MOSCOW STATE INSTITUTE OF INTERNATIONAL RELATIONS
(MGIMO-UNIVERSITY), THE MINISTRY
OF FOREIGN AFFAIRS OF RUSSIA

Department of International Journalism

« Approved »

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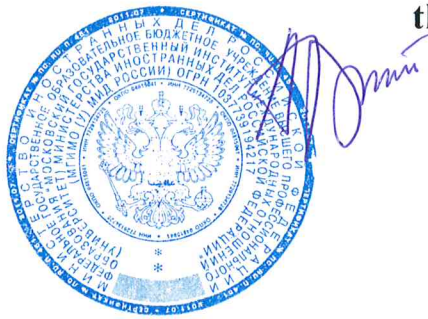

« 20 » May 2012 r.

Title of the course:

RUSSIAN MUSICAL CULTURE

Moscow 2012

The course program is developed by Prof. Boris A. Gontarev in May, 2012

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PART I. COURSE STRUCTURE AND TEACHING METHODS

1.1. Course position in education program

Course «RUSSIAN MUSICAL CULTURE" aims at providing the knowledge of fundamentals of the Russian musical legacy as a substantial and inalienable part of the world classical music. A strong emphasis on the distinctive national character of Russian music will be done, making it easily recognizable for the listeners. Another important focus will be aimed at the links with the European musical traditions and their best representatives. Answers will be sought to the issue of the world renowned Russian composers' valuable contribution to the European and the World musical legacy. Concerning the course's goals, it is essential to make the students getting more closely acquainted with those outstanding Russian composers and musicians who are less known to the general public outside of Russia.

1.2. The course goals and objectives

The main goal of the course is to provide students with the basic knowledge of major stages, distinctive features and important trends of Russian music development from Glinka to Rachmaninov and Shostakovich.

Course objectives include:

1. The basic knowledge of the 19th and early 20th Russian social history and its reflection on the development of Russian music and shaping its distinctive national character;
2. The interrelation of the Russian music with the common trends and best examples of the European classical music, the influence of the greatest European composers on their Russian counterparts and, in turn, the influence of the greatest Russian composers on the artistry of their European and American colleagues and followers.
3. Some basic knowledge of the Russian Orthodox Church music as the substantial factor shaping the distinctive national character of the secular Russian music.
4. Clarifying for the students some obscure terms and definitions used in describing the events in the Russian music history (like "Dilettantes", "Mighty Bunch", "Russian Mysticism", "Phenomenon of Soviet Music", etc.)

1.3. Learning outcomes

The basic principle of the course is expanding of the students' cultural vistas and presenting the Russian music as an imminent and inseparable part of the Russian culture. Classes are generally held to promote the role and importance of the legacy of great Russian composers - like Tchaikovsky, Rachmaninov, Mussorgsky, Skriabin, Prokofiev et al. – and thus emphasizing their proper honorable places in Russian as well as in the European and World culture.

The lecturer will extensively use the audio (and – whenever available – video) materials illustrating the main points of the subject and/or the personality presented at each class. Those musical illustrations would be the most essential part of this particular class, much more important than any lecturer's text – written or spoken.

By the end of this course students should be able to:

1. Appreciate much more the best examples of the Russian classical music.
2. Know the names, the facts of biography and the artistry of the outstanding Russian composers of the 19th and the beginning of the 20th Centuries
3. Recognize the particularities and the distinctive features of the Russian music national character, its grass-roots foundations, sentimentalism, the blend of "cantilena" and passion.
4. Understand the main trends of the Russian music development – from the early imitation of the Italian music to the latest trends of the 20th Century music.
5. Acquire the basic knowledge of the influence of the changes in the country after the October Revolution on the content and forms of the so-called "Soviet" music of the period.
6. Make distinction between the genuine Music (with the capital "M") and today's mass-cultural "music imitations" - called "projects", "youth music", "current fashion", and the likes.
7. Get acquainted - albeit superficially - with the basic elements of the "music language", like *rhythm, time, harmony, tempo, tonality, modulation, arrangement, transcription, instrumentation, ensembles, cycles,* etc., etc. All that would definitely help students to better understand and appreciate music that will be presented and analyzed in class. This is particularly important for those who have never been through the initial *musical* schooling.

1.4. Course requirements

Students will be required to attend not less than 90% of classes and be prepared for class discussions. Conscientious reading (and listening!) of the assigned materials is a must. Students will also be required to write a final essay on either - ***a***) the artistry of some particularly Russian composer; **OR** ***b***) some chosen large piece of Russian music (opera, symphony, ballet, vocal cycle, etc.); **OR** ***c***) reviewing some outstanding musical event which may take place in Moscow at the time of classes – like an International "Tchaikovsky" Music Competition, or "Easter Festival of Russian Music", or "Christmas Musical Evenings at the Pushkin Museum", etc. The serious written criticism on the incidentally (or purposefully) attended Russian opera at one of Moscow musical theaters would be also very encouraged and welcomed.

The topic of the final written essay must be pre-approved by the Instructor.

