

Music 8A. *Rock, Sex, & Rebellion*

Dr. Mark Applebaum (“Mark”)

3 Units, Spring Quarter 2015

M/W 10:00-11:50; Campbell Recital Hall

Office Hours: Tuesdays 11:00-12:00; Wednesdays—by appointment only—9:00-9:30

Group Lunch Date (by appointment): Mondays noon-1:00

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TAs:

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Mondays noon-1:00 (Laura);

Wednesdays 1:00-2:00 (Constantin);

or by appointment (Constantin, Laura)

See course page at: <http://coursework.stanford.edu/>

Catalog Description: Development of critical listening skills and an understanding of musical parameters through an introduction to select genres within the history of rock music. Focus on competing aesthetic tendencies and sub-cultural forces that shaped the music. Discussion of rock’s significance in American culture and the minority communities that have enriched rock’s legacy as an expressively diverse form. Lectures, readings, careful listening, and video screenings. **Prerequisites:** None.

Objectives: During and after the term students should be able to:

1. Understand the basic elements of music.
2. Apprehend a piece of music using critical listening skills.
3. Describe any musical event—including music covered in this class and music that is not covered—using appropriate musical terminology.
4. Construct an analysis of a piece of music based on evidence and using appropriate tools.
5. Survey a broad and general history of rock music.
6. Become familiar with specific musical groups, pieces, genres, styles, and aesthetics.
7. Classify a given piece of music by style, historical period, and genre.
8. Compare and contrast the music of different groups, periods, traditions, and cultures.
9. Distinguish the historical contexts and varying conditions under which music is made by different composers, periods, traditions, and cultures; discern and appreciate the set of values from which a music was created.
10. Understand the contributions of minority cultures to rock music; appreciate the nature and complexity of rock music’s social and musical genealogy.
11. Comprehend the cultural, artistic, and political significance of rock music as an instrument for minority and marginal groups.
12. Observe the localization and globalization of culture and evaluate the degree to which rock today is or is not a mostly American phenomenon.
13. Create a personal set of values from which to evaluate, criticize, judge, and rank music;

identify personal assumptions and recognize the differences between this set of values and other sets.

14. Participate in the music community as a listener and understand the cultural significance of “consuming” music.

Evaluation

- 25% Pop Quizzes/Assignments (one score will be dropped)
- 25% Paper I (comparative concert review; 6-8 pages; due on April 29 at 10am)
- 25% Paper II (prompt given on May 27; due on June 3 at 10am)
- 25% Presentation (4 minutes; week of May 18)

Notes:

- * Late assignments will not be accepted.
- * Papers (1 & 2) are to be uploaded to the Coursework Drop Box by the appointed time. They must be in an editable text file for common word processors (such as *.doc*, *.docx*, *.pages*, *.odt*, *.rtf*, *.txt*—not *.pdf*).
- * The lowest quiz/assignment score will be dropped. In many cases this will serve to remedy a zero score due to an absence on a day in which a pop quiz was given, whether for a “good” reason (e.g., an illness, an unexpected family need, a job interview, a religious observance) or an “evil” one (e.g., sleeping late, a competing party opportunity, personal endeavors in the realms of sex or rebellion). In short, you may apply your drop score in any way you see fit and the teaching staff will not judge its merit.
- * Use of laptop computers, iPhones, iPads, Blackberries, cell phones, and other electronic devices are prohibited in class.
- * Students with Documented Disabilities: Students who may need an academic accommodation based on the impact of a disability must initiate the request with the Office of Accessible Education (OAE). Professional staff will evaluate the request with required documentation, recommend reasonable accommodations, and prepare an Accommodation Letter for faculty dated in the current quarter in which the request is made. Students should contact the OAE as soon as possible since timely notice is needed to coordinate accommodations. The OAE is located at 563 Salvatierra Walk (phone: 723-1066, URL: <http://studentaffairs.stanford.edu/oae>)

Discography

Selections will be played in class and playlists will be distributed via e-mail.

Optional Course Texts

Byrne, David. How Music Works. Byrne’s book can be read at any time during the quarter. Every chapter will find interesting resonance in each of the lecture topics. Note: Chapter 2—*My Life in Performance*—is a bit dense and slow going; feel free to skim that one chapter.

