

MVK230: RUSSIAN MUSIC: CONCERT HALL TO DANCE CLUB

UiB SP17
DR. STEPHEN AMICO



Aim and Content

This course introduces students to a wide array of Russian musics – ranging from 19th century concert repertoire, to traditional practices, to mass-mediated popular forms – in each case relating specific pieces, genres and/or styles to important historical, political, and cultural contexts. The approximate division of the course, regarding subject area, will be as follows: art music, 25%; traditional music, 25%; popular music (broadly defined) 50%. The course will be of interest to students from a wide range of humanities and social scientific disciplines, including music, Russian language and culture, media studies, and gender studies.

Meeting Time/Place: Wednesdays, 10:15-12:00, Seminarrom F, Sydneshaugen Skole

Studiepoeng/Study points (ECTS credits): 15

Language of Instruction: English

Course Unit Level: Bachelor/Master

Access to the Course Unit: The course is open for all students at the University of Bergen.

Pre-requisites: None

Teaching Methods: One semester of lectures including audiovisual examples

Learning Outcomes

Students who have completed the course will

- have broad knowledge of representative styles and genres of Russian music from approximately the mid-19th century to the present day
- have competence to contextualize broad stylistic and generic areas, as well as individual pieces, within a historical-cultural framework
- have the skill to independently work with source material and analyze works of Russian music within specific historical and sociocultural contexts.

Compulsory Requirements

- Attendance at lectures and seminars
- All instruction is obligatory; absence of more than 20% leads to loss of right to take the exam.
- All mandatory instruction must be completed and approved before the exam
- 4-5 short reading responses spaced throughout the semester (200-300 words each) (godkjent/ikke godkjent)
- One mid-semester presentation on course-related topic (godkjent/ikke godkjent)
- One end-of-semester presentation related to student's term paper (godkjent/ikke godkjent)
- Approved obligatory activities are valid for 2 semesters after they are completed

Assessment Methods

- Term paper of ca. 5000-6000 words. This paper will focus on a specific work or corpus of works, and must exhibit that the student has been able to a) formulate a valid research question b) find appropriate academic literature to support her/his thesis and c) correctly and convincingly contextualize her/his analysis with respect to historical (including political) and/or sociocultural variables
- The term paper will be written in English
- Internal evaluation with at least two examiners

Grading Scale:

Letter grade from A to F

Reading List

Approx. 1000-1200 pages as well as audiovisual examples

POLICY ON ABSENCES/LATENESS

Each student is allowed three “free” absences for the course. These absences can be used for any reason, and do not require submission of documentation excusing the absence. If you miss more than three classes, you cannot pass the course.

Arriving to class more than 15 minutes late results in a half absence; two together make a full absence.

Arriving to class more than 30 minutes late results in an absence.

In rare instances where a student must miss more than three classes, and **ALL** are due to severe illness or extreme emergencies, *documentation will be required for each and every absence*, and the absences will be excused. However, if a student misses more than three classes and **NOT ALL** are due to approved/documented circumstances, the student will have exceeded the allowed number of absences, and will not pass the course (e.g., missing two classes for personal, non-emergency/medical reasons, and two classes for emergency/medical reasons, would result in failing the course).

COURSE READING LIST

NOTE:

- Reading list/class schedule is subject to changes
- Several readings on the following syllabus will be optional only
- The ability to read music is *not* a requirement for the course

IMPORTANT: Class location changes several times during the semester! Please check Mitt.UiB for locations!

