



University of  
St Andrews

# Music as Part of Your Degree

Reading Opera: texts, libretti and  
music from Purcell to Stravinsky

MU1005

2019/20

# MU1005

## READING OPERA: TEXTS, LIBRETTI AND MUSIC FROM PURCELL TO STRAVINSKY

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# 1: Module Description

This module examines the relationship between opera and their libretti. It will focus on the transformations of meaning and structure that take place as text is turned into libretto, and as libretto is set to music. In doing so, it will aim to shed light on the relationship between music and text, and on the function that music plays in drama. Though the course will examine the operas in depth, no knowledge of musical notation will be assumed. The course will make extensive use of DVDs of significant operatic productions, aiming to provide a way in to opera for those students not familiar with the art-form. The works selected for particular study all derive their libretti from literary works (and in one case, artistic works) that are significant in their own right. The selection aims to provide variety in the nationalities (Latin, French, English, German) and genres (play, epic, novel poetry) of the literary sources, as well as in the musical style of the operas.

## **Aims of the module:**

To develop in students:

- the ability to interpret a dramatic text
- the ability to draw comparisons between different versions of the same narrative
- the ability to make specific and focused comment on musical forms
- an understanding of the history of opera

Transferrable skills:

- active listening;
- precise, analytical writing, with clear, logical development of ideas based on primary evidence, competently referenced and presented;
- oral skills practiced in tutorial group discussions.

**Module convenor: Dr Jane Pettegree (jkp1)**

**Lecturers: Dr Michael Downes (mjd14), Dr Michael Ferguson (mcjf) and Dr Jane Pettegree (jkp1)**

**Tutors: Dr Jane Pettegree (jkp1)**

**Semester:** 1 **Credits:** 20

**Teaching:** Four lectures in the first week; thereafter, two lectures per week, with viewing sessions between lectures, and weekly tutorials over the course of the semester.

**Class hour:** 10 a.m.

**Lecture Venues:** Monday, Tuesday, Wednesday, Thursday  
Arts Building Seminar Room 7

**Tutorials:** Weekly  
(venue: Seminar Room, Beethoven Lodge, 65 North Street)

**Course assessment:** Continuous Assessment = 50%, 2 Hour Examination = 50%

**Re-Assessment:** 3 Hour Examination = 100%

**Core texts:** A course **READER PACK** is available to purchase through the University's online shop with a selection of core readings (see section 8: Resources). Operas may be viewed using the online resource Opera in Video as well as in viewing sessions. Additional copies of recommended texts are available in **Short Loan**. Copies of recommended DVD recordings will also be available on short loan and for use in the library. See the online electronic reading list : <http://resourcelists.st-andrews.ac.uk/lists/8A429B56-5AE5-06AE-8BEE-C704689C42BC.html> .

## **2: LECTURES AND VIEWING SESSIONS**

Lectures will normally take place at 10 a.m. on Mondays and Thursdays (Arts Building Seminar Room 7).

Viewing sessions at which extracts of recommended DVDs of the operas under consideration will be shown will normally take place on Tuesdays and Wednesdays at 10 a.m. in Arts Building Seminar Room 7.

### **WEEK 1** (w.b. 16September 2019)

There will be four lectures this week:

- Monday 16 September: Introduction to the module; library resources (JP)
- Tuesday 17 September: What is opera? How does it work? (MD)
- Wednesday 18 September: *Prima la musica e poi le parole* – the changing balance between words and music in opera (MD)
- Thursday 19 September: Musical and operatic terminology – an introduction (JP)

Recommended reading for week 1:

- The Grove Online article on Opera – <http://www.oxfordmusiconline.com/subscriber/article/grove/music/40726#S40726>
- Carolyn Abbate and Roger Parker, 'Introduction' from *A History of Opera: the Last 400 Years*, pp. 1-35 (digital scan in reading list)
- Laurel E. Zeiss, 'The Dramaturgy of Opera' from Nicholas Till (ed.), *The Cambridge Companion to Opera Studies*, pp. 179-201 (digital scan in reading list)

## WEEKS 2-11

Preparation for each week:

- read the literary source and libretto of the week's opera.
- Some core reading material is packaged for you using the **module resource pack**. This can be purchased via the online shop: link to <http://onlineshop.st-andrews.ac.uk> and search for 'MU1005'.
- Other reading material, and links to electronic resources, are available from the online reading list.
- Make sure you watch a production of the opera.
- **HOW DO YOU VIEW THE OPERA?** Viewing sessions will take place in the Tuesday and Wednesday class hour: it is strongly recommended that you attend those. Additionally, you can use the Opera in Video package to download the operas, and/or access copies of DVDs from the University Library. Depending on their certification, DVDs will be either on short loan or held in the reference section for use in the library.

