, mi la - scio reg - ge - re, mi fo gù - dar.*
motion, I can be rul'd with ease, nor guidance spurn.

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R. *Ma se mi toc - ca - no dov'è il mio de - bo - le, sarò u - na*
But if you cross my will, or what I do take ill, like an - y

R. *vi - pe - ra, sa - rò, e cen - to trap - po - le pri - ma di*
vi - per I will turn; A thousand tricks I'll play, but I will

R. *ce - de - re fa - rò gio - car, fa - rò gio - car, e cen - to*
have my way, This all must learn, this all must learn, a thousand

R. *trap - po - le pri - ma di ce - de - re fa - rò gio - car, fa - rò gio -*
tricks I'll play, but I will have my way, this all must learn, this all must

col canto *a tempo*

R. *car, e cen - to trap - po - le pri - ma di ce - de - re, e cen - to*
learn, a thousand tricks I'll play, but I will have my way, a thousand

col canto *a tempo*

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a piacere *Più Allegro.*

R. trap - po - le fa rò, fa rò gio - car, e cen - to
tricks I'll play, but I will have my way, a thousand

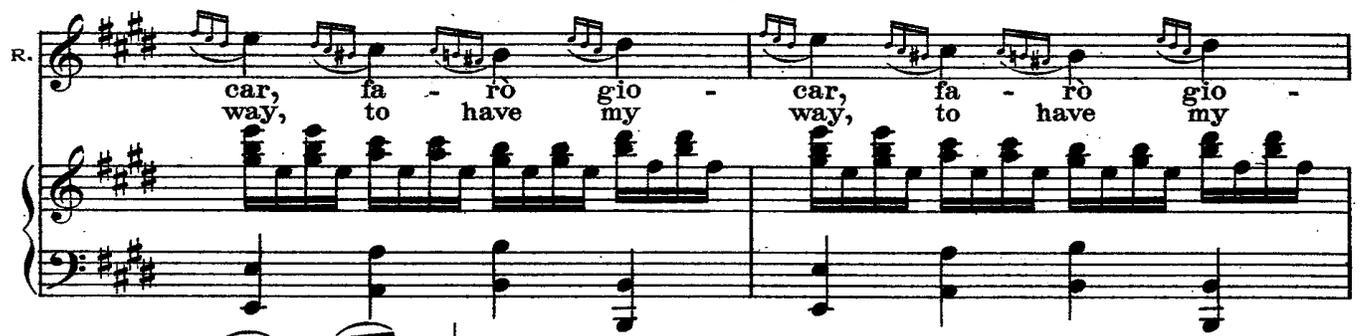
Tutti



R. trap - po - le fa - rò gio - car, e cen - to trap - po - le fa - rò gio -
tricks I'll play, to have my way, thousands of tricks I'll play, to have my



R. car, fa - rò gio - car, fa - rò gio -
way, to have my way, to have my



R. car, fa - rò gio - car!
way, to have my way!