WEEK	DATE	THEME	READINGS
2	11.01	Course Introduction	No Reading
3	18.01	Concert Music 1: Intro	Frolova-Walker, Marina. 2004. "Music of the Soul?" <i>National Identity in Russian Culture</i> (ed. Simon Franklin and Emma Widdis). Cambridge UK: Cambridge University Press. 116-31. Frolova-Walker, Marina et al. (n.d.). "Russian Federation." <i>Grove Music Online/Oxford Music Online</i> . Oxford University Press (online access) Robinson, Harlow. 1999. "Music." <i>The Cambridge Companion to Modern Russian Culture</i> (ed. Nicholas Rzhevsky). Cambridge, UK: Cambridge University Press. 250-278.
4	25.01	Concert Music 2: Opera + Symbolism	Bryusov, Valerey. 1986 (1904). "Keys to the Mysteries." <i>The Russian Symbolists: an Anthology of Critical the Theoretical Writings</i> . Ann Arbor: Ardis. 53-64. Gasparov, Boris. 2005. "Lost in a Symbolist City: Multiple Chronotopes in Chaikovsky's <i>The Queen of Spades</i> ." <i>Five Operas and a Symphony: Word and Music in Russian Culture</i> . New Haven: Yale University Press. Kashkin, N.D. 1890 [2003]. "The Queen of Spades." <i>Russians on Russian Music, 1880-1917: An Anthology</i> (ed. James Stuart Campbell). Cambridge: Cambridge University Press. 32-37.
5	01.02	Concert Music 3: Deconstructing Nationalism	Frolova-Walker, Marina. 1997. "On <i>Ruslan</i> and Russianness." <i>Cambridge Opera Journal</i> 9(1): 21-45. Maes, Francis (trans. A.J. and E. Pomerans). [1999] 2002. "Natasha's Dance, or Musical Nationalism," and "I'm Finished with Russian Music": Mikhail Glinka." <i>A History of Russian Music: From Kamarinskaya to Babi Yar</i> . Berkeley: University of California Press. Slonimsky, Nicolas. 2004. "Russian Music in Art Songs." <i>Nicolas Slonimsky: Writings on Music Volume 2, Soviet Music and Composers</i> (ed. Electra Slonimsky Yourke). London: Routledge. Taruskin, Richard. 2009. "Some Thoughts on the History and Historiography of Russian Music." <i>On Russian Music</i> . Berkeley: University of California Press. 27-52.
6	08.02	Music and Sovietization	Frolova-Walker, Marina and Jonathan Walker. "Preface." <i>Music and Soviet Power</i> . ix-xix. MacDonald, Ian. 1990. "Prelude: Truth." <i>The New Shostakovich</i> . Boston: Northeastern University Press. 1-15. Nelson, Amy. 2004. "The Three Faces of the Musical Left." <i>Music for the Revolution: Musicians and Power in Early Soviet Russia</i> . University Park, PA: Pennsylvania State University Press. 67-94. Schmelz, Peter. 2009. "The Dam Bursts: The First and Second Conservatories." <i>Such Freedom, if Only Musical: Unofficial Soviet Music during the Thaw</i> . Oxford: Oxford University Press. 26-66. Taruskin, Richard. 1993. "Review: <i>The New Shostakovich</i> ." <i>Slavic Review</i> 52(2): 396-397.
7	15.02	Film Music 1	At-home viewing: <i>Tsirk</i> (Aleksandrov, 1936); or, <i>Cheremushki</i> (Rappaport, 1963)
8	22.02	Film Music 2	Bartig, Kevin. 2013. "Alexander Nevsky and the Stalinist Museum." <i>Composing for the Red Screen: Prokofiev and Soviet Film</i> . Oxford: Oxford University Press. 74-104. Bartig, Kevin. 2014. "Kinomuzika: Theorizing Soviet Film Music." <i>Sound, Speech, Music in Soviet and Post-Soviet Cinema</i> (ed. Lilya Kaganovsky and Masha Salazkina). Bloomington: Indiana University Press. 181-192. Kaganovsky, Lilya. 2014. "Russian Rock on Soviet Bones" (EXC). <i>Sound, Speech, Music in Soviet and Post-Soviet Cinema</i> (ed. Lilya Kaganovsky and Masha Salazkina). Bloomington: Indiana University Press. 252-272. Salys, Rimgaila. 2009. "Tsirk" (EXC). <i>The Musical Comedy Films of Grigori Aleksandrov: Laughing Matters</i> . Chicago: University of Chicago Press. 121-182.
9	01.03	"Folk"/Traditional Music 1	Kosacheva, Rimma. 1990. "Traditional Music in the Context of the Socio-Political Development in the USSR." <i>Yearbook for Traditional Music</i> 22: 17-19. Prokhorov, Vadim. 2002. <i>Russian Folk Songs: Musical Genres and History</i> . Lanham, MD: Scarecrow Press. (EXC) Warner, Elizabeth and Evgenii Kustovskii. 1990. <i>Russian Traditional Folk Song</i> . Hull: Hull University Press. (EXC) Zemtsovsky, Izaly. 1999. "Russia" (EXC). <i>The Garland Encyclopedia of World Music, Volume 8: Europe</i> (ed. Tim Rice, James Porter and Chris Goertzen). New York: Garland. 755-788. Zemtsovsky, Izaly. n.d. "Russian Federation: Traditional Music: Russia." <i>Grove Music Online/Oxford Music Online</i> (online access).
10	08.03		NO CLASS
11	15.03	"Folk"/Traditional Music 2	Mazo, Margarita. 1994. "Wedding Laments in North Russian Villages." <i>Music Cultures in Contact: Convergences and Collisions</i> (ed. Margaret Kartomi and Stephen Blum). Basel: Gordon and Breach. 21-39. Olson, Laura J. 2004. "The Invention and Re-invention of Folk Music in Pre-Revolutionary Russia." <i>Performing Russia: Folk Revival and Russian Identity</i> . New York: Routledge. 16-34. Wilson, William Albert. 1973. "Herder, Folklore, and Romantic Nationalism." <i>Journal of Popular Culture</i> 6(4): 819-835.
12	22.03	Popular Music 1: Intro	Nelson, Amy. 2004. "Of 'Cast-Off Barroom Garbage' and 'Bold Revolutionary Songs': The Problem of Popular Music, 1923-1926." <i>Music for the Revolution: Musicians and Power in Early Soviet Russia</i> . University Park, PA: Pennsylvania State University Press. 95-124.