The operas and texts to be considered are as follows:

### **GROUP A: Baroque and Classical Opera – weeks 2, 3 and 4.**

**Monday lectures:** Literary source text

**Thursday lectures:** Operatic transformation

**Week 2** (w.b. 23 September 2019)

Virgil, *Aeneid* Book IV, unfinished, 19BCE

Purcell, *Dido and Aeneas*, written by 1688

**Week 3** (w.b. 30 September 2019)

Ovid, *Metamorphoses*, 8 AD, ed. Dryden et al., 1717 - \*Book XIII (the story of 'Acis and Galatea')

Handel, *Acis and Galatea*, 2 Act version (1739)

**Week 4** (w.b. 7 October 2019)

Beaumarchais, *Le mariage de Figaro*, 1778

Mozart, *Le nozze di Figaro*, 1786 (\*Acts 1 and 2)

### **GROUP B: 19<sup>th</sup> century opera.**

**Weeks 5, 7-8**

Shakespeare, *Macbeth*, c.1606

Verdi, *Macbeth*, 1847 revised 1865

AND

Merimée, *Carmen*, 1845

Bizet, *Carmen*, 1873-4

	Monday	Tuesday	Wednesday	Thursday
Week 5 w/c Mon 14 Oct	<b>Lecture</b> Shakespeare's <i>Macbeth</i> : source and libretto (JP)	<b>Viewing:</b> Verdi, <i>Macbeth</i> , Act 1	<b>Viewing</b> Verdi, <i>Macbeth</i> , Act 2 and Act 3	<b>Lecture</b> Verdi: <i>Macbeth</i> Music lecture (MF)
<i>Week 6 Independent Learning Week – self-access listening MMS material on voices and instruments</i>				
Week 7 w/c Mon 28 Oct	<b>Lecture:</b> An introduction to 19 <sup>th</sup> century opera (MD)	<b>Viewing:</b> Verdi, <i>Macbeth</i> , Act 4	<b>Viewing:</b> Bizet, <i>Carmen</i> Act 1	<b>Lecture:</b> 19 <sup>th</sup> century operatic selves: race and gender (JP)
Week 8 w/c Mon 4 Nov	<b>Lecture:</b> <i>Carmen</i> : source and libretto (JP)	<b>Viewing:</b> Bizet, <i>Carmen</i> , Act 2 and start 3	<b>Viewing:</b> Bizet, <i>Carmen</i> , rest of Act 3 and Act 4	<b>Lecture:</b> Bizet, <i>Carmen</i> , Music lecture (MF)

**GROUP C: 20<sup>th</sup> century opera.**  
**Weeks 9-11**

Büchner, *Woyzeck*, 1837, incomplete  
Berg, *Wozzeck*, 1917–22

AND

Crabbe, 'Letter 22: Peter Grimes', from *The Borough*, 1810  
Britten, *Peter Grimes*, 1945

	Monday	Tuesday	Wednesday	Thursday
Week 9 w/c Mon 11 Nov	<b>Lecture</b> Berg, <i>Wozzeck</i> : from play to libretto (JP)	<b>Viewing:</b> <i>Wozzeck</i> , Act 1	<b>Viewing</b> <i>Wozzeck</i> , Act 2	<b>Lecture</b> Berg, <i>Wozzeck</i> : Music lecture (MF)
Week 10 w/c Mon 18 Nov	<b>Lecture:</b> An introduction to 20 <sup>th</sup> century opera (MD)	<b>Viewing:</b> <i>Wozzeck</i> , Act 3	<b>Viewing:</b> Britten, <i>Peter Grimes</i> , Prologue and Act 1	<b>Lecture:</b> <b>Lecture:</b> Britten, <i>Peter Grimes</i> : source and libretto (JP)
Week 11 w/c Mon 25 Nov	<b>Lecture:</b> Britten, <i>Peter Grimes</i> , Music Lecture (MF)	<b>Viewing:</b> Britten, <i>Peter Grimes</i> , Act 2	<b>Viewing:</b> Britten, <i>Peter Grimes</i> , Act 3	<b>Lecture:</b> Opera Today: summary lecture (MD)

### 3. TUTORIALS AND OFFICE HOURS

All tutorials will take place in the Department of Music Seminar Room, Beethoven Lodge, 65 North Street.

**Your tutor for S1 2019-20 will be: Dr Jane Pettegree (jpk1)**

See MMS for times available and group signup.

Dr Pettegree's office hours will be Tuesday 11am to 12noon and Friday from 12 noon to 1pm, in her office in Beethoven Lodge, 65 North Street (if you can't make these times, please email for an appointment).

Students should sign up for a tutorial group on the MMS system. Once you have signed up for a group, you must remain in the same group for the entire semester.

