

## THE MUSICAL FORM OF POPULAR MUSIC

Subject (module) title		Subject (module) code	Study Programme (-s)
The Musical Form of Popular Music			Performance
Lecturer (-s)			Department where the subject is delivered
Coordinator: Charalampos Efthymiou			Department of Musicology
Study cycle			Type of the subject (module)
Bachelor			Elective
Mode of delivery	Semester or period when the subject is delivered		Language (-s) of instruction
Live teaching (lectures)	Autumn semester		English
Pre-requisites and co-requisites			
Pre-requisites: Elementary music theory knowledge			Co-requisites (if any): Knowledge of English
Number of ECTS credits	Total student workload (in hours)	Contact hours	Self-study hours
3	80	32 + 16	32
Aim of the subject (module)			
To introduce students to the main forms of popular music after 1990.			
Abstract of the subject (module) (up to 500 characters)			
During this course, the students will have the opportunity not only to analyse the structure of songs after 1990 but also to give an overview of the development of the structure of popular music since 1850. Furthermore, a focus will be on the music videos of several songs, because there are direct correlations between musical form and music video. A further target of this course is to give the ability to the students to analyse their favourite songs from the field of popular music with the target to deepen the connection to their favourite music.			

Programme learning outcomes to be delivered	Learning outcomes of the subject (module) to be delivered	Teaching and learning methods	Assessment methods
1. Knowledge and its application	A) The students will know and understand: 1) the main concepts of the song structure of songs after 1990. 2) the development of musical forms of popular music since 1850. 3) the correlations between song structure and video clip. 4) the importance of the lyrics and how do they determine the song structure.	Main teaching and learning methods include presentation (explanation, telling, giving examples, demonstration); review of audio-video material and other information sources (analysis); active listening; using students' personal experience; group discussions; practical assignments, creative assignments (brainstorming, mind mapping), providing feedback.	Assessment and evaluation are an integral part of the study process, which is carried out continuously through assessing and evaluating students' independent work, presentations, and individually-prepared tasks.
2. Research skills	The students will be able to analyse their own favourite songs.		
3. Special skills	C) The students will understand that several processes taking place in the field of popular music derived from classical music.		
4. Personal skills	The students will understand that music-theoretical knowledge of classical music is a powerful tool in terms of understanding why we like some specific kinds of music and others not.		

Topics	Contact Hours				Self – study hours	Self – study assignments
	Lectures in groups	Practical training in groups / seminars	Individual classes	Total contact work hours		
1. Motiv, sentence, period in classical music	1	1		2	2	The students will get per topic (1-11) one, or two exercises (analysis of the structure of a song), which will be presented in a small group during the seminars.
2. Motiv, sentence, period in popular music	1			2	2	
3. Forms of popular music from 1850 until approx. 1950	2	1		3	2	
4. 12-Bar-Blues and its impact on popular music after 1950	2	1		3	2	
5. Simple Verse-Form	2	1		3	3	
6. Simple Verse-Chorus-Form	2	1		3	3	
7. ABABCB-forms	8	4		12	5	
8. Extended forms	8	4		12	5	
9. Form in Rock Music	2	1		3	2	
10. Form in Heavy-Metal-Music	2	1		3	3	
11. Lithuanian Popular Music	2	1		3	3	
<b>Iš viso:</b>	<b>32</b>	<b>16</b>	<b>0</b>	<b>48</b>	<b>32</b>	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Attendance (both at lectures and seminars not less than 80 percent)	50%	During the semester	During the course presence in lectures and seminars is evaluated. If attendance is not less than 80 percent in both lectures and seminars – the student will receive 50 percent of the final evaluation. If attendance is smaller evaluation is performed accordingly: for 70 percent attendance – 40 percent evaluation, for 60 – 30 percent, for 50 percent – 20, for 40 percent – 10 and if less than 40 percent – 0.
Individual assignments	50%	During the exams session	In total there will be 6 individual assignments, which are evaluated 8 percent each. 2 percent will be added for the most active students. The structure, scope and argumentation are the criteria for individual assignment evaluation.

Author	Year of publication	Title	No. of periodical or volume of publication	Publisher (place, publishing office) or Internet link
<b>Compulsory study materials</b>				
John Covach	2005	Form in Rock Music		Oxford University Press
Ralf von Appen and Markus Frei-Hauenschild	2015	AABA, REFRAIN, CHORUS, BRIDGE, PRECHORUS — SONG FORMS AND THEIR HISTORICAL DEVELOPMENT <sup>1</sup>		Online-Publications of the Society of Popular Music Research