1.5. Course assessment

Class participation, tests - 50%

Final Essay - 25%

Essay presentation - 10%

Written/oral exam - 15% (in class, 120 minutes).

PART 2. COURSE CONTENT

2.1 Forms of work

Forms of work	Academic hours
Total	**183**
Total for lectures, seminars and written exam	**52**
Lectures	**36**
Seminars	**14**
Written exam	**2**
Homework	**49**
Essay	**15**
Preparation for lectures, seminars and written exam	**24**
Course works	**72**
Course assessment	**10**

2.2 Course outline

Course Outline	Academic hours			
	Lectures	Seminars	Homework	Academic hours per topic
Russian musical art – from ancient times to the beginning of 19th Century	2	-	3	5
Russian music of the first half of the 19th Century	2	1	2	5
Glinka and Dargomyzhsky – the first Russian classic composers	2	1	3	6
«The Mighty Bunch»	2	1	3	6
Borodin – (that author of "Baubles, bangles and beads")	2	1	3	6
Mussorgsky – personal tragedy of a genius composer	2	1	3	6
Rimsky-Korsakov: as a Composer	2	1	3	6
Rimsky-Korsakov: as an arranger, "completer", professor and music theoretician.	2	-	2	4
Tchaikovsky: operas and ballets	2	2	4	8
Tchaikovsky: symphonic compositions	2	-	3	5
Tchaikovsky: chamber music and vocal compositions	2	-	3	5
Rachmaninov: larger forms of his artistry (opera, symphonies, concertos)	2	2	2	6
Rachmaninov: smaller forms and genres of his music (romances, transcriptions, church music)	2	1	3	6
The last Russian romantics	2	-	2	4
"The Russian Decadence"	2	-	2	4
Soviet composers-classics: continuity of traditions	2	1	3	6
The homegrown "Soviet" music	2	-	3	5
Crisis of the Russian musical culture today	2	2	2	6
Total	**36**	14	49	**99**

MAIN TEXTBOOKS:

Francis Maes, *"A History of Russian Music: From Kamarinskaya to Baby Yar"*, 2001; ISBN 978-0-5202-1815-4;

«*Русская музыкальная литература*», вып. 1-4, М., «Музыка», 2011; ISBN 978-5-7140-1152-8;

ADDITIONAL and RECOMMENDED READING:

"*Music of Russia – Wikipedia, the free encyclopedia*"

http://en.wikipedia.org/wiki/Music_of_Russia;

ALSO: a lot of different topics on the subject one can find on -

http://yandex.ru/yandsearch?text=Russian+music&lr=213

2.3. Course content

Topic 1.

Russian musical art – from ancient times to the beginning of 19th Century.

Traditions of the Russian musical folklore - Music of the Russian Orthodox Church - Russian musical culture of the 18th Century. – Growing influence of the European (particularly - Italian and French) music – "Music of the nobles" and "music of the simple folks".

Topic 2.

Russian music of the first half of the 19th Century

Serfdom-based theaters – "The Dilettantes": Alyabiev, Varlamov, Gourilev – Verstovsky and his opera "The Askold's Grave" – Liturgical music – "Music's playing at homes": romances and chamber ensembles.

Topic 3.

Glinka (a) and Dargomyzhsky (b) – the first Russian classic composers

The influence of Pushkin's artistry – Travelling in Europe – Influence of the music of Liszt and Chopin; a) Operas: "Life for the Tsar" ("Polish Act") – "Rouslan and Lyudmila" – Symphonic compositions - "Spanish Overtures": Aragon Khota, The Night in Madrid – "Kamarinskaya" and "Waltz-Phantasie" – Romances; b) Operas: "The Mermaid", "The Guest of Stone"

Topic 4.

«The Mighty Bunch»

Balakirev (and his "Islamei"), Cui and SOME others – Transition from dilettantism to the professionalism; Stasov - the very first Russian music theoretician, shaping the mainstream of the further development of the original Russian music as distinctive from the Western European music.

Topic 5.

Borodin – (that Author of "Baubles, bangles and beads"!)

Imminent member of the "Mighty Bunch" - Professor of Organic Chemistry ("Borodin's Rearrangement") – Immortal «Prince Igor» with the "Polovetsky Dances" – "Heroic Symphony ('Bogatyrskaya')" - Chamber music – Romances.

Topic 6.

Mussorgsky – personal tragedy of a genius composer

Most talented of the "Mighty Bunch" members – Professional Military officer and government official - Operas: "Khovanschina" (now in red. of Shostakovich!) and "Boris Godunov" (in red. of Rimsky-Korsakov) - "Polish Act" revisited – "Sorochinets Fair" - "Pictures at the Exhibition" (ed. by M.Ravel) – Vocal cycles ("Songs and Dances of the Death", "Children's Room") – "The Night on the Bald Mountain" - Unfinished compositions.

Topic 7.