Tutorials will be given each week from week 2 onwards, and will deal with the following topics.

**GROUP A: these tutorials will prepare students for the sorts of approaches that will be useful in addressing the first assignment. The focus will be on close reading of the source text and opera libretto, against close listening of excerpts of music. The key question is: how does the music change and/or enhance the meaning of the text?**

**Week 2** (w.b. 23 September 2019)

This tutorial will discuss students' initial reactions to the study of opera, and will aim to answer any general questions about the art-form that they have. It will consider how cultural contexts shape what is important to a story, and also consider passages from *Dido and Aeneas*, reviewing baroque ideas about the association of music, text and emotional affect (*key terms: libretto; melody, harmony, recitative; tempo; dissonance; major; minor; aria; ground bass; homophony; polyphony; soprano; mezzo soprano; contralto; tenor; baritone; bass; violin; cello; harpsichord; continuo bass; meter; tempo*).

**Week 3** (w.b. 30 September 2019)

This tutorial will look at the different approaches to text setting in *Acis and Galatea* taken by ensemble writing, aria and recitative, with the aim of understanding more about the tension between musical form and dramatic narrative. The artificiality of opera will also be discussed alongside this work's use of the pastoral mode to transform the source material. Listening will check students can identify oboes and flutes / recorders in supporting orchestral accompaniment (*key terms: pastoral; tragedy; tragi-comedy; opera seria; da capo; major; minor; counter-tenor; baroque; oboe; bassoon; flute; recorder; tone; semitone; meter*)

**Week 4** (w.b. 7 October 2019)

This tutorial will continue practicing the close study of operatic extracts, by examining passages from *Le nozze di Figaro* against Beaumarchais's play, considering what does and doesn't transfer into the opera. Consideration will be given to the function of music in comedies. Listening exercises will continue to explore the effect of voice types and orchestration. (*key terms: modulation; classical; cavatina; canzonetta; duet; trio; sestet; chromatic inflection; cadence; opera buffa; sonata form; diegetic music; overture; finale; clarinet; Fach*)

**Week 5** (w.b. 14 October 2019)

This tutorial will consider how the story of *Macbeth* could be subjected to different dramatic representations. Students should understand how the particular dramatic strategies adopted by Verdi / Pavesi compare with the play originally written by Shakespeare. Key question: how, and why, might the same story be told in such different ways? (*key terms: motif; Code Rossini; contrasti; cantabile; tempo di mezzo; cabaletta; brass (trumpet, trombone, tuba); harp; timpani; cor anglais; genre fantastic; tremulando; coloratura soprano; allegro; andante; lyric and dramatic voices*)

**GROUP B: these tutorials will prepare students for the second assignment. Questions posed will be broader, and ask students to consider how the arrangement of scenes and performative interactions affect the telling of a story.**

**Week 6** (w.b. 21 October 2019) – *ILW – no tutorial*

**Week 7** (w.b. 28 October 2019)

Students should come to this tutorial with outline essay plans for the second assignment: this should include a clear statement of thesis, and at least one short excerpt from either Verdi's *Macbeth* or Bizet's *Carmen* which will provide supporting evidence. Discussion should explore the differences encountered between classical and 19<sup>th</sup> century opera, and review understanding of some key terms learnt to date, the formative feedback from essay 1, and how this can contribute to essay 2.

**Week 8** (w.b. 4 November 2019)

This tutorial will discuss the relationship between source text and opera in *Carmen*, focusing on issues of characterisation and stereotyping based on race and gender. Key question: does opera necessarily simplify and/or exaggerate character in order to be effective? (*key terms: orientalism; opéra comique; motif; verismo; realism; melodrama; augmented second; Habanera; bugles; castenets*)

**GROUP C: these tutorials will look at different ways in which 20<sup>th</sup> century opera has worked with and against convention, and to prepare students for the examination.**

**Week 9** (w.b. 11 November 2019)

This tutorial will consider the modernist transformation of 20<sup>th</sup> century opera, with reference to passages from *Wozzeck*. Key question: how does the 20<sup>th</sup> century transform the way in which opera represents human subjectivities and social relationships? (*key terms: expressionism; modernism; atonality vs tonality; sprechgesang; Sprechstimme; suite; rhapsody; march; lullaby; passacaglia; rondo; symphony; movement; fantasia; fugue; largo; scherzo; hexachord; quaver*)

**Week 10** (w.b. 18 November 2019)

This tutorial will consider how Britten and Montagu Slater sought to create in *Peter Grimes* an opera that was 'modern' but also more musically accessible than opera influenced by the Second Viennese school. Key question: is Grimes sympathetic? Whether he is or not, how is this communicated, and does this matter? (*key terms: epistolary novel; interlude; gesamtkunstwerk; motif*)



## Week 11 (w.b. 25 November 2019)

This tutorial will help students to prepare for the final exam. Students will be asked to read an example of a discussion of a production (reader pack) and to consider how live stagings of *Wozzeck* or *Grimes* can further transform a story. Some of these ideas might be relevant discussion points:

- a) Is the performance live or film? How do these different mediums negotiate the comprehensibility of the libretto, or the overall audience understanding of the drama?
- b) Does prior awareness of the **source story** and/or of **prior productions of the operatic work** shape audience reaction in any way, or is each production self-contained? (How might this be different for an audience seeing a new work for the first time?)
- c) Do these productions of 'modernist' operas feel 'modern'?

