



Concerts for Young People

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# ***The Magic Flute***

**Presented by New Jersey Symphony &  
Undead Arts**

Teacher Guide

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Dear Teachers,

Thank you for joining us in this exciting program from New Jersey Symphony and Undeaf Arts and for bringing your students to experience the magic of a live production. We are so pleased that you and your students will be attending *The Magic Flute*, and hope it will be a memorable highlight of their school year.

Our team of music educators—Shawna E. Longo, Matthew Pomel, and Erin Halat—created these materials to help you and your students prepare for what they will see and hear in the theater. Inside, you'll find background information and student-friendly guides designed to make the performance more meaningful for everyone. These materials are designed to allow you to pick and choose what works best in your classroom and for your students.

Explore the resources with your students before the performance and revisit them afterward to extend the experience. Our goal is to support you in making the arts accessible, engaging, and enjoyable for all students.

We are grateful for your participation and commitment to bringing the arts into your classroom. Thank you for the important work you do every day to inspire and guide your students. Enjoy the performance!

Warmly,



Joanna Borowski  
Vice President of Education & Community Engagement

TEACHER WELCOME LETTER

# Know Before You Go

## Audience Behavior Reminders for Performance Day

Entering the theater	Walk calmly and quietly - this is a special place! Follow your teacher or chaperone to your seat. Be respectful of other audience members - no pushing or running.
Finding your seat	Sit down right away so others can get by. Keep your coat and belongings under your chair, not in the aisle. Stay seated until your teacher tells you it's time to leave.
During the performance	Watch with your eyes and listen with your ears - no talking. Keep hands, feet, and body to yourself - no kicking the seat in front of you. Food, gum, and drinks should stay outside the theater.
Showing respect	Remember, the singers and musicians have practiced for months to perform for you. Be the kind of audience you would want if you were on stage.

## What to Do if You Feel Distracted at the Opera

**Refocus with your eyes** – pick one singer, costume, or instrument to follow for a while.

**Listen closely** – try to notice a new sound in the music (like a flute, drum, or violin).

**Be a detective** – ask yourself: *What story are the singers telling right now?*

**Look for details** – colors, shapes, or patterns in the costumes and sets.

**Make connections** – imagine: *How would I feel if I were that character?*

**Think about the story** – remember what happened earlier and guess what might happen next.

**Stay calm and still** – take a slow breath and reset your focus without moving around.



# Synopsis

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*The Magic Flute* is an opera written by Wolfgang Amadeus Mozart. The story is full of adventure, magic, and lessons about being brave and making good choices.

The story begins with a prince named Tamino. One day, he is chased by a giant monster and is rescued by three mysterious ladies. They work for the powerful Queen of the Night, who shows Tamino a picture of her daughter, Pamina. She says Pamina has been taken by Sarastro, the leader of a faraway temple. She asks Tamino to rescue her.

*If you were Tamino, would you say yes to rescuing someone you've never met?  
Why or why not?*

To help him, the Queen gives Tamino a magic flute that can make people feel calm and peaceful. Tamino travels with Papageno, a funny bird-catcher who dreams of finding a wife. Papageno is given magic bells that make people dance and giggle.

*Which magic item sounds more fun to you – the flute or the bells?*

When they reach Sarastro's temple, they discover something surprising: Sarastro is not a villain. He is wise and fair, and Pamina has not been harmed. Instead, Tamino and Pamina must pass challenges to prove they are brave, patient, and kind. The magic flute helps them stay strong through each test.












*What qualities do you think make someone truly "good" – bravery, kindness, honesty, or something else?*

Papageno also finds happiness when he meets Papagena, who is just right for him. They celebrate the simple joys of life – music, love, and plenty of food! In the end, Tamino and Pamina pass their tests, the Queen of the Night loses her power, and light, wisdom, and peace win the day.

*What message or lesson do you think this story is trying to teach?*

# The Magic Flute

## Cast of Characters – Student Copy

Character	Who They Are	What They Want	Symbols
<b>Tamino</b>	Brave, young prince	To rescue Pamina and prove he is kind and wise.	 flute, trials, hero
<b>Pamina</b>	Daughter of the Queen of the Night	To be free and stay with Tamino	 kind, gentle
<b>Papageno</b>	A cheerful bird-catcher	To find love, food, and a simple, happy life	 bells, feathers, silly
<b>Papagena</b>	A girl who becomes perfect for Papageno	To start a happy life with Papageno	 matching feathers
<b>Queen of the Night</b>	A powerful, magical queen	To get Pamina back and rule over the temple	 dramatic high notes sparkle 
<b>Sarastro</b>	A wise leader of the temple	To guide Tamino and Pamina to goodness and truth	 wisdom, sun temple
<b>Monostasos</b>	A servant in the temple	To obtain power and capture Pamina	 sneaky troublemaker
<b>Three Ladies</b>	Helpers of the Queen of the Night	To follow the Queen's orders	 trio sparkle
<b>Three Spirits   Three Boys</b>	Magical guides	To help Tamino and Papageno choose right over wrong	 floating, peaceful, wise
<b>Temple Priests</b>	Helpers and guardians of Sarastro's temple	To protect wisdom and guide Tamino	 robes, calm voices

# *The Magic Flute*

## Cast of Characters – Teacher Copy



### Prince Tamino (The Hero)

- **Role:** A brave prince lost in a strange land.
- **Voice: Tenor** (High male voice)
- **Personality:** Brave, noble, and romantic.
- **Look For:** He wears royal clothes and carries the Magic Flute.
- **Fun Fact:** He falls in love with a picture of Pamina before he even meets her!



