

MU 332 – Dr. McLamore - Oral Presentation Guidelines

The ability to talk clearly and knowledgeably about music (and music-making) is a skill every musician needs! A well-researched discussion of a topic allows you to understand it better, appreciate its importance or its background, and often leads you to other interests. You will be using this presentation as an opportunity to 'teach' your peers. (The duration will be announced after class enrollment is finalized.) Don't go too fast, but keep the time limit in mind (which, by necessity, will be strictly enforced). What can you do to make your discussion memorable and meaningful? Speakers who make the effort to be expressive often improve their ability to become expressive musicians, so there are fringe benefits to this process!

There are several steps you'll take during the quarter to prepare for this presentation:

Choice of Topic:	Due no <i>later</i> than April 9
Research Questionnaire (10 pts)	Due April 16
Interim Annotated Bibliography (10 pts)	Due April 30
Preliminary Outline (10 pts)	Due May 14
All Presentation Materials (Final Annotated Bibliography, Final Outline, Handouts)	Due May 26
Presentation (70 pts)	Due May 26 or 28
Video Review Questionnaire	Due no later than 1 week after your presentation

Grading: 100-90 points = A 89-80 = B 79-70 = C 69-60 = D <60 = F

Choice of Topic

- Your first task is to *choose* your topic! Under "Topic Suggestions" at the end of these guidelines, I've given you a list of many possibilities. You are not restricted to these choices, but if you want to propose another idea, you must get it approved by me *before* the deadline.
- I ask that your presentation involve music in some fashion, through either live or recorded performance. However, please limit your musical example(s) to a maximum of 2 minutes (unless you and I have agreed to an exception, such as a piece in Bonds).
- Information supporting your topic must appear in the *New Grove* or in Bonds. To submit your topic, type it out and give its location in the *New Grove* (volume and pages or URL) or in Bonds (pages). You can email the topic or turn it in physically to me or my mailbox. If you put it in my box, ask the office staff to time-stamp it so I will know when it arrived.
- First come, first served. There will be no duplication of topics, so if you have your heart set on a particular idea, don't delay in submitting it. If someone claims your desired topic before you, you're out of luck; I will assign an alternative to you (unless there is still time before the deadline for you to pursue a new topic yourself).
- There will be no "late" topics. If you do not turn in a topic by April 9 (at the beginning of class), I will debit 2 points from your assignment total, and will assign a topic *to* you (!). This choice might be a fate worse than death; avoid it at all costs!!

Research Questionnaire (10 pts)

- The questionnaire appears at the end of the guidelines; it must be completed and turned in by Tuesday of Week 3. You are applying all your MU 320 research techniques to your topic, so this questionnaire serves as a checklist for you.
- If you are uncertain (or have forgotten) how certain research tools work, *please* come in for guidance (librarians can also assist). I am *happy* to help, especially *before* the worksheet is due.
- A late questionnaire loses 2 points a day.

Interim Annotated Bibliography (10 pts)

- By this point, you should be finished with gathering your research materials, with allowances made for Interlibrary Loan items that may still be in transit. Prepare an annotated bibliography of all the materials that are helpful for your topic, using correct **Chicago Manual of Style (CMS)** formatting for your citations and using **complete sentences** in your annotations. If you do not see a model for a particular type of source in the chart later in this reader, you need to consult the CMS! Please check there first before asking for help; a copy is kept in the Music Office, as well as in Kennedy Library and most bookstores.
- If an item is *not* useful to you, omit it from your bibliography. Except for in-transit items, you should have read through each resource and determined its value to you (in other words, you should do more than just skim through chapter headings, etc.)
- Avoid the first-person voice in your annotations. These should be objective, complete-sentence appraisals of how the resources serve the topic (not *you*).
- Please double-space the citation *and* the annotation. Remember to alphabetize your bibliography by authors' last names.
- If an item has not come yet, prepare its citation anyway, and put "not yet arrived" AND the date you ordered it as its annotation, plus a sentence explaining why you *think* it will be useful.
- Do not forget to include the score and/or recording you plan to use for your musical example!
- A late interim bibliography loses 2 points a day.

Preliminary Outline (10 pts)

- Since you are "teaching" your classmates, I am looking at this detailed outline to check that you are developing an effective, succinct, and well-organized presentation for the class. I request that you use the conventional "formal outline" approach as illustrated in Hacker, pp. 12-13. Yes, your presentation should be crafted around a **thesis!**—and a **hook** that will engage your listeners.
- What are you presenting? You should decide what the most important information *is* about your topic, and use that as the focus of your presentation. We have a limited amount of time to learn

about the subject matter you've spent quite a bit of time researching; what should we know about the topic after you've presented? Part of your presentation grade is based on "content," which reflects the choices you make.

- The more work you do with this portion of the assignment, the less you have to do before the actual presentation. In other words, please make this outline as detailed as you possibly can.
- Please include the durations of the musical example(s) that you plan to include.
- A late preliminary outline loses 2 points a day.