## 4. COURSEWORK

Two pieces of coursework will be required for this module, one on the first group of operas examined (Group A: *Dido and Aeneas*, *Acis and Galatea* and *The Marriage of Figaro*), and one on the second group (Group B: *Macbeth* and *Carmen*). The two assignments together will contribute 50% towards your overall mark for the module.

The word count for each essay should be between **1500 to 1800 words**, including notes/citations but excluding bibliography.

**\*\* Your essay MUST have a bibliography that lists all primary and secondary sources used.**

Both assignments should be submitted using the MMS system. No paper copy is required.

### **Assignment 1: Due 11.59 p.m. on Friday 18<sup>th</sup> October (end Week 5).**

This assignment requires comparative analysis of these 3 excerpts:

1. from Purcell's *Dido and Aeneas*, Act 3 scene 1, 'The Ships', from the start of Act 3 and ending with the ensuing Witches' Dance. (i.e. end **before** the final palace scene);
2. from Handel's *Acis and Galatea*, the start of Act 2 (Chorus 'Wretched Lovers') continuing with Polypheme's entrance, his first recitative ('I rage') and aria ('O ruddier than the cherry').
3. from Mozart's *Marriage of Figaro*, Act 1, end sequence, starting with the chorus 'Giovani liete', including dialogue / recitative links, and ending the act with Figaro's aria 'Non più andrai'.

[For clips and/or links to online resources (Opera in Video (<http://opiv.alexanderstreet.com/>) ) see MMS / Contents].

Use these excerpts to write 1500-1800 words on the following question:

*All three excerpts occur at moments of change / transition in the plots of these operas. Discuss how the libretto and music work together to shape these transitions. Your answer may find it useful to consider the balance between destabilising and stabilising elements.*

Your answer should be based on a close analysis of the three excerpts and should form a continuous discussion linking all three works. You won't be able to discuss absolutely everything: make careful selections that help you to articulate a link of argument.

A good answer will include an introduction and conclusion that frames the thesis you will use to connect your handling of this material into an integrated piece of writing.

You should aim to allot roughly the same amount of space to each of the three operas.

This assignment is intended to test your ability to make detailed, precise observations on key elements in opera, relating music to text and dramatic plot, demonstrating awareness of the differences between musical techniques used to set text, and awareness that compositional approaches are different for each piece. No knowledge of musical notation is required in order to complete this assignment satisfactorily. Relevant technical terms will be covered in lectures and tutorial preparation tasks.

### **Assignment 2: Due 11.59 p.m. on Friday 22<sup>nd</sup> November (Week 10)**

Write an essay of **1500 - 1800 words** answering ONE of the following three questions, with reference to the Group 2 operas:

1. Verdi's *Macbeth* and Bizet's *Carmen* are both dramatic **tragedies**. Compare the strategies used to adapt the source texts (Shakespeare's play and Merimée's novella) in each case to achieve this generic outcome.
2. Compare how libretto and music in Verdi's *Macbeth* and Bizet's *Carmen* are used to shape performances of **masculinity**.
3. Verdi's *Macbeth* and Bizet's *Carmen* are both set in times/places which their original audiences would have thought 'exotic' or even 'uncanny' rather than simply 'realistic'. Discuss how the libretti and music in both cases contribute to the representation of the "**fantastic**".

Whichever question you choose, your answer must reference both *Macbeth* and *Carmen*. Although discussion of both these works need not be absolutely equal in length, be aware that a good answer will be balanced and well proportioned.

**Penalties for late or over-length assignments will be as described in the Music Centre Module Handbook, available on MMS.**

For further details of the Music Centre's policies on late work and on extensions, and for essay marking criteria, please consult the Music Handbook, which may be accessed as a PDF through MMS.

## 5. REFERENCING

As with all academic essays, assignments for this module need to be referenced in a thorough and consistent way. The Music Department does not, however, insist on any single particular form of referencing, acknowledging that its students come from a wide variety of major subjects, which favour different systems. Please use the style of referencing you are familiar with from your major subject, ensuring however that each reference includes the name of the author/composer/librettist, the title, publication details and (for citations, articles or essays from longer works) page references.