Garofalo, Reebee. Rockin’ Out: Popular Music in the USA. 5th Edition. (Available at the bookstore.) Note: earlier editions of this text are fairly similar, and presumably so is a more recent one (6th). This textbook is a useful and relevant *supplement* to the lectures that may prove helpful in expanding and deepening your understanding of the course content (and lead you to

related music not covered in class). Although it is not intended as a direct *parallel* to the lectures, suggested chapter readings appear in the schedule at particularly relevant times.

Extra Credit Events

In conjunction with our study of jazz—a historical antecedent of rock music—the Applebaum Jazz Piano Duo will play a free concert / open rehearsal in the Dinkelspiel Concert Hall on April 7 at 9:15pm. Enter through the loading dock stage door after 9:00pm but before 9:15pm (when the door will be locked) and sign in. The event concludes at 10:30pm.

A documentary film on Latin music will be presented in the Campbell Recital Hall on May 12 from 10:00pm to midnight.

An optional quiz (identifying classic rock guitar riffs) will be presented on June 1 at the end of class. These riffs will be first presented in class on May 18, thereby affording students two weeks to prepare for the optional quiz.

Paper One

Paper one, due on Wednesday, April 29 at 10:00am by upload. The paper (6-8 pages in length, double-spaced, 12-point Times font or equivalent) is to be a review of two concerts. Detailed guidelines can be found on the coursework website.

Paper Two

Prompt given in class on Wednesday, May 27. Due by upload at 10:00am on Wednesday, June 3.

On Reserve at the Music Library

Tate, Greg. *Doin' It in Your Earhole*. Liner notes to the Parliament recording Tear the Roof Off: 1974-1980.

Zappa, Frank. *Statement to Congress, 19 September 1985* in The Da Capo Book of Rock & Roll Writing, edited by Clinton Heylin.

Also of Interest

Altschuler, Glenn. All Shook Up: How Rock 'n' Roll Changed America.

Baker, Jr., Houston A. Black Studies, Rap, and the Academy.

Barkley, Elizabeth F. Crossroads: The Multicultural Roots of America's Popular Music.

Brackett, David. The Pop, Rock, and Soul Reader: Histories and Debates.

Campbell, Michael: And the Beat Goes On: An Introduction to Popular Music in America, 1840 to Today.

Campbell, Michael & James Brody. Rock and Roll: An Introduction.

Charlton, Katherine. Rock Music Styles: A History.

Costello, Mark & David Foster Wallace. Signifying Rappers: Rap and Race in the Urban Present.

Covach, John. What's That Sound? An Introduction to Rock and Its History.

Cristgau, Robert. Grown Up All Wrong: 75 Great Rock and Pop Artists from Vaudeville to Techno.

Denslow, Robin: When the Music's Over: The Story of Political Pop.

Floyd, Jr., Samuel A. The Power of Black Music: Interpreting Its History from Africa to the United States.

Friedlander, Paul. Rock and Roll: A Social History.

Frith, Simon. Performing Rites: On the Value of Popular Music.

Frith, Simon. Sound Effects: Youth, Leisure, and the Politics of Rock 'n' Roll.

Frith, Simon, Will Straw, and John Street. The Cambridge Companion to Pop and Rock.

Goldman, Albert. Sound Bites.

Holm-Hudson, Kevin. Progressive Rock Reconsidered.

Joyner, David. American Popular Music.

Kempton, Arthur. Boogaloo: The Quintessence of American Popular Music.

Klosterman, Chuck. Sex, Drugs, and Cocoa Puffs.

Levine, Lawrence. Highbrow/Lowbrow: the Emergence of Cultural Hierarchy in America.

Lipsitz, George. Dangerous Crossroads: Popular Music, Postmodernism and the Poetics of Place.

McClary, Susan. Feminine Endings: Music, Gender, and Sexuality.

McClary, Susan. Conventional Wisdom: The Content of Musical Form.

Macan, Edward. Rocking the Classics: English Progressive Rock and the Counterculture.

Middleton, Richard. Reading Pop: Approaches to Textual Analysis in Popular Music.

Nuzum, Eric. Parental Advisory: Music Censorship in America.

Palmer, Robert. Rock & Roll: An Unruly History.

Poschardt, Ulf. DJ Culture.

Prendergast, Mark. The Ambient Century: From Mahler to Trance—The Evolution of Sound in the Electronic Age.