### Papageno (The Birdcatcher)

- **Role:** The funny sidekick who just wants a wife and some food.
- **Voice: Baritone** (Middle male voice)
- **Personality:** Silly, a little cowardly, but very friendly.
- **Look For:** He wears a suit made of feathers and carries Pan Pipes and Magic Bells.
- **Fun Fact:** He catches birds for the Queen of the Night in exchange for food.



### Princess Pamina (The Heroine)

- **Role:** The daughter of the Queen, trapped in Sarastro's temple.
- **Voice: Soprano** (High female voice)
- **Personality:** Kind, honest, and very brave (even braver than Tamino sometimes!).
- **Look For:** She wears a beautiful dress.
- **Fun Fact:** She leads Tamino through the trials of Fire and Water.



### The Queen of the Night (The Villain)

- **Role:** A powerful sorceress and Pamina's mother.
- **Voice:** Coloratura Soprano (extremely high, acrobatic voice)
- **Personality:** Scary, angry, and demanding.
- **Look For:** Dark blue clothes with stars and a silver moon.
- **Fun Fact:** She sings the highest notes in the whole opera!

## Sarastro (The Wise Leader)

- **Role:** The High Priest of the Sun Temple.
- **Voice: Bass** (Very low male voice)
- **Personality:** Wise, calm, and forgiving.
- **Look For:** Long robes and a symbol of the Sun.
- **Fun Fact:** At first, we think he is the bad guy, but he turns out to be the good guy.

## The Three Ladies

- **Role:** The Queen's helpers/servants.
- **Voice:** Sopranos and Mezzo-Soprano.
- **Personality:** Bossy and competitive (they argue over who gets to guard the Prince).
- **Look For:** They carry spears and kill a giant serpent in the first scene!

## Monostatos (The Mean Servant)

- **Role:** A servant in Sarastro's temple who is mean to Pamina.
- **Voice:** Tenor.
- **Personality:** Sneaky, jealous, and fast.
- **Look For:** He moves quickly, like a spider.

## The Three Boys (The Spirits)

- **Role:** Magical guides who help the heroes.
- **Voice:** Trebles (Children's voices).
- **Personality:** Helpful, calm, and smart.
- **Look For:** They often fly in on a cloud or a flying machine. They save the day when the grownups get confused.

## Papagena (The Perfect Match)

- **Role:** Papageno's future wife.
- **Voice:** Soprano.
- **Personality:** Playful and sweet.
- **Look For:** First she looks like an old lady, but then she magically turns into a young girl with feathers just like Papageno!

# YouTube Playlist

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[https://youtube.com/playlist?list=PL\\_TGycBvdN2ID6xVFICbC5TgG0NcFQaWs&si=5xhStzvhXlyq5y33](https://youtube.com/playlist?list=PL_TGycBvdN2ID6xVFICbC5TgG0NcFQaWs&si=5xhStzvhXlyq5y33)

# Listening Guide

## *The Magic Flute: Act 1*

Musical Section	Characters Featured	Themes   Instrumental Sections	What to Listen For	What to Imagine
<b>Overture</b>	None	The music has two very different personalities. It opens with three giant chords (very slow and loud). Then, it suddenly turns into a fast race (allegro) where the violins play a quick, running melody.	The "copycat" game (fugue). The fast melody starts in the violins, and then the other instruments try to copy exactly. It sounds like they are chasing each other. Also, listen for the "Magic Number 3" - the three loud blasts of music that happen at the beginning and in the middle.	Imagine giant, heavy golden doors slowly creaking open to reveal a magical temple. Hundreds of little magical creatures scurrying around, sweeping the floor and lighting candles, hurrying to get everything ready before the show starts!
<b>Act 1: No 1 Introduction. "Zu Hulfe! Zu Hulfe!"</b>	Tamino & the Three Ladies	You will hear "panic music" played by the strings playing very fast. Later, the music changes to a grand, triumphant march when the Three Ladies arrive.	Listen for the tempo. It starts very fast while Tamino is running, gets slow and wobbly when he faints, and becomes strong and loud when the Ladies kill the serpent.	Imagine you are being chased by a giant dragon! You run until you are out of breath and fall down. Suddenly, three superheroes arrive to save you.