**Citations** are used both to situate your reader in a precise location in an opera and to signal where your primary material can be found. They provide supporting evidence for any points you want to make. Your writing should make to the reader which opera you are talking about, and which act or scene or point in the libretto you are about to discuss. This can be done by a combination of clear in-text description and appropriate citation. In this first example, you don't need any more citation because the comment holds true for any version of this opera:

*"In Verdi's Macbeth, Lady Macbeth's Act 2 aria 'La luce langue' was added by Verdi in 1865 and has no equivalent speech in Shakespeare's play. This aria reveals this character's fascination with dark forces."*

To make precise observations about the way that music and libretto words fit together, you will need to refer to specific words from the libretto. This needs a more specific citation. You can cite the words either in their original language OR in the translation you are using, whichever helps best to make your point clear. E.g.

*"Lady Macbeth's Act 2 aria, 'La luce langue' was added to the revised version of the opera by Verdi in 1865. The opening words of the aria, translated as 'the light is fading', combine heavy vowels in the original Italian with quiet orchestral chords that initially sound a bit like a rocking lullaby, but where the meaning of words are fraught with sinister intent.<sup>1</sup> For Lady Macbeth, night is not a time to sleep but to hide 'the guilty murderous hand' executing 'a new crime': the murder of Banquo. Gradually, the flowing music gives way first to empty silence at the words 'a new crime', and then to loud, accented chords reinforcing 'It must be so!'"*

+ citation as follows :

**EITHER footnote** citation:

<sup>1</sup> Maffei, Piave, and Verdi, *Macbeth*, Libretto Act 2, scene 1, English translation *Opera Guide: The Virtual Opera House*, <http://www.opera-guide.ch/opera.php?id=387&uilang=en>

(+ the bibliography showing this source and the access date)

**OR in-text** citation with short title e.g. (*Macbeth*, *Opera Guide*, Act 2, scene 1)

+ the bibliography listing the online source.

**Do** use the libretto text to place precise observations. MU1005 directs you to some online libretto translations, because these are the most accessible sources for most of you. Not all of these have translators named; you can use a short

version of the URL in citations, and the top level name of the site. Your bibliography listing for these can show any fuller URL and access date, along with the names of the original libretto writers.

e.g.

**Bibliography:**

Maffei, Andrea, and Piave, Francesco Maria, *Macbeth* libretto, *Opera Guide*, <http://www.opera-guide.ch/opera.php?id=387&uilang=en> accessed 24/01/2018

Be careful you **distinguish between what is true for the opera as an object of study, and any particular production you might have watched**, where a performer might do something, or a director might have suggested a staging, that is not necessarily part of the original instructions written by the composer/librettist. If you are referring to an aspect of a particular performance, you need to refer to the performance source – DVD or audio recording.

e.g. “Sarah Connolly’s depiction of Dido presents audiences with a stern, mature figure rather than a young ingénue.<sup>1</sup>”

+ citation as follows:

EITHER Footnote citation

<sup>1</sup> See Henry Purcell and Nahum Tate, *Dido and Aeneas*, Royal Opera House conducted Hogwood, directed McGregor (2009), Opus Arte DVD BD7049 D

OR In-Text:

(Purcell, H; Tate, N, *Dido and Aeneas*, Royal Opera House, 2009)

with the bibliography giving the full details.

**What if there aren’t any words?** Some of you may read music but this module does not require this skill. If you are describing a section of an opera **that has no sung libretto**, but where the orchestral music is setting the scene, you can do the following to help your marker / reader place your observation.

- a) Locate the Act.scene number (or, e.g. ‘Overture’, or, ‘Ent’ract between Acts x and y’).
- b) Cite the audio or filmed version you are using, and provide a start and end time for your clip (hh:mm:ss – hh:mm:ss).
- c) Ensure full details are provided in the bibliography.

e.g.

‘In the Overture to the *Marriage of Figaro*, the bassoons from the outset suggest the lively, humorous nature of Figaro himself, and the busy pace of action to be expected from this opera (e.g. *Marriage of Figaro*, 00:00:38-00:00:44).’

A **final bibliography** is ESSENTIAL for university essays and should include, for operas, the following items: a) all primary sources relevant to your essay – source text, libretto and/or libretto translation (whether printed or online), dvd or Naxos recording, etc; b) all secondary sources used, including any which have influenced your essay but which may not have been cited previously. All works cited throughout the essay MUST appear in the final bibliography. Essays without bibliographies will be marked down.