Rimsky-Korsakov: as a Composer

The youngest member of "The Mighty Bunch" - The Marine officer, who circumnavigated the globe on the clipper "Almaz" - The ardent creator of Russian national style in classical music, the devoted follower of Glinka and Borodin - "By all means Russian – fairytales, 'bylinas', legends" – "Snow Maiden", "Tsar Saltan", "Sadko", "Mlada", "Kitezh" - Russian history: "The Girl of Pskov", "The Bride of the Tsar" – The amalgam of Romanticism and Realism – The presentiment of revolution: "The Immortal Kaschei" (1905), "The Golden Coquerel" (1906) – Banning of his music by the authorities.

Topic 8.

Rimsky-Korsakov: as an arranger and "completer": professor and music theoretician.

His famous pupils: Glazunov, Lyadov, Ippolitov-Ivanov, Arensky, Lysenko, Spendiarov – New editions of Glinka's scores – Completion and orchestration of "Khovanschina" and ALL of Mussorgsky's compositions – Completion of "Prince Igor" (together with Glazunov) – Capital works: "Chronicle of my life in music", "The fundamentals of the orchestration", "Manual of harmony" – Conductor of the "Russian symphonic music" in Europe – Adviser to the Russian Music Publishers: "Beliaeff" and "Jurgenson".

Topic 9.

Tchaikovsky: operas and ballets

The first PROFESSIONAL Russian composer, graduate of the Conservatory of Music – Sponsorship by N.von-Mekk. - The world renowned ballets: «The Nutcracker", "Sleeping beauty" and "Swan Lake" - Operas inspired by the Pushkin genius: "Eugene Onegin" and "The Queen of Spades".

Topic 10.

Tchaikovsky: symphonic compositions

Symphonies ##1-7 + «Manfred», 12 ouvertures-phantasies (incl. «Romeo and Juliette", "Francesca da Rimini", "Italian Capriccio", "1812"), 4 suites (incl. "Mozartiana"), concertos (3 piano, incl. #1 – "The very first Russian national concerto", as well as concerto for the violin + "The variations on the Rococo's theme" for cello).

Topic 11.

Tchaikovsky: chamber music and vocal compositions

Professor of Conservatory. His influence on the forthcoming generations of Russian composers. Creator of the best Russian romances. ("None but the lonely hearts" etc.)

Topic12.

Rachmaninov: larger forms of his artistry (opera, symphonies, concertos)

Influence and admiration of Tchaikovsky - Piano concertos: Metamorphosis of the Composer's mood from #1 to #4 - Emigration and nostalgia - «Variations on the themes…» - «I do not play Modernists – I didn't grow up to them! » - Who is Rachmaninov after all: Pianist? Composer? Conductor?

Topic 13.

Rachmaninov: smaller forms and genres of his music

Romances, chamber music, arrangements and transcriptions of the best examples of symphonic and instrumental compositions of other authors – Music for the Russian Orthodox Church: vespers and vigils.

Topic 14.

The last Russian romantics

The artistry of Arensky, Lyadov, Glazunov, Rubinstein, Rebikov, Zhelobinsky

Topic 15.

"The Russian Decadence"

Skriabin, Stravinsky, Medtner – Pluses and minuses of that new trend – Russian musical traditions VS the modern "atonal" music of Schoenberg's and Webern's followers.

Topic 16.

Soviet composers-classics: continuity of traditions

Shostakovich, Prokofiev, Khachatourian, Kabalevsky, Asafiev – continuers and successors of the best traditions and legacy of the Russian national music culture – The ambivalent attitude toward the "emigrants" - Decree of the Central Committee of 1947: persecutions and victimizations of the so-called "cosmopolites" — "Union of the Soviet Composers - USC" – The greatest promoters of the Russian musical legacy: Rostropovich, Richter, Oistrakh, Gilels, Kogan, Sofronitsky et al.

Topic 17.

The homegrown "Soviet" music

Dunayevsky, Blanter, Bogoslovsky, Soloviev-Sedoy, Babadjanian, Pakhmutova - Дунаевский, Блантер, Богословский, Соловьёв-Седой, Бабаджанян, Пахмутова – "Marches of the Enthusiasts" - Glorifying and praising of Stalin and Communist Party as a "must" for the "Members of the USC" – Role of music at the times of the Great Patriotic War – "Sovmusic": dominance of the ideology over music – Willis Conover and his "VOA Jazz Hour".

Topic 18.

Crisis of the Russian musical culture today

Corrupt influence and blind imitation of the Western mass-culture, including the "pop-music" and rock – "Popsa" and certain decay of the classical music – "Projects": Krutoy, Nikolayev, Antonov, etc. – Groups: "Singing smthng" – Influence of the TV – "Intervision" - "Pugachevschina" and "Kobzonovschina" - "Some sunrays through the cloudy skies": David Toukhmanov and Rodion Schedrin. The figures outblown of proportions: Gubaidulina, Denisov and the likes.

NOTE: Each class will be lavishly illustrated with the examples of the music related to the studied topic.

ESSAY TOPICS (see 1.4)

Exams timing:

Fall semester tests - last week of December; exams January 10-25

Spring semester tests - last week of May; exams June 1-25