			Stites, Richard. 1992. <i>Russian Popular Culture: Entertainment and Society since 1900</i> . Cambridge, UK: Cambridge University Press. (EXC) Stites, Richard. 2004. "The Ways of Russian Popular Music to 1953." <i>Soviet Music and Society Under Lenin and Stalin: The Baton and the Sickle</i> . New York: Routledge. 19-32.
13	29.03	<i>Popular Music 2: Russia and the West</i>	Grier, Philip. 2003. "The Russian Idea and the West." <i>Russia and Western Civilization: Cultural and Historical Encounters</i> (ed. Russell Bova). Armonk, NY: M.E. Sharpe. 23-77. Kaganovsky, Lilya. 2014. "Russian Rock on Soviet Bones" (EXC). <i>Sound, Speech, Music in Soviet and Post-Soviet Cinema</i> (ed. Lilya Kaganovsky and Masha Salazkina). Bloomington: Indiana University Press. 252-272. Pilkington, Hilary. 2002. "Reconfiguring 'the West': Style and Music in Russian Youth Cultural Practice." <i>Looking West? Cultural Globalization and Russian Youth Cultures</i> (ed. Hilary Pilkington, Elena Omel'chenko, Moya Flynn, Ul'iana Bludina and Elena Starkova). University Park, PA: Pennsylvania State University Press 165-200. Tsipursky, Gleb. 2014. "Coercion and Consumption: The Khrushchev Leadership's Ruling Style in the Campaign against 'Westernized' Youth." <i>Youth and Rock in the Soviet Bloc: Youth Cultures, Music, and the State in Russia and Eastern Europe</i> (ed. William Jay Risch). Lanham, MD: Lexington Books. 55-80. Yurchak, Alexei. 1999. "Gagarin and the Rave Kids: Transforming Power, Identity, and Aesthetics in Post-Soviet Nightlife." <i>Consuming Russia: Popular Culture, Sex and Society Since Gorbachev</i> (ed. Adele Marie Barker). Durham, NC and London: Duke University Press. 76-109.
14	05.04	<i>Popular Music 3: Music and Word</i>	Amico, Stephen. 2014. "'The Most Martian of Martianesses': Zhanna Aguzarova, (Post-) Soviet Rock 'n' Roll, and the Musico-Linguistic Creation of the 'Outside'." <i>Popular Music</i> 33(2): 243-267. Smith, Gerald Stanton. 1984. <i>Songs to Seven Strings: Russian Guitar Poetry and Soviet "Mass Song."</i> Bloomington: Indiana University Press. (EXC) Steinholt, Yngvar. 2003. "You Can't Rid a Song of Its Words: Notes on the Hegemony of Lyrics in Russian Rock Songs." <i>Popular Music</i> 22(1): 89-108.
15	12.04		HOLIDAY – NO CLASS
16	19.04		NO CLASS
17	26.04	<i>Popular Music 4: Rock/Punk or Estrada</i>	Cushman, Thomas. 1995. "The Origins of St. Petersburg Rock Music Counterculture." <i>Notes from Underground: Rock Music Counterculture in Russia</i> . Albany: State University of New York Press. 17-88. Garifzianova, Al'bina. 2014. "'Upgrading': Cultural Interests and Strategies." <i>Russia's Skinheads: Exploring and Rethinking Subcultural Lives</i> (ed. Hilary Pilkington, Al'bina Garifzianova, and Elena Omel'chenko). 75-96. McMichael, Polly. 