In addition to these general points, an essay on opera presents certain very specific issues, primarily concerned with how to reference the libretto. If you wish to quote from the libretto of an opera, your source will most likely be (a) a booklet found in a CD, (b) a reliable online source or (c) a vocal score. Whichever source you use, you should give full details of the publication in the bibliography, and list bibliography entries in surname alphabetical order e.g.:

- (a) Berg, Alban, *Wozzeck*, booklet to Chandos CD recording CHAN 3094(2) (2003), English translation by Richard Stokes.
- (b) Da Ponte, Lorenzo; Mozart, Wolfgang Amadeus, *The Marriage of Figaro*, libretto at <http://www.aria-database.com/translations/figaro.txt> (accessed 4 February 2011), English translation by Hannah Kilpatrick.
- (c) Meilhac, Henri; Halévy, Ludovic; Bizet, Georges; *Carmen*, libretto translated by Ruth and Thomas Martin (Milwaukee, WI: G. Schirmer, 1958).

\*\* nb an opera has both a musical composer and normally at least one librettist. A full citation and bibliographic reference needs both (Berg was his own librettist).

You must, of course, be consistent throughout any piece of work in the referencing method used. For further guidance and some more worked examples – see the Music Undergraduate Handbook.

- Trevor Herbert's *Music in Words: a guide to researching and writing about music* (Oxford: Oxford University Press, 2009) is an excellent and very thorough guide to how to write on musical topics, and is available as an e-book through the University Library system; pp. 174–219 include many useful pointers on the particular issues involved in referencing pieces of music.

## **6. GOOD ACADEMIC PRACTICE**

Academic integrity is fundamental to the values promoted by the University. It is important that all students are judged on their ability, and no student will be allowed unfairly to take an advantage over others, to affect the security and integrity of the assessment process, or to diminish the reliability and quality of a University of St Andrews degree.

Academic misconduct includes the presentation of material as one's own when it is not one's own; the presentation of material whose provenance is academically inappropriate; and academically inappropriate behaviour in an examination or class test. Any work that is

submitted for feedback and evaluation is liable for consideration under the University's Academic Misconduct policy irrespective of whether it carries credit towards your degree. All work submitted by students is expected to represent good academic practice.

You should be aware that the University takes academic misconduct offences extremely seriously and any student found guilty of a repeat offence may be expelled from the University either temporarily or on a permanent basis.

The University's Academic Misconduct policy covers the behaviour of both undergraduate and postgraduate students.

All students are advised to familiarise themselves with the University's Guide to students called "Good Academic Practice" and also the full University policy and procedure, both of which may be accessed from:

<http://www.st-andrews.ac.uk/students/rules/academicpractice/>

Students are also referred to the University's online training course in good academic practice, available through Moodle.

## **7. EXAM**

The two-hour exam contributes 50% towards the final mark for the module. You will be required to answer two questions, **one** from Section 1 and **one** from Section 2.

- **Section 1** will contain questions on the final two operas considered in the module (Group C: *Wozzeck* and *Peter Grimes*) reflecting on different operatic strategies adopted in the 20<sup>th</sup> century. You will answer 1 out of a choice of 3 questions.
- **Section 2** will contain general questions on the art-form of opera and on the relationship of opera to literary texts. To revise for this section, you should consider how opera as a genre evolved over the time surveyed in this course; the performance contexts of operas you have studied (audiences and venues, historic and contemporary); and the general question of how operas create meaning. Answer 1 out of a choice of 3 questions.

The assessment criteria for the exam are based on your ability to:

1. Show detailed knowledge of a relevant body of information.
2. Develop and argue in favour of your own hypotheses using your ability to analyse material in order to support your argument.

Do not reproduce either an essay that you have submitted for continuous assessment in the exam, or use substantially the same material to answer both section 1 and section 2 of the exam. You CAN (and must) reference works that you have written essays on to answer section 2 (the overview questions) but you should make sure you don't simply repeat what you've said in a previous essay.

## 8. RESOURCES

\*\*\* Recommended for purchase: Shakespeare's *Macbeth* and module RESOURCE PACK.

### ONLINE READING LIST

The online reading list attached to the University Library lists all the sources you will find useful for this course, and provides links to online and library resources. It is organised by week to make it easier for you to plan your reading. There is a link to this from MMS, and here: <http://resourcelists.st-andrews.ac.uk/lists/8A429B56-5AE5-06AE-8BEE-C704689C42BC.html>

### RESOURCE PACK - RECOMMENDED FOR PURCHASE

This provides **essential** reading matter on many of the operas we will be studying including some source texts. Though you are not obliged to buy it, you are **very** strongly recommended to do so. It may be ordered through the University's online shop by going to the University home page and typing in 'online shop' in the search box. Click on the online shop and then click on product catalogue, then schools and then social anthropology, where you will find all music products for sale. After you purchase your resource pack you will be able to collect it from the Music Centre office in the Younger Hall, North Street, open from 8.45–5pm, Monday to Friday.