Reynolds, Simon & Joy Press. The Sex Revolts: Gender, Rebellion, & Rock 'n' Roll.

Reynolds, Simon. Generation Ecstasy: Into the World of Techno and Rave Culture.

Rose, Tricia. Rap Music and Black Culture in Contemporary America.

Shuker, Roy. Understanding Popular Music.

Southern, Eileen. The Music of Black Americans.

Starr, Larry and Christopher Waterman. American Popular Music: The Rock Years.

Straw, Will. Characterizing Rock Music Culture: the Case of Heavy Metal in On Record: Rock, Pop, and the Written Word, edited by Simon Frith and Andrew Goodwin.

Stewart, Earl L. African American Music: An Introduction.

Stuessy, Joe & Scott Lipscomb. Rock and Roll: Its History and Stylistic Development.

Szatmary, David P. Rockin' in Time: A Social History of Rock-and-Roll.

Toop, David. Rap Attack #3: African Rap to Global Hip Hop.

Vincent, Rickey: Funk: The Music, the People, and the Rhythm of the One.

Walser, Robert. Running with the Devil: Power, Gender, and Madness in Heavy Metal Music.

Zappa, Frank. The Real Frank Zappa Book.

Note: Information in this syllabus is subject to change.
Garofalo readings—while optional—are best completed *before* the date listed.

1. Monday, March 30: Introduction, overview, and a meta-discussion about ethnicity, authority, and terminology. Circumlocution 1: What music is proper music? Marginal groups' inversion of the power balance. Paper One prompt announced. Also: quiz/survey.

2. Wednesday, April 1: Nose-Bleed Music Theory: a working understanding of the elements of music in three lectures.

Read: Garofalo Introduction

Plan: Concert attendance for term paper one.

3. Monday, April 6: Nose-Bleed Music Theory, continued.

Read: Garofalo Chapter 1

Note: There will be no Applebaum office hour on Tuesday, April 7. Please contact for an appointment.

Tuesday, April 7—Optional Extra Credit Concert Event: The Applebaum Jazz Piano Duo in an open rehearsal / recital. Dinkelspiel Concert Hall 9:15-10:30pm. Enter through loading dock (stage) door after 9:00pm but before 9:15pm (doors lock at 9:15pm). Students may substitute a quiz/assignment score with this (complete) event.

4. Wednesday, April 8: Nose-Bleed Music Theory, continued: instrumentation & timbre. The lyrics challenge.

5. Monday, April 13: The Roots of Rock Music: a brief social history of turn-of-the-century African-Americans and a selected introduction to their music—blues, ragtime. Timbre continued: guest drummer.

Read: Garofalo Chapter 2

6. Wednesday, April 15: The Roots of Rock Music, continued—early and modern jazz, fusion. Jazz demo: guest pianist.

Read: Garofalo Chapter 3

7. Wednesday, April 20: Musical expectation in diverse genres. What is the source of the expression? On *Bad Music*.

8. Wednesday, April 22: On *Dangerous Music: Ear Damage* (or: *How To Use Ear Plugs*—a public service announcement about aurally transmitted diseases). Video Screening: *The Merchants of Cool*.

Read: Garofalo Chapter 10 —“Regulating Popular Music: The Politics of Censorship”

9. Monday, April 27: Rock, Sex, and Rebellion 1: The emergence of the generation gap and the American teen. Sanitized for your protection: Little Richard...Elvis...Pat Boone.

Read: Garofalo Chapter 4

Read: Garofalo Chapter 5

10. Wednesday, April 29: Rock, Sex, and Rebellion 2: Civil rights, folk rock, Woodstock, and psychedelia.

Read: Garofalo Chapter 6

DUE: Paper one is due at 10am. **Note: late papers will not be accepted.**

11. Monday, May 4: Import/Export 1: The British Invasion, a '60s, '70s, and '80s triptych—The Beatles, Art Rock, and Punk.

Read: Garofalo Chapter 7—“Creativity and Commerce: Rock as Art”

Note: There will be no Applebaum office hour on Tuesday, May 5. Please contact for an appointment.

12. Wednesday, May 6: Import/Export, continued.

Read: Garofalo Chapter 8—“Punk Versus Disco” and “Punk: Rock as (White) Noise”

13. Monday, May 11: Motown & Circumlocution 2: Cultural preservation in diasporic conditions through embedded musical codes. A '60s, '70s, and '80s African-American Triptych: James Brown, Parliament Funkadelic, and Hip Hop.

