

Module Title	Analysis of Musical Form			
Brief Description	An understanding of musical form is a key skill for both performers and composers. It is a valuable tool in the interpretation of any piece of music, while studying how earlier composers have created and worked within musical structures helps a composer to develop their own handling of musical form. In this module you will examine a selection of standard forms from the Western canon of the 18 th and 19 th centuries, and explore a range of non-standard structures. In both cases, there is an emphasis on being able to identify the musical elements that articulate the structure.			
SCQF Level	8			
Credit Rating	10 SCQF Credits / 5 ECTS credits			
Status (Core/Option/CRSC)	<input type="checkbox"/> Core <input checked="" type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus 2, 3, 4 (all pathways), BEd 2, 3, 4, MMus, MA, MEd			
Pre-requisites	None			
Co-requisites	none			
Anti-Requisites	None			
Maximum number of Students	20	Minimum number of Students	6	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	10	10
Pre- and Post-session tasks		2	10	30
Independent learning				70
Total Notional Student Effort				100
Module Co-ordinator	Dr Steve Halfyard			
Module Aims	The aim of this module is to enable students to identify formal musical structures of the 18 th / 19 th centuries through an understanding of the underlying musical processes that articulate them.			

Module Content	Students will follow a programme of classes in which a number of standard forms will be examined by turn, before going on to consider strategies for understanding non-standard structural approaches. Forms examined include: binary forms, ternary forms, ritornello, sonata form and fugue as well as variations and non-standard articulations of these forms.												
Learning Outcomes	On successful completion of this module you will be able to:												
LO1	Identify the musical elements (e.g. harmony, theme, motif, phrase and segment) of a piece of music												
LO2	Articulate and describe the formal structure of a piece of music in relation to both standard and non-standard musical structures												
LO3	Communicate findings clearly through written commentary, annotations and diagrams												
Assessment 1, Type and Weighting	You will be assessed through: Portfolio (100%): written and diagrammatic analysis of musical extracts												
Assessment Criteria for Assessment 1	Assessors will look for: <ul style="list-style-type: none"> • Identification of the musical elements that articulate the basic formal structures of a piece of music • Ability to map musical elements coherently against the formal structure of both standard and non-standard musical forms • Clear written presentation with appropriate use of diagrams and/ or annotations. 												
Alignment of Assessment and Learning Outcome	<table border="1"> <thead> <tr> <th></th> <th>Assessment 1</th> <th></th> </tr> </thead> <tbody> <tr> <td>LO1</td> <td>X</td> <td></td> </tr> <tr> <td>LO2</td> <td>X</td> <td></td> </tr> <tr> <td>LO3</td> <td>X</td> <td></td> </tr> </tbody> </table>		Assessment 1		LO1	X		LO2	X		LO3	X	
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LO1	X												
LO2	X												
LO3	X												
Feedback	Students will receive formative verbal feedback in class on analysis exercises; and written feedback on the summative assessment.												
Recommended Resources	<p>Berry, Wallace (1966) <i>Form in Music: An Examination of Traditional Techniques of Musical Structure and their Application in Historical and Contemporary Styles</i>. Englewood Cliffs, N.J.: Prentice-Hall, Inc.</p> <p>Caplin, William (1998) <i>Classical Form: A Theory of Formal Functions for the Instrumental Music of Haydn, Mozart, and Beethoven</i>. London: Oxford University Press.</p> <p>Cole, William (1997) <i>The Form of Music</i>. ABRSM.</p>												

	<p>Green, Douglass M. (1979) <i>Form in Tonal Music: An Introduction to Analysis</i>. New York: Holt, Rinehart and Winston</p> <p>Kohs, Ellis B. (1976) <i>Musical Form: Studies in Analysis and Synthesis</i>. Boston: Houghton Mifflin Company</p> <p>Spencer, Peter and Peter M. Temko. (1994) <i>A Practical Approach to the Study of Form in Music</i>. Prospect Heights, Illinois: Waveland Press, Inc..</p>
Other Relevant Details	none
Next Steps	BMus3 Analysis in Performance