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 historicalcultural 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:

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- Reading list/class schedule is subject to changes Several readings on the following syllabus will be optional only ٠
- 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!

HEEK	DATE	THEME	ZENIDAS
2	11.01	Course Introduction	No Reading
3	18.01	Concert Music 1: Intro	 Frolova-Walker, Marina. 2004. "Music of the Soul?" National Identity in Russian Culture (ed. Simon Franklin and Emma Widdis). Cambridge UK: Cambridge University Press. 116-31. Frolova-Walker, Marina et al. (n.d.) "Russian Federation." Grove Music Online/Oxford Music Online. Oxford University Press (online access) Robinson, Harlow. 1999. "Music." The Cambridge Companion to Modern Russian Culture (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." The Russian Symbolists: an Anthology of Critical the Theoretical Writings. Ann Arbor: Ardis. 53-64. Gasparov, Boris. 2005. "Lost in a Symbolist City: Multiple Chronotopes in Chaikovsky's The Queen of Spades." Five Operas and a Symphony: Word and Music in Russian Culture. New Haven: Yale University Press. Kashkin, N.D. 1890 [2003]. "The Queen of Spades." Russians on Russian Music, 1880-1917: An Anthology (ed. James Stuart Campbell). Cambridge: Cambridge University Press. 32-37.
5	01.02	Concert Music 3: Deconstructing Nationalism	 Frolova-Walker, Marina. 1997. "On Ruslan and Russianness." Cambridge Opera Journal 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." A History of Russian Music: From Kamarinskaya to Babi Yar. 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." On <i>Russian Music</i>. 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 turing 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: Tsirk (Aleksandrov, 1936); or, Cheremushki (Rappaport, 1963)
8	22.02	Film Music 2	 Bartig, Kevin. 2013. "Alexander Nevsky and the Stalinist Museum." Composing for the Red Screen: Prokofiev and Soviet Film. Oxford: Oxford University Press. 74-104. Bartig, Kevin. 2014. "Kinomuzyka: Theorizing Soviet Film Music." Sound, Speech, Music in Soviet and Post-Soviet Cinema (ed. Lilya Kaganovsky and Masha Salazkina). Bloomington: Indiana University Press. 181-192. Kaganovsky, Lilya. 2014. "Russian Rock on Soviet Bones" (EXC). Sound, Speech, Music in Soviet and Post-Soviet Cinema (ed. Lilya Kaganovsky and Masha Salazkina). Bloomington: Indiana University Press. 252-272. Salys, Rimgaila. 2009. "Tsirk" (EXC). The Musical Cornedy Films of Grigorii Aleksandrov: Laughing Matters. 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." Yearbook for Traditional Music 22: 17-19. Prokhorov, Vadim. 2002. Russian Folk Songs: Musical Genres and History. Lanham, MD: Scarecrow Press. (EXC) Warner, Elizabeth and Evgenii Kustovskii. 1990. Russian Traditional Folk Song. Hull: Hull University Press. (EXC) Zemtsovsky, Izaly. 1999. "Russia" (EXC). The Garland Encyclopedia of World Music, Volume 8: Europe (ed. Tim Rice, James Porter and Chris Goertzen). New York: Garland. 755-788. Zemtsovsky, Izaly. n.d. "Russian Federation: Traditional Music: Russia." Grove Music Online/Oxford Music Online (online access).
10	08.03		NO CLASS
11	15.03	"Folk"/Traditional Music 2	 Mazo, Margarita. 1994. "Wedding Laments in North Russian Villages." Music Cultures in Contact: Convergences and Collisions (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." Performing Russia: Folk Revival and Russian Identity. New York: Routlede. 16-34. Wilson, William Albert. 1973. "Herder, Folklore, and Romantic Nationalism." Journal of Popular Culture 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</i> <i>Russia</i> . University Park, PA: Pennsylvania State University Press. 95-124.

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