<b>Act 1: No. 2 Aria. “Der Vogelfanger bin ich ja”</b>	Papageno	A bouncy, folk-song melody. The main instrument is Papageno’s Pan Flute (a 5-note scale).	Listen for the pattern: The orchestra plays, then Papageno sings, and then he plays his famous "tweet-tweet-tweet-tweet-tweet" on his pipes.	A happy birdcatcher hiking through a bright green forest, whistling to the birds, with feathers all over his clothes.
<b>Act 1: No. 3 Aria. “Dies Bildniss ist bezaubernd schon”</b>	Tamino	A lyrical, romantic melody. The violins play gently underneath the singer, sounding like a fluttering heartbeat.	Listen to the singer's voice (tenor). He holds long, smooth notes (legato) to show he is falling in love.	Looking at a photograph of the most beautiful person you’ve ever seen and feeling your heart skip a beat.
<b>Act 1: No. 4 Aria. “O zittre nicht, mein Lieber Sohn!”</b>	Queen of the Night	This song has two parts. Part 1 is slow and sad. Part 2 is fast, loud, and powerful.	Listen for the change in the Queen’s mood. She starts by crying (sad music) but suddenly becomes bossy and powerful (fast notes) when she gives the Prince his mission.	A sad mother crying over her lost daughter, who suddenly transforms into a powerful magical queen commanding an army.

<b>Act 1: No. 5 Quintet. "Hm! Hm! Hm!"</b>	Papageno, Tamino, Three Ladies	Short, muffled sounds. The orchestra plays short, hopping notes (staccato).	Papageno cannot open his mouth! Listen to him singing "Hm, hm, hm" through a padlock. Listen for the moment the lock is removed and he can finally sing real words again.	Trying to explain something important to your friends while keeping your lips sealed tight, and the relief when you can finally speak!
<b>Act 1: No. 6 Trio. "Du feines Taubchen"</b>	Pamina, Monostatos, Papageno	Fast "scuttling" music. It sounds like a game of tag.	The surprise! Listen for the moment Papageno and Monostatos scare each other - they sing a loud "Hu!" and run away in opposite directions.	Turning a corner in a dark hallway and bumping into someone - you both scream and run away because you scared each other!
<b>Act 1: No. 8 Finale</b>	Three Ladies, Tamino, Priests, Papageno, Pamina, Monostatos, Sarastro, Chorus	This section features the Magic Flute solo. The music is calm, magical, and flowing.	Listen to the flute solo. When the flute plays, the music is happy. When the flute stops, the music might sound a little lonely or searching.	Walking into a clearing in the woods and playing a flute so beautifully that all the wild animals come out to listen and dance.



## The Magic Flute: Act 2

Musical Section	Characters Featured	Themes   Instrumental Sections	What to Listen For	What to Imagine
<b>Act 2: No. 10 Aria and Chorus. "O Isis und Osiris"</b>	Sarastro, Chorus	Very slow, solemn, and religious music. It features low brass instruments and a male choir.	The bass voice. Sarastro sings extremely low notes. Listen for how the chorus repeats what he sings, like an echo in a church.	A wise wizard speaking to a group of followers in a gigantic, dark cave lit only by torches.
<b>Act 2: No. 12 Quintet. "Wie? Ihr an diesem Schrecken-sort"</b>	Three Ladies, Tamino, Papageno, Chorus	A "chattering" texture. The instruments play fast, nervous notes.	The contrast between noise and silence. The Three Ladies are singing fast and loud, trying to make the boys talk. The boys (Tamino and Papageno) mostly stay quiet or make "shhh" sounds.	You are in a library trying to study (be quiet), but a group of friends keeps trying to make you laugh and break the rules.
<b>Act 2: No. 14 Aria. "Der Holle Rache kocht in meinem Herzen"</b>	Queen of the Night	Rage and fury! The orchestra plays strong, accented chords that sound like thunder.	The high notes! The Queen sings incredibly high, staccato notes that sound like laser beams or boiling water bubbling over.	A thunderstorm exploding inside a room. The Queen is furious and throws lightning bolts with her voice.