### OPERA IN VIDEO – SELF ACCESS OPERA PRODUCTIONS

Opera in Video (<http://opiv.alexanderstreet.com/>) contains over five hundred hours of high-quality material related to opera, including complete performances of all of the operas we are studying: *Dido and Aeneas*, *Acis and Galatea*, *The Marriage of Figaro* (also search 'Le Nozze di Figaro'), *Macbeth*, *Carmen*, *Wozzeck*, *Peter Grimes* and *The Rake's Progress*. These productions can all be highly recommended, as alternatives or supplements to the DVDs used in the timetabled viewing sessions. In addition, there are numerous interviews, lectures, concerts and other material that will be useful background material for your studies on this module. This should be available both on and off-campus, using your university email username and password to log in. Access this resource either via the module reading list link, or via the Library Subject Guide (tab: 'Image, Music and Sound Databases').

### DVDs USED IN VIEWING SESSIONS

Copies of these DVDs will be placed on short loan and/or 'reference only' in the University Library.

#### **Group A**

Henry Purcell (music), Nahum Tate (libretto): *Dido and Aeneas*

Opus Arte DVD BD7049 D

Royal Opera House, cond. Christopher Hogwood, dir. Wayne McGregor (2009)

*This production is also available on the 'Opera in Video' database.*

George Frideric Handel (music), Gay, Pope and Hughes (libretto): *Acis and Galatea*

Opus Arte DVD OA 1025D  
Royal Opera House and Royal Ballet, cond. Christopher Hogwood, dir. Wayne McGregor  
(2010) *This production is available in the 'Opera in Video' database.*

Wolfgang Amadeus Mozart (music), Lorenzo da Ponte (libretto): *The Marriage of Figaro*  
Warner NVC DVD 0630 14013 2  
Glyndebourne Festival Opera, cond. Bernard Haitink, dir. Stephen Medcalf (1994)

### **Group B**

Giuseppe Verdi (music), Francesco Maria Piave (libretto): *Macbeth*  
Opus Arte DVD OA 1063 D  
Royal Opera House, cond. Antonio Pappano, dir. Phyllida Lloyd (2012)  
*This production is available in the 'Opera in Video' database*

Georges Bizet (music), Henri Meilhac and Ludovic Halévy (libretto): *Carmen*  
DG DVD 073 000-9  
Metropolitan Opera, cond. James Levine (1989)

### **Group C**

Alban Berg (music and libretto): *Wozzeck*  
Arthaus DVD 101 277  
Hamburg Opera, cond. Bruno Maderna (1970)

Benjamin Britten (music), Montagu Slater (libretto): *Peter Grimes*  
ARTHAUS MUSIC DVD 100382  
English National Opera cond. David Atherton (1994)

(also in library:  
*Peter Grimes on Aldeburgh Beach*, June, 2013,  
ARTHAUS MUSIC 102179  
Chorus of Opera North and Guildhall, Britten-Pears Orchestra dir. Tim Albery, cond.  
Steuart Bedford.)

### **LITERARY SOURCES - ESSENTIAL READING**

#### **Group A**

Virgil: *The Aeneid* (book 4)  
translated by Robert Fagles, Harmondsworth: Penguin, 2007, reprinted 2010.

Ovid: *Metamorphoses* (book 13)  
translated by Dryden and others, edited by Sir Samuel Garth, Ware, Hertfordshire:  
Wordworth Editions, 1998 (\* for pp.445-455 only, see course reader)

Beaumarchais, *The Marriage of Figaro*  
In Beaumarchais, *The Marriage of Figaro and The Barber of Seville*, translated with an  
introduction by John Wood, Harmondsworth: Penguin, 1976.



## Group B

Shakespeare: *Macbeth* – various editions

Prosper Mérimée: *Carmen*

In Prosper Mérimée, *Carmen and Other Stories*, transl. with an introduction by Nicholas Jotcham, Oxford University Press, 1989, reprinted 2008.

## Group C

Georg Büchner: *Wozzeck*

In *Danton's Death, Leonce and Lena and Woyzeck*, Oxford University Press, 1998, reprinted 2008.

George Crabbe: Letter XXII 'Peter Grimes'

from *The Borough*, Gloucester: Dodo Press, 2007

## MUSIC SUBJECT RESOURCES

The University Library has gathered up a list of useful resources for music: look in the library website under Finding Information / Subject Guides: <http://libguides.st-andrews.ac.uk/content.php?pid=239415> Please use these recommended sources alongside the module online reading list.

