

Module Title	Analysis in Performance			
Brief Description	This module equips you with a range of analytical tools to better understand music and its interpretation in practice. The lecture series investigates how musical syntax operates within a selection of case studies taken from various stylistic periods. You will apply a range of analytical techniques to explore how thematic, syntactical, and formal aspects can deepen your artistic practice as a performer or composer.			
SCQF Level	9			
Credit Rating	10 SCQF Credits / 5 ECTS credits			
Status (Core/Option/CRSC)	<input checked="" type="checkbox"/> Core <input type="checkbox"/> Option <input type="checkbox"/> Credit Rated Short Course If Core or Option please identify the programme(s)/year(s) below: <hr/> BMus Performance 3 BMus Composition 3 <hr/>			
Pre-requisites	Pass in BMus 2			
Co-requisites	n/a			
Anti-Requisites	Researching Music and Culture, Special Repertoire Topic			
Maximum number of Students	40	Minimum number of Students	5	
Learning Modes		Hours per week/task	No. of Weeks	Total (hours)
Lectures		1	8	8
Seminars		1	2	2
Independent Study		c. 3	27	90
Total Notional Student Effort				100
Module Co-ordinator	Dr Robert Marshall			
Module Aims	<ul style="list-style-type: none"> • To equip you with a wide range of practical analytic tools with which to acquire a more involved awareness of the hidden “dynamic” properties underpinning the musical works under investigation; • to lead you to a more secure understanding of just how these properties are “historically contingent”; • to equip you with a deeper understanding of how analytical insights can inform artistic practices. 			

	<ul style="list-style-type: none"> to prepare you for independent analytical research in the final year of your studies
Module Content	In this module, approaches to analysis and to theories of tonal and post-tonal music will be built on notions of formal design as being determined by the syntactical properties of the harmonic language. The module explores both the cultural contexts in which the theories and methodologies are founded; with their practical application in performance and composition contexts. Repertoire will focus mainly on late 18th-, 19th- and early 20th-century works, covering a wide range of genres.
Learning Outcomes	On successful completion of this module you will be able to:
LO1	Present analytical data on musical works in a clear and graphic format.
LO2	Critically evaluate this analytical data, and clearly express analytical insights
LO3	Demonstrate ways in which analytical insights can inform musical practice (performance or composition)
Assessment 1, Type and Weighting	<p>You will be assessed through:</p> <p>30% (LO1) Written paper (1500 words)</p>
Assessment Criteria for Assessment 1	<p>Assessors will look for:</p> <ul style="list-style-type: none"> An ability to present detailed and accurate graphic illustrations that employ either Schenkian or Schoenbergian methods; An ability to critically evaluate analytical data and to clearly articulate analytical insights Clear written expression with appropriately formatted referencing of sources
Assessment 2, Type and Weighting	<p>You will be assessed through:</p> <p>70% (LO2, 3) Lecture recital (performers) or presentation (composers) 20 minutes with questions</p>
Assessment Criteria for Assessment 2	<p>Assessors will look for:</p> <ul style="list-style-type: none"> An ability to critically evaluate analytical data and to clearly express analytical insights within the context of a lecture-recital or presentation. An ability to articulate and demonstrate in practice ways in which analytical insights can help to shape a performer's interpretation or a composer's approach Effective use of visual and musical examples Detailed and well-structured points and arguments

Alignment of Assessment and Learning Outcome		Assessment 1	Assessment 2
	LO1	X	X
	LO2	X	
	LO3		X
Feedback	<p>You will receive informal staff and peer feedback in the seminars.</p> <p>You will receive a written feedback report on both assessments.</p> <p>Feedback on your first submission, the written paper, should be used to inform the preparation of your lecture-recital.</p>		
Recommended Resources	<p>Bent, Ian. <i>Analysis</i>, New Grove Handbooks in Music, Basingstoke: Macmillan, 1987.</p> <p>Cadwallader, Allen, and David Gagné. <i>Analysis of Tonal Music: A Schenkerian Approach</i>. 3rd edn. Oxford: Oxford UP, 2010.</p> <p>Cook, Nicholas. <i>A Guide to Musical Analysis</i>. London: Dent, 1987.</p> <p>Dunsby, Jonathan, ed. <i>Early Twentieth-Century Music: Models of Analysis</i>, Oxford: Blackwell, 1993.</p> <p>Forte, Allen, and Steven Gilbert. <i>An Introduction to Schenkerian Analysis</i>. London: Dent, 1982.</p> <p>Epstein, David: <i>Beyond Orpheus: Studies in Musical Structure</i>. Cambridge, MA: MIT Press, 2004.</p> <p>Samson, Jim: <i>Music in Transition - a study of tonal expansion and atonality, 1900-1920</i> Oxford: OUP, 1995.</p> <p>Kramer, Jonathan: <i>The Time of Music</i> New York: Macmillan, 1988.</p> <p>Pankhurst, Tom. <i>The SchenkerGUIDE: A Brief Handbook and Website for Schenkerian Analysis</i>. London: Routledge, 2008.</p>		
Other Relevant Details			
Next Steps	Performance 4 or Composition 4		