SPECIAL EVENT—Tuesday, May 12: Optional Session—*Latin Music USA* film screening: *Bridges & The Chicano Wave*, Campbell Recital Hall, 10pm-midnight. Students may substitute a quiz/assignment score with this film screening.

14. Wednesday, May 13: Circumlocution 2: Cultural preservation in diasporic conditions through embedded musical codes. A '60s, '70s, and '80s African-American Triptych: James Brown, Parliament Funkadelic, and Hip Hop.

Read: Garofalo Chapter 10—“Hip Hop, Don't Stop”

Read: Garofalo Chapter 11—“Black Music at the Base”

15. **Monday, May 18:** Brazilian/Portuguese Psychedelia & Rock-Infused Electronica. A Heavy Metal Appetizer: The Guitar Riff Challenge.

16. Wednesday, May 20: Downwardly Mobile America: Watergate, economic downturn, pessimism, the threat of nuclear apocalypse, powerlessness, and the emergence of heavy metal.

Read: Garofalo Chapter 7—“Mad with Power: Heavy Metal”

Read: Garofalo Chapter 10—“The Continuing History of Heavy Metal”

SPECIAL EVENT—Top 200 Rock/Pop Songs: A Multi-Day, Marathon Symposium by Music 8A Students. Location: the Braun Lounge (Braun Music Center 2nd floor, NE corner overlooking the post office).

1. Monday, May 18: 7-9pm
2. Monday, May 18: 10pm-midnight
3. Tuesday, May 19: 8-10am
4. Tuesday, May 19: 6-8pm
5. Wednesday, May 20: 8-10am
6. Wednesday, May 20: 6-8pm
7. Thursday, May 21: 8-10am
8. Thursday, May 21: 10pm-midnight
9. Friday, May 22: 10am-noon
10. Friday, May 22: 1-3pm

Note: Monday, May 25 is Memorial Day. No class session.

Note: There will be no Applebaum office hour on Tuesday, May 26. Please contact for an appointment.

17. Wednesday, May 27: Import/Export 2: Postmodernity or American Colonies? Exhibit A: Global Pop Music Sampler Pack. Exhibit B: the Swedish Teen Idol & the International Pop Producer, with special guests Johan Becker and Fredrik Thomander.

Skim: Garofalo Chapter 7

Skim: Garofalo Chapter 12

Given: Paper Two Prompt (papers are due one week later)

18. Monday, June 1: special guests Johan Becker and Fredrik Thomander, continued. Quiz (optional)—The Rock Guitar Riff. Students may substitute a quiz/assignment score with this quiz.

Note: There will be no Applebaum office hour on Tuesday, June 2. Please contact for an appointment.

19. Wednesday, June 3: Aesthetic Polarity: Heroes of Universality vs. Heroes of Individuality: Folk Rock, Reggae, Rap, and Grunge vs. Glam, Glitter, Self-Mythology, and Gay American Disco.

Read: Garofalo Chapter 8—“Disco: The Rhythm Without the Blues”

Skim: Garofalo Chapter 9

Read: Garofalo Chapter 11—“Alternative as Mainstream”, “What About Country Music?”, and “Other Contenders for the Next Big Thing”

Plus a final quiz at the end of the lecture!

DUE: Paper Two is due at 10am. **Note: late papers will not be accepted.**

Rock, Sex, & Rebellion
Spring, 2015
Paper One Guidelines

Paper One is due on Wednesday, April 29 at 10:00am. The paper (6-8 pages in length, double-spaced, 12-point Times font or equivalent) is to be a review of two concerts.

Papers are to be uploaded to the Coursework Drop Box by the appointed time. Late papers will not be accepted; do not substitute an updated version of your paper after 10:00am on April 29 because it will appear late (it will remove trace of any prior upload) and thus it will not be considered. Papers must be in an editable text file for common word processors (such as *.doc*, *.docx*, *.pages*, *.odt*, *.rtf*, *.txt*—not *.pdf*). Your name must appear at the top of the paper (on page one) and in the file name itself.