- **OPERA IN VIDEO**

- **OXFORD MUSIC ONLINE**

The Oxford Music Online database ([www.oxfordmusiconline.com](http://www.oxfordmusiconline.com)) is an invaluable resource for this module and you should use it regularly. It was formerly (and is still frequently) referred to as 'Grove Online'; its articles are linked to those in *The New Grove Dictionary of Music and Musicians*, the world's leading music encyclopaedia. It contains detailed plot summaries of all of the operas we will be examining, articles on the history of opera and on individual composers, articles explaining the different musical terms you will encounter, and much more of relevance.

## OTHER ONLINE RESOURCES (ALSO SEE THE ELECTRONIC READING LIST)

English translations of the libretti can be found below:

*Dido & Aeneas* (original in English) - <http://opera.stanford.edu/iu/libretti/dido.html>

*Acis and Galatea* (original in English) - <http://opera.stanford.edu/iu/libretti/acis.htm>

*The Marriage of Figaro* - <http://www.aria-database.com/translations/figaro.txt>

*Macbeth* - <http://www.opera-guide.ch/opera.php?id=387&uilang=en>

*Carmen* - <http://www.aria-database.com/translations/carmen.txt>

*Wozzeck* - <https://www.chandos.net/products/catalogue/CHAN%203094> translation by Richard Stokes – download booklet.

*Peter Grimes* - [http://www.rodoni.ch/OPERNHAUS/britten/libretto\\_originale.pdf](http://www.rodoni.ch/OPERNHAUS/britten/libretto_originale.pdf)

\*nb. cutting and pasting these links into your browser may work better than trying to click on them.

## **9. LIVE (AND ALMOST LIVE) PERFORMANCES**

### **Screenings from the Metropolitan Opera**

The Byre Theatre is your local host for the New York Metropolitan Opera's live streaming events – see <http://byretheatre.com/whats-on/>.

**UPDATE NEEDED** Productions available this autumn:

**UPDATE NEEDED**

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Tickets: contact Byre Box Office 01334 475000, or online <https://byretheatre.com/whats-on/>.

### **Scottish Opera – Student Offers (cheaper than the Met.....)**

Those prepared to venture to Edinburgh or Glasgow to see Scottish Opera productions can benefit from cut-price £10 tickets for u26 buyers. The main production this autumn is Puccini's *Tosca* in October/November.

For youth ticket reductions see: <https://www.scottishopera.org.uk/discover-opera/under-26/>

More on: Scottish Opera website: <https://www.scottishopera.org.uk> or phone the Edinburgh Festival Theatre direct 0131 529 6000, Glasgow Theatre Royal 0844 871 7647 or His Majesty's Theatre Aberdeen 01224 641122.

### **University of St Andrews Opera Society**

Facebook page : <https://www.facebook.com/OpSocStA/>

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Tickets available at the Byre Box Office by visiting their website <https://byretheatre.com/whats-on/> or phone 01334 475000.

### **University of St Andrews Gilbert and Sullivan Society**

Facebook page: <https://www.facebook.com/gilbertandsullivan/>

This student-led society is one of the UK's most enthusiastic exponents of Victorian operetta by the G&S compositional powerhouse partnership.

**UPDATE NEEDED**

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Tickets: email [gssocmail@st-andrews.ac.uk](mailto:gssocmail@st-andrews.ac.uk)  
or through the Byre Box Office website <https://byretheatre.com/whats-on/> or  
phone 01334 475000.

### **Byre Opera**

Facebook page: <https://www.facebook.com/byreopera/>

The Music Centre's in-house opera group. The annual production will be Debussy's *Pelléas and Mélisande*, in June 2020.

See Music Centre bulletins for information about chorus auditions.

### **St Andrews Voices Festival**

Facebook page: <https://www.facebook.com/standrewsvoices/>

Hosted every autumn in St Andrews, not just opera but a feast of vocal music.

MU1005 datasheet, cross reference, circuit and application notes in pdf format. Bourns Inc. MU1005-600Y Ind Chip Bead 60Ohm 25% 100MHz Ferrite 300mA 0402 T/R - Tape and Reel (Alt: MU1005-600Y). Distributors. Part. Package. Stock. Lead Time. Min Order Qty. Request Bourns Inc. MU1005-100Y: CHIP BEAD, Ferrite online from Elcodis, view and download MU1005-100Y pdf datasheet, More Passive Components specifications. Page 1. MU1608-301Y 300  $\pm 25\%$  MU1608-471Y 470  $\pm 25\%$  MZ1608-601Y 600  $\pm 25\%$  MZ1608-102Y 1000  $\pm 25\%$  MZ1608-152Y 1500  $\pm 25\%$  MG1608-202Y 2000  $\pm 25\%$  MG1608-222Y 2200  $\pm 25\%$  MU1005-100Y 10  $\pm 25\%$  MU1005-300Y 30  $\pm 25\%$ .