<b>Act 2: No. 15 Aria. “In diesen heil’gen Hallen”</b>	Sarastro	A gentle, major-key melody. It is smooth and comforting, the opposite of the Queen’s rage.	The wide range of the singer’s voice. He goes from middle notes down to very low, warm notes that feel like a hug.	A grandfather sitting in a big armchair, telling you that everything is going to be okay and that forgiveness is better than revenge.
<b>Act 2: No. 16 Trio. “Seid uns zum zweitenmal willkommen”</b>	Three Boys	Light, angelic textures. The rhythm is steady, like a gentle walk.	The sound of children’s voices (treble). Notice how their voices sound lighter and clearer than the adult opera singers.	Three birds floating down on a cloud as the sun rises, bringing good news.
<b>Act 2: No. 17 Aria. “Ach, ich fulhs, es ist versch- wunden”</b>	Pamina	A sad, minor key waltz. The violins play a “sighing” melody.	The rhythm of the accompaniment. It sounds like a heartbeat that is slowing down because of a broken heart.	Sitting by a window watching the rain fall, thinking your best friend doesn’t want to talk to you anymore.
<b>Act 2: No. 20 Aria. “Ein Madchen oder Weibchen”</b>	Papageno	A cheerful waltz. The main instrument is the glockenspiel (Magic Bells).	The “ting-a-ling” of the magic bells. Every time the bells ring, the music feels happier and more hopeful.	Eating your favorite candy and daydreaming about meeting your perfect best friend.
<b>Act 2: No. 21 Finale. “Bald prangt den Morgen zu verkunden”</b>		Fanfare! Trumpets, drums (timpani), and the full orchestra playing loudly.	The build-up (crescendo). The music starts with the boys, adds the adults, and finally adds the whole chorus for a huge, loud ending.	The sun rising over a mountain, chasing away all the shadows. A huge parade celebrating the heroes winning the day.

# Pre and Post Performance Discussion Questions

## Pre-Performance Discussion Questions

The goal is to prepare students for the opera's unique features (singing, music, puppets) and establish basic vocabulary.

### What is Opera?

#### Discussion Questions

What makes an opera different from a movie or a play?

What are the people singing? (Hint: it's not in English!)

#### Possible Responses | Teacher Guidance

People sing instead of just speaking; the music tells the story; it has costumes, sets, and acting.

German! Explain that opera is often sung in the original language, but the story is translated, like reading subtitles in a movie.

### The Music

#### Discussion Questions

Why is the music so important in an opera?

Think about the songs we listened to. What instrument will we hear a lot when Papageno is singing?

When the Queen of the Night is singing, what do you think the music will sound like?

#### Possible Responses | Teacher Guidance

The music tells us how the characters feel (happy, angry, scared). It can make time go fast or slow.

Guide them back to the Pan Pipes or Magic Bells (Glockenspiel).

Guide them to mention it's high, loud, and angry. "It sounds like a storm!" (Referencing No. 14, "Der Hölle Rache").

## The Puppets

### Discussion Questions

This opera uses puppets instead of real actors. How might that change the story?

Why do you think Mozart wrote a story that includes a Magic Flute and Magic Bells?

### Possible Responses | Teacher Guidance

Puppets can be tiny or huge. They can fly, disappear, or change shape more easily than human actors. It will feel more like a cartoon or a fantasy story.

Lead them to understand that the magical instruments are characters in the story – they control events and solve problems.

## Setting Expectations

### Discussion Questions

What is an “overture?” (The first piece of music we will hear.)

### Possible Responses | Teacher Guidance

It’s a musical preview! It plays the main tunes before the curtain goes up, like a movie trailer for your ears.

## Post-Performance Discussion Questions

The goal is to help students connect the music, the characters, and the visual elements (puppets) they saw.

## Music & Memory

### Discussion Questions

Which song was your favorite and why?  
Did you remember any of the melodies from the listening guide?

What was the fastest piece of music?  
What was the slowest?  
When the Queen of the Night is singing, what do you think the music will sound like?

### Possible Responses | Teacher Guidance

Encourage specific song titles (i.e. Papageno’s song, Queen’s aria) or a feeling (i.e. “the high pitched angry song,” or “the song with bells”).  
The fastest piece is often the “Overture” or the “Queen’s Aria” (No. 14). The slowest piece is usually “Sarastro’s Aria” (No. 15) or “Introduction” (No.1) when Tamino faints.

## Character & Plot

### Discussion Questions

Who do you think was the most successful character in the story?

At first, we thought Sarastro (Sun) was bad and the Queen (Night) was good. What did we learn about them by the end?

## The Puppet Element

### Discussion Questions

Did the use of puppets make the story feel more magical or less real?

How did the puppeteers move the puppets? Did you notice the puppeteers themselves?

## Emotional Response

### Discussion Questions

If you had to draw a picture of the opera using only colors, what colors would you use for the Queen of the Night? How about Sarastro?

### Possible Responses | Teacher Guidance

Prince Tamino (completed the trials), Pamina (was brave and led the way), and Papageno (found his wife). Accept all answers if they can explain why. Explain that Sarastro's world is about wisdom and forgiveness, while the Queen's world is about revenge and anger. Appearances can be deceiving!

### Possible Responses | Teacher Guidance

More magical: they could do things real actors can't, such as flying, turning into an old lady.  
Less real: it felt like a cartoon.  
Discuss the different types of puppetry (string, rod, hand, shadows), and how the puppeteers became part of the magic by being visible or hidden.

### Possible Responses | Teacher Guidance

Queen: black, deep blue, fiery red (anger)  
Sarastro: Bright yellow, gold, white (light/wisdom)

# MUSIC CONCEPTS



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## PITCH

Moving from one distance of sound to another. **High to low.**

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## DURATION

The amount of time a sound or silence occurs.