Guidelines:

The two concert events must be attended during the course. That is, no event before March 30, 2015 may be reviewed. (Prior attended events may be referenced in the prose as relevant, but they may not serve as one of the two principal concerts.)

Although not anticipated, a student could conceivably choose to review more than two concerts if this strategy suits a particular theme or thesis.

Attendance at live events is required. Students may not review recorded, broadcasted, or streamed events.

At least one event must be a rock or pop event. That is, at least one of the two concerts must fit within a broad umbrella of rock’s many subgenres, such as techno, heavy metal, disco, folk rock, country music, hip hop, etc. The second event may also be a rock or pop event, **or** it could be a starkly contrasting one such as a classical opera, a concert of Indian raga, a jazz combo, a mariachi band, a drum circle, a gospel choir, etc. (Note: The optional April 7 jazz concert may not be used.)

Events may take place anywhere: in a huge civic arena, a medium-sized concert hall, a small club, an outdoor fair, a subway station, a modest coffee house, a dormitory party, etc. They may

take place on campus or off-campus. Events may or may not have an admission fee. The Music Department maintains an online calendar of Department events (albeit rarely rock or pop) and these are often free to students.

As the paper invites a discussion of the concerts' contrasts as well as comparisons, students will take care to observe that contrasting genres or locations can make for very strong but perhaps insipid contrasts, while similar ones make for immediate but perhaps empty comparisons. For example, a Rolling Stones concert at Shoreline Amphitheater vs. a concert of Beethoven symphonies by the San Francisco Symphony Orchestra suggest very immediate contrasts, but these may be so obvious that they are banal. On the other hand, a concert by a local emo band at a club in San Francisco followed by a performance by the same band at a club in San Jose could invite a litany of rather boring comparisons. In short, students may find it useful to briefly state the obvious, but a good paper will quickly move on to offer more compelling and insightful commentary beyond the most apparent similarities and differences.

Students are encouraged to take notes during the events because good papers almost never emerge through hazy memories alone. It is hoped that students *enjoy* the events, but enjoyment is not the goal. Remember that you are “on assignment.” For most students, the idea of going to a concert for work—as opposed to going for play or escape—will be a new experience. Please note: most classical music concerts invite discrete note-taking only between pieces; do not distract the audience or the performers by taking notes—especially making pencil or paper sounds—during the performance.

The tone of the paper should be formal, scholarly, and analytic. A chatty, casual, journalistic tone should be avoided. That said, poetic flair, when sophisticated and mature, is welcome.

Please remember that the paper is about the concerts, not about you. As such, lengthy autobiographical passages should be avoided. For example, “The music was X” is more likely to impress the reader than “I felt that the music was X.” Furthermore, anecdotal stories about you (with whom you attended the concert, how you procured the tickets, what you had for dinner that night, etc.) should be avoided unless they illustrate or amplify a germane point.

The reader (grader) always welcomes well-written, carefully proofread, and neatly formatted papers. (Papers may be graded by the Music 8a TAs or by other graduate student readers hired specifically for the task and trained by the Music 8a staff.)

Limit the background biographical details of the musician(s) to a maximum of 10%, and only as relevant. It is appropriate to explicate the nuts and bolts of the event (who, where, when), but this should also be kept to a minimum. Please use the majority of the paper to offer your penetrating insights about the concert and the music.

It will be your goal to talk about the music. Indeed, it may be appropriate to discuss the social dimensions of the event—the audience demographic, concertgoer rituals, etc.—but students should take care to also discuss the music/performance itself in some detail.

Rock, Sex, & Rebellion
Spring, 2015
Paper Two Guidelines
A Cynical Exercise in Cultural Relativism

Paper Two is due on Wednesday, June 3 at 10:00am. The paper (approximately six pages in length, double-spaced, 12-point Times font or equivalent) invites two reviews of one song.

Papers are to be uploaded to the Coursework Drop Box by the appointed time. Late papers will not be accepted; do not substitute an updated version of your paper after 10:00am on June 3 because it will appear late (it will remove trace of any prior upload) and thus it will not be considered. Papers must be in an editable text file for common word processors (such as *.doc*, *.docx*, *.pages*, *.odt*, *.rtf*, *.txt*—not *.pdf*). Your name must appear at the top of the paper (on page one) and in the file name itself.

