

## Oral Presentation Guidelines

The ability to talk clearly and comprehensibly about music (and music-making) is a skill every musician needs! A clear-cut discussion of a specific piece allows you to understand it better, appreciate its importance or its background, and generally it helps you to like it more. Use these presentations as an opportunity to 'teach' your peers. 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!

A brief **handout** should be distributed to the class with each presentation; the caliber of the handout will figure into your grade, as will the presentation's content, organization, and delivery. Be prepared to answer questions; material from these presentations will magically appear on the exams. As usual, you should turn in a complete **outline** (an exact copy of the one you yourself are using during your presentation). It generally does not suffice to treat your handout AS your outline; a good presentation will flesh out each point on the handout, and your outline should reflect your specific and detailed plans for your presentation.

The handouts should be **hole-punched** and **stapled**, with **your name** clearly displayed at the top along with a title for your topic. Double-sided handouts are preferred by trees and "green" humans. 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 points about your topic. I will announce the number of copies in class.

### **Lieder Presentation (10 minutes)**

You will be assigned two Lieder (German art songs) from Schubert's famous Lieder cycle *Die schöne Müllerin*. A separate page in this reader presents some background information about this poignant cycle. You will also find more information about the song cycle (and your specific songs) in several books that are on Reserve in Kennedy Library. It is unlikely that you will need to do research beyond consulting the library materials and analyzing your Lieder.

During your ten-minute time allotment, you should introduce us to the most important features of each Lied. These features could be the form, the harmonic language, the text setting or examples of word-painting, unusual aspects of the song's history or background, a particularly beautiful melodic line or accompaniment figure, the unexpected twists, etc., etc., etc. You cannot talk about all these features in ten minutes, so you must use your own judgment (yikes!) about what to address. (Remember that, if necessary, your handout could include additional particulars that you won't have time to discuss.) The time needed to play your songs does **not** count as part of your ten minutes. Please tell me before you start whether you want to speak in two 5-minute chunks or one 10-minute stretch.

On your **handout**, please include:

- a side-by-side translation (German and English) for your songs (the Drinker translation within our Dover score is pretty good, but there are many others that may be better; be sure to credit the translator of whatever version you use).
- **your name** fairly prominently at the top of your handout, along with
- the titles of your songs (with translations of the titles) and
- the numbers of the songs within the cycle, prominently displayed.  
(Typos and grammatical errors on the handout will cost you a quarter-point each; please proofread carefully—especially the German text. Yes, all diacritical marks need to be included.)

**NOTE: your multiple handout copies are all due on Tuesday of Week 5.**

As in MU 332, you will review your presentation in all its glory by watching the videotape made during class. The video will be placed on the MU 332 shelf in the Music Department office, and must be watched in Room 129E. There is a brief questionnaire at the end of this reader; it is due one week after your presentation. The questionnaire is ungraded, but a late submission will cost you

presentation total one point per day. A questionnaire that does not contain thorough, thoughtful responses will be returned for a "re-do."

### **Concert Presentation (30 minutes)**

I will divide the class at the second class meeting; some people will work together in pairs, while others will work alone. If you have preferred partners, please inform me of those preferences by Sept. 27; otherwise, I will assign people to groups myself. Group size will be determined by class enrollment. Everyone in a group needs to participate—as equally as possible—in the presentation.

Each assignment will vary somewhat, depending on the nature of the concert information the student(s) will be studying. In general, though, the student(s) will be expected to report to the class about the concerts' organizer(s), structure, and musical repertory; the groups may also be able to address information about the audience, the success of the concerts, and their impact. Be very careful not to spend too much time on each concert organizer's biography; it is *much* more important that your peers have a good sense of what your *concerts* were like by the end of your presentation.

So that we can involve 'music' in these presentations, each presentation should also include one piece that the students know was performed at their concerts and play a recording of (or perform!) at least a portion of the work during their presentation. (This musical example needs to be included within the 30-minute allotment; be sure to name the piece on your handout.) Please see me if you're having difficulties finding music; I may be able to help.

In order to help me assess each member's work process I am requiring that 1) each person turn in an **individual write-up** detailing his or her activities in support of this project, and 2) (for groups only) each group keep detailed minutes of its meetings. (**Typed** versions of both items are due on the day of the presentation.) To arrive at each person's grade, I will average the 'group grade' with his or her 'individual grade.'

Your "process" should reflect your research skills as acquired in MU 320 and earlier classes in the music history series: you should conduct your investigations systematically, beginning by consulting the New Grove II articles listed below as well as the New Grove II entry for your assigned concert organizer, plus any materials distributed to your group. You would then conduct subject searches of appropriate catalogs (Polycat, Link+, Melvyl, Worldcat) and article indices (*The Music Index*, RILM), and so forth.

Each person or group will be given a separate sheet with further instructions and research suggestions.

#### **New Grove II articles for everyone to read:**

Vol. 6 – "Concert (ii)," §1-4, and §5 (pp. 221-230 and p. 232)

Vol. 20 – "Recital" (pp. 913-915)