

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 often it helps you to like it more. An oral presentation about a particular individual often helps bring that person "to life." 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 hole-punched handout will 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. 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; multiple sheets must be stapled.

Be prepared to answer questions; material from these presentations will magically appear on the exams. I am asking that you give me **ONE copy of your outline and TWO copies of your handout** BEFORE each presentation. Points will be assigned as follows:

Presentation (40 pts)	Point Scale:	A	50-45 points
Content (20)		B	44-40
Organization (10)		C	39-35
Delivery (10)		D	34-30
Handout (10 pts)			
Content (4)			
Clarity (3)			
Appearance (3)			
Score Busters			
Errors in grammar, punctuation, proofreading		=	-.25 pt. each
No outline at the time of presentation		=	-5 pts
Not ready to give presentation when assigned		=	failure of course

Individual Oral Presentation I (16 minutes)

You will be assigned two songs from Schoenberg's song cycle *Pierrot Lunaire* ("Moon-struck Pierrot"). Additional background information about this expressionistic cycle appears later in this reader, and there is a detailed study by Jonathan Dunsby of *Pierrot Lunaire* on reserve for MU 334. **Be sure to read both sources of information!!** The other books on reserve also address this cycle and may contain illuminating information about *your* specific songs.

During your sixteen-minute time allotment, you should introduce us to the compositional structure of your songs along with their most important features. These features could be the instrumental ensemble, the harmonic or motivic language, the text setting or examples of word-painting, a particularly interesting melodic line or accompanimental figure, unexpected twists, etc., etc., etc. (You might consider the list of questions under item "C" of the paper assignment for inspiration.) You cannot talk about all these features in eight minutes per song, so you must use your own judgment (yikes!) about what to address. However, part of your grade will reflect your choices, so choose wisely. (Remember that, if necessary, your handout could include a few particulars that you won't have time to discuss.) Your time allotment does **not** include the time to play your pieces; you can speak for sixteen minutes and then play the songs, or divide your talk into two eight-minute halves. I expect you to say the German titles at least once in your presentation.

On your **handout**, please include:

- a side-by-side translation (German and English) for your songs (the Appelbaum translation within our Dover score is perfectly fine; 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 English translations of the titles) and
 - the number of each song 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.)

Individual Oral Presentation II (30 minutes)

The second presentation is your opportunity to teach us the piece you've analyzed and researched for your paper this quarter, so this is NOT A SPEECH but a guided examination of your composition—you are our teacher for this half hour. Again, you might consider the list of questions under item "C" of the paper assignment for inspiration. However, you need to introduce us to the highlights concerning your composer, especially as his or her biography relates to this piece. Most importantly, though, you need to TEACH YOUR PIECE. In other words, you must insure that we understand the key compositional principles underlying your composition, since your classmates will be responsible for recognizing and discussing your piece on the final exam. How can you make your teaching most effective and memorable? It is not a good idea to stand and read us your entire paper, but your paper outline may be very helpful to you in crafting this presentation. Again, your piece will be played *after* your 30-minute presentation.

On your **handout**, please include:

- a side-by-side translation (foreign language and English) if your piece has text (be sure to credit the translator of whatever version you use).
- your name fairly prominently at the top of your handout, along with
- the title of your piece (with a translation of the title, if appropriate)
- a bibliography of useful sources for your topic

(Typos and grammatical errors on the handout will cost you a quarter-point each; please proofread carefully)