Guidelines:

Select a song that appeared on the *Billboard Top Pop Chart* (top 20 pop songs) during our course (that is, from the week of March 28, 2015 to the present):

<http://www.billboard.com/charts/pop-songs>

The song may not be the one you chose for your Top-200 Presentation or one discussed in class.

You are to write two contrasting reviews (each approximately three pages in length) of the same song for two imaginary music magazines.

For the first review, your editor says: “This artist is on the payroll of our parent company. We need a *very* favorable review.”

For the second review, your editor says: “This artist is on the payroll of a competitor of our parent company. We need a *very* unfavorable review.”

In each case you must advance legitimate arguments that show sensitivity to and understanding of the artist’s genre and intentions. Unlike the concert review paper, your reviews can be hyperbolic in tone (as many journalistic pieces are) but they need to back up every assertion with proof. As such, point to specific examples and instances within the song in order to make your arguments.

Each review should be about three pages in length.

Again, praise or condemnation of an entire genre is not the point. The point—within the context of a music class—is to demonstrate that you can formulate genuine, persuasive arguments in favor *and* disfavor of a particular song.

Music 8A
Top-200 Presentation Guidelines
Version 3/29/15: Subject to slight modifications

MTV—in conjunction with the Groves Dictionary of Music, the Rock 'n' Roll Hall of Fame, the Journal of Popular Music, Rolling Stone magazine, BMI, ASCAP, the Department of Homeland Security, NASA, and Snooky from *The Jersey Shore*—has commissioned our class to compile a top-200 list of the greatest pop/rock songs of all time.

So what are the greatest pop/rock songs of all time? The *Rock, Sex, and Rebellion* class will compile a top-200 list of songs. Each student will contribute one song to the list and make a concise public presentation on it.

Choose a song that you think belongs on the list.

Be sure that you have original things to say about the song, particularly if you choose a song that has been discussed in class or one that is chosen by another student.

Songs may be of any sub-genre of pop or rock music (heavy metal, disco, folk, techno, non-Western pop music, etc.). Whatever *you* think belongs on this list.

You may adopt any strategy that you like. For example, you might choose your number one song so that it is sure to be represented on the list; you might choose a more obscure song that is lower on your own list in hope that someone else includes your number one song; or you might choose a song that highlights a particular genre or issue that you felt was missing in our course; etc.

Sign up for one 2-hour presentation session on [Google Doc url TBA...stay tuned]. The deadline to sign up is May 11. Students may not request specific time slots within each 2-hour session.

Students must attend at least one entire 2-hour presentation session, although they are welcome to attend additional sessions. The sessions are open to the public, so friends may be invited.

Make a presentation on your selected song.

- a. Duration. The presentation must be between 4 and 5 minutes. **Students will be penalized for presentations which are under or over this duration.** Students WILL BE CUT OFF at exactly 10 seconds after 5 minutes have elapsed. Note: 5 minutes—while it may seem like an eternity to you—is not very long at all, particularly given that (a) your presentation will contain listening excerpt(s); and (b) you should not speak too quickly. You will probably have to edit your presentation through several drafts. Try to make your presentation tight and meaningful—perhaps akin to a story written for National Public Radio.
- b. Sound Media. Each presentation should contain one or more listening examples. The combined duration of the listening examples may not exceed 60 seconds. (Again, the overall presentation length, with listening examples included, may not exceed 5 minutes.) It is likely that we will have you upload the listening examples by Wednesday, May 13.

(Details about how to upload music will be forthcoming.) In this manner the TAs can burn master CDs for the entire symposium and play each excerpt when cued by the speaker.

- c. Video/DVD projection, overhead projection, and a chalkboard will *not* be available. However, students are encouraged to prepare handouts if relevant; bring 25 copies to pass around. Handouts that contain more than one page should be stapled so that only one item need be taken by each attendee.
- d. A music stand will be available to serve as a lectern for your notes.
- e. The presentations will commence every 6 minutes. This means that there will be only 60 seconds between the conclusion of a 5-minute presentation and the commencement of the subsequent one. Therefore it is very important that you move with the greatest alacrity—both in getting up to begin your presentation and in sitting down afterward. If you have handouts you may give them all to one attendee and expect them to be passed among the audience.
- f. Be sure to arrive a few minutes before the start of your 2-hour presentation session. You may be first in the session and it is impolite to miss a presentation or disturb one in progress.

Tone.

