

THE MUSICAL FORM OF POPULAR MUSIC

Subject (module) title		Subject (module) code	Study Programme (-s)
The Musical Form of Popular Music			<i>Music Performance, All study programmes</i>
Lecturer (-s)			Department where the subject is delivered
Coordinator: dr. Charalampos Efthymiou			Department of Musicology
Study cycle			Type of the subject (module)
First (Bachelor)			Optional, Alternative
Mode of delivery	Semester or period when the subject is delivered		Language (-s) of instruction
Classwork	Spring 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)			
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 the songs of the course, 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	The students will know and understand: the main concepts of the song structure of songs after 1990; the development of musical forms of popular music since 1850; the correlations between song structure and video clip; 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.	<i>Summative assessment:</i> Attendance, independent work, presentations, and individually-prepared tasks, exam
2. Research skills	The students will be able to analyse their own favourite songs.		
3. Special skills	The students will understand that several processes taking place in the field of popular music derived from classical music.		
4. Personal skills	Topics 1-3 build a solid base for future research in the field of popular music.		

Topics	Contact Hours					Self – study assignments
	Lectures in groups	Practical training in groups / seminars	Individual classes	Total contact work hours	Self – study hours	
1. An introduction to the course, the assessment requirements, and the literature. Motif 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

2. Motif, sentence, period in popular music	1			2	2	will be presented in a small group during the seminars, preparation for the assignments and exam
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. ABACB-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	
Total:	32	16	0	48	32	

Assessment strategy	Weight in per cent	Deadline for completing the assignments	Assessment criteria
Attendance (both at lectures and seminars not less than 80 percent)	10%	During the semester	During the course presence and active participation in lectures and seminars is evaluated (40% of the final mark). If attendance is not less than 80 percent in both lectures and seminars – the student will receive 40 percent of the final evaluation. If attendance is smaller evaluation is performed accordingly: for 70 percent attendance – 30 percent evaluation, for 50 percent – 20 and if less than 30 percent – 0. During the semester, the students will be assessed according to the content of each lesson (see: topics 1-11 of the previous table)
Individual assignments	60%	During the semester	In total there will be 6 individual assignments, which are evaluated 10 percent each. For the content of the exam see: Topics 1-11 of the previous table.
Exam	30%	During the exam's session	During the exam, the students will be assessed according to the content of each lesson (see: topics 1-11 of the previous table)

Author	Year of publication	Title	No. of periodical or volume of publication	Publisher (place, publishing office) or Internet link
Compulsory study materials				
John Covach	2005	<i>Form in Rock Music</i>		Oxford University Press
Allan Moore	2003	<i>Analyzing Popular Music</i>		Cambridge University Press
Ralf von Appen and Markus Frei-Hauenschild	2015	<i>AABA, REFRAIN, CHORUS, BRIDGE, PRECHORUS — SONG FORMS AND THEIR HISTORICAL DEVELOPMENT I</i>		Online-Publications of the Society of Popular Music Research
Lori A. Burns and Stan Hawkins	2019	<i>The Bloomsbury Handbook of Popular Music Video Analysis</i>		Bloomsbury Publishing

Approved by Department of ...: date and No. of Department Report		
No. and date of registration in the Register of Study Subjects		