- \* **Long** (whole notes/rests, half notes/rests) or
- \* **Short** (quarter notes/rests, eighth notes/rests, sixteenth notes/rests).

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## DYNAMICS

The sound level at which music is played.

- \* **Loud** (forte or fortissimo)
- \* **Soft** (piano, pianissimo)
- \* **Medium** (mezzo-piano or mezzo-forte)

Tc

## TONE COLOR

The quality of sound, what the voice or instrument sounds like. Also referred to as **Timbre**.

*Examples include: light, airy, dark, mystical, rich, full, dancing, excited.*

Fo

## FORM

The organization of music. Examples include:

- \* **ABA** (first section, second section, first section repeats)
- \* **AB** (first section, followed by second section)
- \* **Rondo** (ABACA - The A section always comes after each new section).

Tx

## TEXTURE

The layers of sound within a piece of music. Examples include:

- \* **Just Melody** (monophony)
- \* **Melody and Harmony** (polyphony)
- \* **Chords** (3 or more notes played at the same time).

# DRAMA CONCEPTS



## SPACE

Where you **perform** (stage, chair, immediate surrounding area)  
Where **action** occurs (the distance between characters, settings)



## TIME

\* When in **history**  
\* Period of the **day**



## IMITATION

Reproduction of **thoughts** and **ideas**.



## ACTION

\* Movement of **people**.  
\* Movement of the **story**.



## LANGUAGE

Communicating through:  
\* **Written** Word  
\* **Verbal** Word



## ENERGY

The intensity with which you **engage** with the piece.



# PUPPETRY CONCEPTS



## STORYTELLING

Communicating a **message** or **plot**

Taking an audience on a **journey**

Using **movement** to show what is happening

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## ACTION

**Physical tasks** a puppet performs to show it is “alive”

How puppets **interact** with objects and other characters

Ensuring every move has a “**why**” behind it

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## CHARACTERIZATION

Specific unique traits and character “**personality**”

The foundation of **individuality**

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## EXPRESSION

The transmission of **emotion**

Clarity of **intent** (guiding character motivation)

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## BODY LANGUAGE

Communication of important **subtext** (and motivation)

Visual establishment of **character and status**

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## THE POWER OF SUBTLETY

Using **small, delicate movements** to create a big impact

Establishing **realism** and depth

Commanding an audience’s **attention** (engagement)

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# Lesson Plan: Bird Puppets for Papageno's Aria Activity

**Subject:** Music, Art, Drama | **Time Allotment:** 45-60 min

## Learning Objectives

Students will **identify** Papageno's character and his iconic aria ("Der Vogelfänger bin ich ja").

Students will creatively **design** and **construct** a paper bird finger puppet.

Students will use their puppets to **respond** to the music of Papageno's aria, mimicking bird movements.

## Materials

**Audio:** Recording of Mozart's "Der Vogelfänger bin ich ja" (Papageno's Aria, No. 2 from The Magic Flute).

**Printer/Copies:** Copies of the "Finger Bird Puppet Template" (provided below) – one per student, plus extras.

**Art Supplies:** Crayons, colored pencils, markers, glitter, small feathers (optional), glue sticks.

**Scissors:** One pair per student.

**Optional:** Construction paper for backgrounds or stage settings.

## Prior Knowledge & Preparation

Students should have already been introduced to The Magic Flute and Papageno's character.

Students should have listened to "Der Vogelfänger bin ich ja" at least once.

Teacher should have copies of the bird puppet template ready.

## Lesson Procedure

### Introduction (10 min)

- 1. Recall Papageno:** "Remember our friend Papageno from The Magic Flute? What does he do for a living?" (Expected: He's a birdcatcher!)
- 2. Recall the Aria:** "What was that famous song he sings where he talks about catching birds and whistling on his pipes?" (Expected: "Der Vogelfänger bin ich ja!")
- 3. Discuss Birds:** "If Papageno is a birdcatcher, what kind of birds do you think he sees? Are they colorful, plain, big, small?" Discuss different bird characteristics.
- 4. Introduce Activity:** "Today, we're going to become Papageno's little feathered friends! We're going to make our own bird finger puppets and make them 'fly' to his music!"

### Puppet Creation (25-30 min)

- 1. Distribute Templates:** Hand out one "Finger Bird Puppet Template" to each student.
- 2. Demonstrate Steps:**
  - "First, you'll color and decorate your bird puppet. Think about what kind of bird it is. Does it have bright feathers, stripes, dots? You can use crayons, markers, glitter, or even glue on tiny feathers if we have them!"
  - "Once your bird is decorated, carefully cut it out along the solid line." (Emphasize careful cutting.)
  - "Now, look at the two circles at the bottom. These are where your fingers will go. You'll cut out these circles carefully. You might need help from me if it's tricky." (Circulate and assist students.)
- 3. Student Work Time:** Allow students to color and cut out their puppets. Provide assistance as needed. Encourage creativity!