2005. "'After All, You're a Rock and Roll Star (At Least, That's What They Say)': Roksi and the Creation of the Soviet Rock Musician." <i>Slavonic and East European Review</i> 83(4): 664-684. Oushakine, Sergei. 2011. "Emotional Blueprints: War Songs as Affective Medium." <i>Interpreting Emotions in Russia and Eastern Europe</i> (ed. Mark D. Steinberg and Valeria Sobol). DeKalb: Northern Illinois University Press. 248-276. Steinholt, Yngvar and David-Emil Wickström. 2009. "Visions of the (Holy) Motherland in Contemporary Russian Popular Music: Nostalgia, Patriotism, Religion, and <i>Russkii Rok</i> ." <i>Popular Music and Society</i> 32(3): 313-330. MacFadyen, David. 2001a. "Lyric or Civic: Personality and Theatricality." <i>Red Stars: Personality and the Soviet Popular Song, 1955-1991</i> . Montreal and Ithaca: McGill-Queen's University Press. 33-61. MacFadyen, David. 2001b. "The Soviet Popular Song after Stalin." <i>Red Stars: Personality and the Soviet Popular Song, 1955-1991</i> . Montreal and Ithaca: McGill-Queen's University Press. 6-32. MacFadyen, David. 2002. "The Decline of a Soviet Repertoire." <i>Estrada?!: Grand Narratives and the Philosophy of the Russian Popular Song since Perestroika</i> . Montreal: McGill-Queen's University Press. 7-36. Partan, Olga. 2007. "Alla: The Jester-Queen of Russian Pop Culture." <i>Russian Review</i> 66(3): 483-500.
18	03.05	<i>Popular Music 5: Pussy Riot</i>	Amico, Stephen. 2015. "Digital Voices, Other Rooms: Pussy Riot's Recalcitrant (In)Corporeality." <i>Popular Music and Society</i> (online; print forthcoming). Bernstein, Anya. 2013. "An Inadvertent Sacrifice: Body Politics and Sovereign Power in the Pussy Riot Affair." <i>Critical Inquiry</i> 40(1): 220-241. McMichael, Polly. 2013. "Defining Pussy Riot Musically: Performance and Authenticity in New Media." <i>Digital Icons: Studies in Russian, Eurasian, and Central European New Media</i> 9: 99-113. Steinholt, Yngvar. 2013. "Kitten Heresy: Lost Contexts of Pussy Riot's Punk Prayer." <i>Popular Music and Society</i> 36(1). 120-124.
19	10.05	<i>Popular Music 6: Gender, Sexuality, and Eurovision</i>	Amico, Stephen. 2014. "Corporeal Intentions" (EXC). <i>Roll Over, Tchaikovsky!: Russian Popular Music and Post-Soviet Homosexuality</i> . Urbana: University of Illinois Press. 103-134. Cassiday, Julie. 2014. "Post-Soviet Pop Goes Gay: Russia's Trajectory to Eurovision Victory." <i>The Russian Review</i> 73(1): 1-23. Heller, Dana. 2007. "'t.A.T.u. You!' Russia, the Global Politics of Eurovision, and Lesbian Pop." <i>Popular Music</i> 26: 195-210. Miazhevich, Galina. 2010. "Sexual Excess in Russia's Eurovision Performances as Nation Branding Tool." <i>Russian Journal of Communication</i> 3(3/4): 248-264.
20	17.05		HOLIDAY – NO CLASS
21	24.05		Possible Catch-up
22	31.05		Possible Catch-up