The presentation is a formal event, as if made during an academic conference or symposium, not a chatty talk among friends. Students should take care to avoid casual language and to speak with grammatical correctness. Students are not required to wear formal clothing (although they are welcome to do so) but should dress in a non-distracting manner. It is okay to be entertaining as long as it is not at the expense of your presentation. Finally, please note that the delivery of your presentation must be polished. This means that you should have your presentation nearly memorized so that you can make eye-contact with your audience (be sure to look around at everyone, not just the grader or the folks in the front row); your pace should be neither too fast nor too slow (novice speakers usually speak too quickly); you should be sure to project your voice to the furthest part of the room. In short, it should appear that you have practiced your presentation a lot and that you are in command of the situation. Tip 1: compose your presentation by one week before so that you have a full week to practice it. Tip 2: practice your presentation one or more times in front of people who will give you critical feedback.

Content. This section is extremely important.

Your presentation should have two principal goals: (1) it should present an insightful analysis of the song; and (2) it should explain the values and criteria that form the basis of your song choice. In other words, your audience wants to come to a deeper understanding of the selected song, *and* we want to know why you selected it.

The analysis. Clearly, a complete analysis cannot be accomplished in the short time period allowed; furthermore, students are not expected to have the capabilities to discuss all of its theoretical details. The analysis should reveal what the music is “trading on”—it should give the audience insight into what the song does and how the song works. Some presentations will be focused on harmony, some on rhythmic devices, some on

instrumentation, some on production decisions, some on lyrics, some on form, some on related cultural or historical issues, etc., some on all of these, some on other issues. Part of your task is to determine what are the relevant issues to discuss in your analysis. This is both specific to the song and specific to your personal apprehension of it.

The criteria. As a class project we aspire, on the surface, to collect our top-200 songs. But the more important goal is to collect **the values that constitute the basis for our decisions**. In other words, I am interested in what you think a top-200 list should do and what a top-200 list should represent—not just what those 200 songs are. For example, it is not enough to say that your song is great; you should also briefly outline or explain what constitutes greatness to you; furthermore, a good presentation would go a step further: it would identify that “greatness” is a criterion for your vision of a top-200 list. (Likewise, “greatness” does not have to be your chief criterion. Someone else might think that record sales is a critical measure; another student will value the political or social resonance of a song; another will argue that danceability is paramount; etc.) The point is, you should tell us what you do care about and show how your song represents that.

The presentation may be in any form. You do not have to make your song analysis first and discuss your criteria/values second. They could be integrated if you like. Furthermore, there may be other parts to your presentation as you see fit.

Biographical details about the band/artist/genre and historical context are welcome but only in **extreme moderation**. This cannot be stressed enough: a presentation that uses much of its time (i.e., more than 30-45 seconds) on factual information that can be found on the internet or in biographies will probably be a poor presentation. Some biographical details are probably necessary but should be used only to create a context for treating the actual music, or to create a context for the discussion of the values that informed your song selection. When in doubt, be sure that your presentation demonstrates that you have had original thoughts about the piece of music rather than a demonstration that you know how to research the history of an artist.

This is a presentation about the song that you did select. Avoid discussions of “what I did not select” unless absolutely necessary.

Evaluation. The tentative evaluative measure (subject to some modification) will be as follows:

- 20 points: Overall construction of presentation, form, elegance, synthesis or framing of ideas
- 30 points: Song analysis
- 30 points: Discussion of criteria/values
- 20 points: Delivery: pace, eye contact, loudness, etc.

Up to 10 bonus points (awarded only in unusual circumstances) may be given for stunning (but relevant) creativity or originality; particularly useful hand-outs; other special features; etc.

Notes:

College students must learn how to present their ideas in speech as well as in writing. Please notice that 20% of your grade is for your delivery.

Although 60 points are for the song analysis and discussion of criteria/values, you are welcome to include additional aspects in your presentation if they are relevant. Points for such additional aspects will be included in the song analysis, discussion of criteria/values, and/or overall construction portions of the grade.

Hint: you are in an educative position so educate your audience! You have researched a topic in depth and are now in a position to share what you have learned by choosing the most important observations in your research, organizing them into a logical outline, articulating the points that need to be made, exploring questions or arguments when appropriate, and choosing musical excerpts that exemplify or amplify your points.

Good luck.