### Puppet Performance (10-15 min)

- 1. Finger Insertion:** "Once your bird is cut out, gently put two of your fingers through the holes. Your fingers are now the bird's legs!"
- 2. Practice Movement:** "Practice making your bird fly, peck, hop, and dance. How would your bird move if it were happy? Sad? Scared?"
- 3. Musical Performance:**
  - "Now, let's put on Papageno's song! When the music plays, let your birds dance and fly to the music. Listen for when Papageno whistles—maybe your bird can do a little extra flutter!"

- Play "Der Vogelfänger bin ich ja." Encourage students to use their puppets to interpret the music.
- Optionally, play the song a second time, encouraging students to interact their birds with imaginary scenery or other birds.

**4. Wrap-up:** "Great job, Papageno's feathered friends! How did it feel to be one of his birds? What did your bird do during the song?"

## Differentiation

**Support:** Pre-cut puppet templates for students who struggle with scissors. Provide visual examples of different bird types.

**Challenge:** Encourage students to draw their own bird designs on blank paper before transferring them to a template. Have them create a small "nest" or "tree branch" for their puppet.

## Materials

**Informal Observation:** Observe students' engagement in the creative process and their ability to manipulate the puppet to the music.

**Product:** Assess the creativity and neatness of the finished bird puppet.

## Finger Bird Puppet Template

Teacher: copy and print this template for each student.

### Instructions:

1. Color and decorate your bird.
2. Carefully cut out the bird along the solid outer line.
3. Carefully cut out the two inner circles at the bottom.
4. Put two fingers through the holes to make your bird fly!

## Papageno's Bird Puppet



# Performance & Analysis

## Lesson Plans

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### Lesson Plan 1: Performing as the Spirits (Trio of the Three Boys, No. 16)

Focus: Vocal performance, blend, and lyrical expression.

#### New Jersey State Learning Standards (Performing)

**1.2.5.A.1:** Apply appropriate vocal technique when singing melodies, harmonies, and accompaniments.

**1.2.5.A.2:** Perform rhythmic and melodic patterns accurately, alone and with others.

#### Objective

Students will sing a simple melodic phrase (e.g., "Welcome once more") from the Trio, focusing on a light tone and unified sound (blend).

#### Materials

Recording of Trio (No. 16), lyrics (in English), piano/keyboard for pitch matching

#### Procedure

**1. Listening and Movement (5 min):** Play the Trio. Ask students to float their hands or bodies to match the calm, floating rhythm and tempo. "Notice how the music is smooth and peaceful." Scarves could also be used for the activity.

**2. Pitch Matching (10 min):** Isolate a simple phrase (e.g., "Welcome, welcome again!"). Sing it on a neutral syllable (like 'loo'). Have students echo. Focus on matching the starting pitch and keeping the tone light, like children's voices.

**3. Text and Blend (15 min):** Introduce the English lyrics (e.g., "See us here to welcome you"). Practice singing the phrase with the text. Divide the class into three small groups (or just two) to sing the phrase together, focusing on sounding like one voice, not three competing voices.

**4. Performance with Music (10 min):** Play the full recording of the Trio. Have the students sing their learned phrase when it appears. Discuss how their light voices fit the role of the magical, helpful spirits.

#### Assessment

Observe students' ability to maintain a light tone and blend their voices with others in their group.

## Lesson Plan 2: Solfege/Recorder in Papageno's Aria (No. 2)

**Focus:** Pitch recognition and performance using the first five notes of the scale (Do-Re-Mi-Fa-So).

### New Jersey State Learning Standards (Performing/Reading)

**1.2.5.B.1:** Read and perform simple rhythmic and melodic patterns using standard notation.

**1.2.5.B.2:** Demonstrate beginning technique on an instrument (e.g., recorder).

### Objective

Students will accurately sing or play the repeating pentatonic melody (Do-Re-Mi-Fa-So) from Papageno's theme on solfege or recorder.

### Materials

Recording of Aria (No. 2)

Written melody in solfege (D-R-M-F-S)

Recorders (if applicable)

Solfege Hand Signs visual

### Procedure

**1. Identifying the Pattern (10 min):** Play the main theme of Papageno's aria (the cheerful, bouncy part). Ask students to clap the steady beat. Isolate the main "Pan Pipe" melody.

**2. Solfege Introduction (15 min):** Introduce the notes Do, Re, Mi, Fa, So on the staff and with hand signs. Practice ascending and descending the scale. Write the repeating main phrase of Papageno's theme on the board using only solfege syllables (e.g., Do-Re-Mi-Fa-Sol).

**3. Performance Practice (15 min):** Vocal: Students sing the pattern on solfege with hand signs. Instrumental: Students use recorders to practice the pattern (D-R-M-F-S). Focus on clean, clear tones and steady rhythm.