Presentation Materials

- To be fair to everyone, even though the presentations will take place during both class meetings in Week 9, **everyone's** presentation materials will be due on **TUESDAY**. These materials consist of:
 - ✓ Final Annotated Bibliography
 - ✓ Final Outline (**one** copy for Dr. McLamore)
 - ✓ Handouts (the multiple copies for the class and **two** for Dr. McLamore)
- ***Final Annotated Bibliography***
Please prepare a cover sheet with a catchy title, your name, my name, the course number, and the date. The pages should be numbered, and I would prefer a staple to any sort of fancy binding.
- ***Final Outline***
This should be an exact copy of the complete outline you are using for your presentation. My advice is to keep the font size fairly large, avoid long sentences / paragraphs, and use formatting (bold face, underlining) liberally to help you keep points of emphasis clear. Again, the clear-cut structure of a formal outline layout is advisable. Remember: YOUR OUTLINE ≠ YOUR HANDOUT.
- ***Handouts***
These, as always, should be **hole-punched** and **stapled**, with **your name** clearly displayed at the top along with a title for your topic. The best handouts are not *too* wordy (i.e., avoid paragraphs of prose in the main body of your handout), but do include **all** the essential information about your topic. **Double-sided printing** is encouraged. I will announce in class the number of copies you need to make.

NOTE: everyone's multiple handout copies are also due on Tuesday.

- Late presentation materials will cost you 10 points a day.

Presentation (70 pts)

- The official presentation length will be determined by class enrollment, and will be announced in class by Week II of the quarter.

- Unlike Research and Writing presentations, the focus here is on your topic rather than *how* you found the information for your topic. However, if a wonderful source of data came through an unexpected avenue, it would be great to tell us (very briefly) about that aspect of your research.
- I will distribute an "order of presentation" during 8th week (but everyone's materials are due the first day, and you should be prepared to "present" that first day if classmates' emergencies warrant it).
- Points for the presentation and its supporting materials will be assigned as follows:

In-Class Presentation (40 pts)

- Content (20)
- Organization (10)
- Delivery (10)

Handout (10 pts)

- Content & Clarity (7)
- Appearance (3)

Final Annotated Bibliography (20 pts)

- Breadth of Sources (10)
- Annotations (10)

Score Busters

- Errors in handout grammar, punctuation, proofreading = -.25 pt. each
- Errors in bibliography grammar or proofreading = -.10 pt. each
- Errors in citation format = -.25 pt. each
- No outline (as distinct from the handout) = - 5 pts
- Not ready to give presentation when assigned = failure of course

Video Review

As part of the "learning experience" of this assignment, you will review your presentation in all its glory by watching the video made during class. The recording will be placed on the MU 332 shelf in the Music Department office, and must be viewed in the office. There is a brief questionnaire following these guidelines; it is due one week after your presentation. The questionnaire is ungraded, but a late submission will cost your presentation total two points per day. A questionnaire that does not contain thorough, thoughtful responses will be returned for a "re-do."

Ideas for Presentation Topics

Treatment of a particular **chorale** melody

Rise of public **opera** houses in Venice

Fledgling public **concerts** in England

Music in a particular **court** or **city**

The development of a particular **instrument** in the Baroque

The development of a particular **genre** in the Baroque

Repertory for a particular instrument in the Baroque

The contributions of a Baroque/Pre-Classic **composer not** represented in the Bonds Anthology (such as Pierre Guédron, Antonie Boësset, Alessandro Grandi, Sigismondo d'India, Emilio de' Cavalieri, Antonia Bembo, Camilla de Rossi, Maria Margherita Grimani, Marco da Gagliano, Stefano Landi, Luigi Rossi, Pietro Francesco Cavalli, Antonio Cesti, Giovanni Legrenzi, Henry Lawes, John Blow, Agostino Steffani, Pedro Calderón de la Barca, Manuel de Zumaya, H. L. Hassler, Johann Hermann Schein, Samuel Scheidt, Michael Praetorius, Johann Pachelbel, Alessandro Stradella, Duchess Sophie Elisabeth of Brunswick-Lüneberg, Louis-Nicolas Clérambault, Johann Pepusch, Matthew Locke, John Jenkins, J. A. Reincken, the Gaultiers, Bernardo Pasquini, Johann Kuhnau, Jacques Champion de Chambonnières, Louis Couperin, Jean d'Anglebert, Carlos de Seixas, Giovanni Bononcini, Maurizio Cazzati, G. B. Vitali, Pietro degli Antonii, Domenico Gabrielli, Giuseppe Torelli, Marin Marais, Jean-Marie Leclair, Heinrich von Biber, Johann Walther, Johann Rosenmüller, Maria Teresa Agnesi, Domenico Alberti, Baldassare Galuppi, Nicolò Jommelli, Carl Stamitz, J. G. Graun, Giovanni Battista Sammartini, G. C. Wagenseil, F.J. Gossec, Benedetto Marcello, Leonardo Vinci, Nicolo Porpora, Johann Adolph Hasse, Niccolò Piccini, Giovanni Paisiello, André-Ernest-Modeste Grétry, J. F. Reichardt, Mlle. Duval, Franz Benda, etc.)

A major work by Bach or Handel in a **genre not** represented in the Bonds anthology

A particular star **performer** of the Baroque era

The role of the **chorus** in Baroque vocal music

The role of the **castrato** in Baroque vocal music

The rise of **programmatic** music in the Baroque era

Figured bass and the **basso continuo**

Ornamentation in a particular genre or medium

Study of an **anthology** piece not covered in class:

No. 68 – Peri: “Dunque fra torbid’ onde” from *Il Canto d’Arione*

No. 71 – Monteverdi: *T’amo mia vita*

No. 75 – Moulinié: *Enfin la beauté que j’adore*

No. 78 – Schütz: *Singet dem Herren ein neues Lied*

[Still stuck for ideas? Come see me and we can brainstorm . . .]