**4. Integration (5 min):** Play the recording and have students sing/play the pattern every time Papageno starts his main melody, imitating his happy "tweet-tweet" whistling.

### Assessment

Observe students' accuracy in singing or playing the Do-Re-Mi-Fa-So pattern.



# Lesson Plan 3: Analyzing Queen of the Night's Aria (No. 14)

**Focus:** Analyzing how musical elements (pitch, dynamics, speed) communicate extreme emotion (rage, terror) in theater.

## New Jersey State Learning Standards (Responding/Analyzing)

**1.3.5.A.1:** Analyze how musical elements (e.g., dynamics, tempo, pitch) are used in music to communicate ideas or emotions.

## Objective

Students will identify three musical elements used by Mozart to convey the Queen's extreme rage and plot to murder.

## Materials

1. Recording of **"Der Hölle Rache" (No. 14)**
2. **"Musical Emotion Chart"** (below)

## Procedure

**1. The Story (5 min):** Briefly recall the plot: The Queen is giving Pamina a knife and demanding she kill Sarastro, or else the Queen will disown her. This is a moment of pure fury!

**2. First Listen (10 min):** Play the aria. Ask students: "What does this music sound like? A lullaby, a march, or a storm?" (Expected: A storm/fire). Have them write down 3 words to describe the feeling.

**3. Analysis Discussion (20 min):** Guide students using the worksheet below. The completed Musical Emotion Analysis is also included below.

**4. Conclusion (5 min):** Discuss: "If this song was slow and low-pitched, would it be scary? No! Mozart chose these specific musical elements to paint the emotion of terror and rage right into the music."

## Assessment

Collect the "Musical Emotion Chart" (Student Worksheet) to check if students accurately linked two or more musical elements to the emotion of rage.

# Musical Emotion Chart

## Queen of the Night's Aria (No. 14) – Student Worksheet

**Goal:** Listen to the music and analyze how Mozart makes the Queen sound so angry and scary.

### Instructions

As you listen to "Der Hölle Rache," fill in the chart below. Describe what the music is doing (Example: "Very fast notes"), and what emotion that sound makes you feel.

Musical Element	What the Musical Element Does in the Aria	Emotion the Musical Element Communicates
Pitch (High/Low)		
Tempo (Speed)		
Dynamics (Volume)		
Rhythm/Articulation		
Bonus: Instrument		



# Musical Emotion Chart

## Queen of the Night's Aria (No. 14) – Answer Key & Teacher Guide

The Scene: The Queen is threatening her daughter, Pamina, demanding she commit murder.

Musical Element	What the Musical Element Does in the Aria	Emotion the Musical Element Communicates	Teacher Guidance & Talking Points
<b>Pitch (High/Low)</b>	The singer uses extremely <b>HIGH</b> notes and sings rapid, fast-moving scales.	<b>Extreme Rage, Hysteria, Threat</b>	High notes often feel tense, sharp, and frantic, like a dangerous sound or a scream.
<b>Tempo (Speed)</b>	The music is very <b>FAST</b> (Allegro assai—extremely fast) and driven forward.	<b>Uncontrolled Fury, Urgency, Haste</b>	Fast tempo pushes the listener, making the action feel dangerous and immediate.
<b>Dynamics (Volume)</b>	The singing and orchestra are very <b>LOUD</b> (often marked <i>forte</i> or <i>fortissimo</i> ).	<b>Anger, Command, Power</b>	Loud volume makes the character sound forceful and impossible to ignore; she is shouting her commands.
<b>Rhythm/Articulation</b>	The notes are often short and separated ( <b>staccato</b> ), especially the fast coloratura.	<b>Sharpness, Explosiveness, Attack</b>	The music doesn't flow smoothly; it "attacks" the listener, like throwing sharp objects.
<b>Bonus: Instrument</b>			

# KAHOOT ASSESSMENT GAME

## Dear Teachers,

To utilize Kahoot! in your classroom and access this assessment resource, it will be necessary for you to create a free Kahoot! account (if you do not already have one).

When creating these questions, our primary focus was to incorporate information about Mozart, opera (as an artform), as well as the story of “The Magic Flute,” while not making these questions overly difficult for students and frequently providing teachers with opportunities for continued discussion.

Please use this link to access the Kahoot:

<https://create.kahoot.it/share/njso-the-magic-flute/dbdc2f7c-972b-4c7f-b8ee-d85a7bf9dce4>

Below, you will find all the questions with the answer key. We hope your students enjoy playing this fun Kahoot!

## Kahoot Answer Key

1. Who composed the famous opera *The Magic Flute*?  
Pyotr Ilyich Tchaikovsky  
**Wolfgang Amadeus Mozart**  
Ludwig van Beethoven  
Johann Sebastian Bach
2. What year did Mozart's fantastical opera *The Magic Flute* first premiere?  
**1791**  
1850  
1927  
2001
3. Which of the following is another famous operatic musical masterpiece composed by Mozart?  
"The Nutcracker"  
"Für Elise"  
**"The Marriage of Figaro"**  
"Rhapsody in Blue"
4. Professional opera singers train for years to project their voices over a full orchestra without using any microphones.  
**True**  
False
5. When we first meet Papageno the Birdcatcher, he is wearing a very unusual outfit. What is it made of?  
Shiny silver armor  
**Brightly colored bird feathers**  
Leaves and branches  
Silk robes
6. The Queen of the Night is famous for her "Coloratura" singing style. This means her music features:  
Only very low, quiet notes  
**Extremely high, fast, and "fluttery" notes**  
Only spoken words with no music  
No singing at all
7. Papageno eventually finds his perfect match, a girl who looks and dresses just like him! What is her name?  
Pamina  
**Papagena**  
Paulette  
Pocahontas
8. The "Pa-pa-pa" duet between Papageno and his bride is famous because they sound like:  
Two lions roaring  
**Two birds chirping or stuttering each other's names**  
A thunderstorm  
A lullaby
9. Mozart was a "Child Prodigy," meaning he was naturally gifted at a young age. How old was he when he started composing?  
18 years old  
12 years old  
**5 years old**  
30 years old
10. When Mozart was 14, he heard a 12-minute song that he really liked, so he listened to it one time, went home, and wrote down every single note from memory.  
**True**  
False

# Additional Resources

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## Books

**Katy Flint** *The Story Orchestra: The Magic Flute*

**Margaret Greaves** *The Magic Flute*

**Yona Zeldis McDonough and Carrie Robbins** *Who Was Wolfgang Amadeus Mozart?*

**Mary Pope Osborne** *Moonlight on the Magic Flute*

**Chris Raschka** *The Magic Flute*

**Carolyn Sloan and Kaly Quarles** *Welcome to the Opera: Discover the Enchanting World of Opera with Mozart's The Magic Flute*

# New Jersey State Standards

## Music

**1.3A.5.Pr4c.** Analyze selected music by reading and performing using standard notation.

**1.3A.5.Pr4e.** Convey creator's intent through the performers' interpretive decisions of expanded expressive qualities (e.g., dynamics, tempo, timbre, articulation/style).

**1.3A.5.Pr6a.** Perform music, alone or with others, with expression, technical accuracy, and appropriate interpretation.

**1.3A.5.Pr6b.** Demonstrate performance decorum and audience etiquette appropriate for the context, venue, genre, and style.

**1.3A.5.Re7a.** Demonstrate and explain, citing evidence, how selected music connects to and is influenced by specific interests, experiences, purposes, or contexts.

**1.3A.5.Re8a.** Evaluate musical works and performances, applying established criteria, and explain appropriateness to the context, citing evidence from the elements of music.

**1.3A.5.Re9a.** Demonstrate and explain how the expressive qualities (e.g., dynamics, tempo, timbre, articulation) are used in performers' and personal interpretations to reflect expressive intent.

**1.3A.5.Cn11a.** Demonstrate understanding of relationships between music and the other arts, other disciplines, varied contexts, and daily life.

## Theater

**1.4.5.Re7a.** Identify, explain, and demonstrate an understanding of both artistic choices and personal reactions made in a drama/theatre work through participation and observation.

**1.4.5.Re8c.** Evaluate and analyze how a character's choices and character's circumstances impact an audience's perspective in a drama/theatre work.

**1.4.5.Re9a.** Compare and contrast multiple personal experiences when participating in or observing a drama/theatre work, and justify responses to drama/theatre work based on personal experience.

**1.4.5.Cn10a.** Explain how drama/theatre connects oneself to a community or culture and identify the ways drama/theatre work reflects the perspectives of a community or culture.

## Dance

**1.1.5.Cr1a.** Use a variety of stimuli (e.g., music, sound, text, objects, images, notation, experiences, observed dance, experiences, literary forms, natural phenomena, current news) to build dance content.

**1.1.5.Re7a.** Describe recurring patterns of movement and their relationships to the meaning of the dance.

**1.1.5.Re8a.** Interpret meaning or intent in a dance or phrase based on its movements. Explain how the movements communicate the main idea of the dance using basic dance terminology.

**1.1.5.Re9a.** Develop an artistic criterion as it relates to the elements of dance in specific genres, styles, or cultural movement practices. Use dance terminology to describe, discuss and compare characteristics that make a dance communicate effectively.

**1.1.5.Cn11a.** Observe and describe how the movements of a dance in a specific genre or style communicate the ideas and perspectives of the culture, historical period, or community from which the genre or style originated.

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**Erin Halat** K-2 General Music Teacher, Walter C. Black Elementary School

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**Molly Dunn** Co-Founder & Music Supervisor

**Katy Gardiner** Co-Founder & Art Director

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