

Getting ourselves in order!

Week 15

5 THINGS LEFT IN THIS CLASS:

- 1. Our regular meeting today—there will be no homework, but we'll be doing some necessary things about reading in the disciplines, final threads**
- 2. Peer commenting—due Dec 11**
- 3. Recorded 10 min presentation—due Dec 14**
- 4. Our meeting during finals week—some informal presentation recap, some final thoughts—Dec 15, 1:30–3:30pm**
- 5. Final Draft—due Dec 18**

PEER COMMENTING

SOME GUIDELINES

Comments on Your Work—Giving It

- Giving feedback is hard—goal is to be honest and helpful
- It can be quite time-consuming
- Sometimes (depending on the relationship), it's helpful to ask the reader what they want from you—do they want a general sense of whether the work and organization makes sense? Or a close reading with a lot of editing? Only a skim for typos? [Asking these questions can avoid problems...](#)

Comments on Your Work—Giving It/Peer Editing

Some Guidelines for how to comment on writing:

- The first time you read through a paper, try to hold off on writing comments. Instead, take the time to read the paper in its entirety. If you need to take some notes, do so on another piece of paper. This strategy will prevent you from making over-hasty judgments, such as faulting someone for omitting evidence that actually appears later in the paper.
- Respond as a reader, not as a writer. Do not tell someone how YOU would write the paper. Instead, tell them how you are responding to each part of the paper as you read it, pointing out gaps in logic or support and noting confusing language where it occurs. For example, if a sentence jumps abruptly to a new topic, do not rewrite the sentence to provide a clear transition or tell your partner how to rewrite it.
- Be specific. Comments in the margin such as “vague,” “confusing,” and “good” do not help students improve their writing. In fact, many people find these comments “vague” and “confusing”—and sometimes abrupt or harsh. Taking a little more time to write longer, and perhaps fewer, comments in the margin will help you identify exactly what someone has done well or poorly. Information about both is crucial for helping someone improve their writing.

Comments on Your Work—Giving It/Peer Editing

Here are some examples of specific comments:

Rather than “vague”

- “Which source are you referring to here?”
- “I don’t understand your use of the underlined phrase. Can you rewrite this sentence?”
- “Can you provide specific details to show what you mean here?”

Instead of “confusing,” “what?” or “???”

- “I lost the thread of your argument. Why is this information important? How is it related to your argument?”
- “You imply that this point supports your argument, but it actually contradicts your point in paragraph 3.”

Rather than “good”

- “This excellent example moves your argument forward.”
- “Wonderful transition that helped clarify the connection between the two studies you are summarizing.”
- “A nice metaphor that helped me understand your argument about this historical reception.”

When you are confused while reading:

- Mark an ‘X’ in the text where you are confused
- Ask the writer to explain his or her ideas
- Ask the writer to state his or her thesis
- Ask the writer to state the question the thesis answers
- Help the writer to brainstorm (mapping, outlining, etc.)
- Ask the writer to fill in the blanks:
- My purpose in this paper is _____
- My purpose in this section is _____

Comments on Your Work—Giving It/Peer Editing

If you cannot see the point of a section or comment (but remember to be positive in asking questions, not negative):

Ask the writer ‘So what?’ questions (this often helps a writer be more specific)

For example:

What does this sentence have to do with your thesis?

What does this paragraph have to do with the paper?

How to write final comments:

Begin by making positive comments; when pointing out weaknesses, use a descriptive tone, rather than one that conveys disappointment or frustration.

Limit your comments; do not try to cover everything. Focus on the 3-4 most important aspects of the paper. Provide a brief summary of 1) what you understood from the paper and 2) any difficulties you encountered.

Distinguish “higher-order” from “lower-order” issues. Typically, “higher-order” concerns include such aspects as the thesis and major supporting points, while “lower-order” concerns are grammatical or mechanical aspects of the writing.

Refer back to comments you wrote in the margins.

PEER COMMENTING PARTNERS

1. Shannon and Nathan

2. Ellie and Hannah

3. Aidan and Maeve

4. Victoria and Jacob

5. Will and Courtnee

Peer Commentary Instructions:

- 1) Now that you're done with your outline and three short paragraphs, please send that document + your abstract to your peer partner (by today)
- 2) By tomorrow evening, 11:59pm, please send your peer partner some feedback.
- 3) What kind of feedback? Having read through their work, please send your partner a paragraph (this would be at least three nice big sentences) of constructive feedback via email. Remember that feedback could include things you think they're doing well with their project, things they might consider adding or expanding, or things that you think they might want to reconsider or rework.
- 4) Please copy me on both emails (both the "I sent you this" and here's your feedback)

PRESENTATIONS TO BE RECORDED

PRESENTATION GUIDELINES: PRERECORDED, DUE DEC 14, 11:59PM

- 1) You will give a presentation based on your research project
- 2) This presentation will last somewhere between 7 and 10 minutes (deductions for too short, but also please don't go longer than 10 minutes).
- 3) Please present some portion of your research project: it shouldn't be your complete paper, obviously, but might include your introduction, a couple important paragraphs, conclusions, directions for future research. Feel free to heavily borrow from your short draft and any other bits you've already written up
- 4) I would strongly encourage you to have some text prepared (probably 3 pages or so is a good guess), but also to slightly revise your text or delivery to make it more enjoyable to listen to!
- 5) You should record this for me to watch (this is the folder on Moodle you can drop it into). You can use any medium you want: just voiceover with slides and recording through Zoom, or through Powerpoint—I've provided a link with some instructions if this is all new to you).
- 6) If you have struggles uploading, let me know--I can also accept these via box or a link to a private Youtube channel, or several other methods.
- 7) Not sure how to record a presentation? Here's some guidelines put together by another organization:

<https://www.amsmusicology.org/page/2020presenter>

FINAL MEETING: TUE DEC 15, 12:30-2:30PM

- 1) As a reminder from last week, we are meeting online/synchronously during our final exam time (technically it's required by the college anyway) to do some informal presentations of our final projects and some wrapup details about our class in general.
- 2) I had promised to double-check our final exam time and it is indeed Tuesday, December 15, from 12:30-2:30pm.
- 3) Sorry again that I can't provide cookies and coffee, but it is **STRONGLY** encouraged for you to consume something yummy in your own space during this time :)

TURN THAT SUCKER IN! FINAL PAPER DUE DEC 18, 11:59PM

Formatting guidelines:

- 1) This should be a 10 page paper. It may be slightly longer if you wish or need to make it so (up to 12 pages), but should be a well-rounded, well-proportioned approach (no automatic points for length or longer papers). This length requirement includes your prose only, not a title page or works cited page.
- 2) You should format your paper in 12-point font, double-spaced, some reasonable font choice.
- 3) Your paper should include footnotes--properly formatted in Turabian/Chicago Manual of Style--and a works cited page, also correctly formatted in Turabian/Chicago Manual of Style.
(Please don't break my heart by totally forgetting how to do those things :)
- 4) Your paper should include a title. You do not have to include your name/a heading for the class.
- 5) Both writing style and organization will count here, since we've been discussing those things in depth during the semester.
- 6) Any other stylistic questions? Feel free to hit me up with them via email, or the last chapters of the Turabian are always good for style questions too!

READING IN THE DISCIPLINES: ETHNOMUSICOLOGY



READING IN THE DISCIPLINES: ETHNOMUSICOLOGY



“We Are All Musicologists
Now”; or, the End
of Ethnomusicology

STEPHEN AMICO

READING IN THE DISCIPLINES: POPULAR MUSIC STUDIES



Journal of Popular Music Studies

**JP
MS**

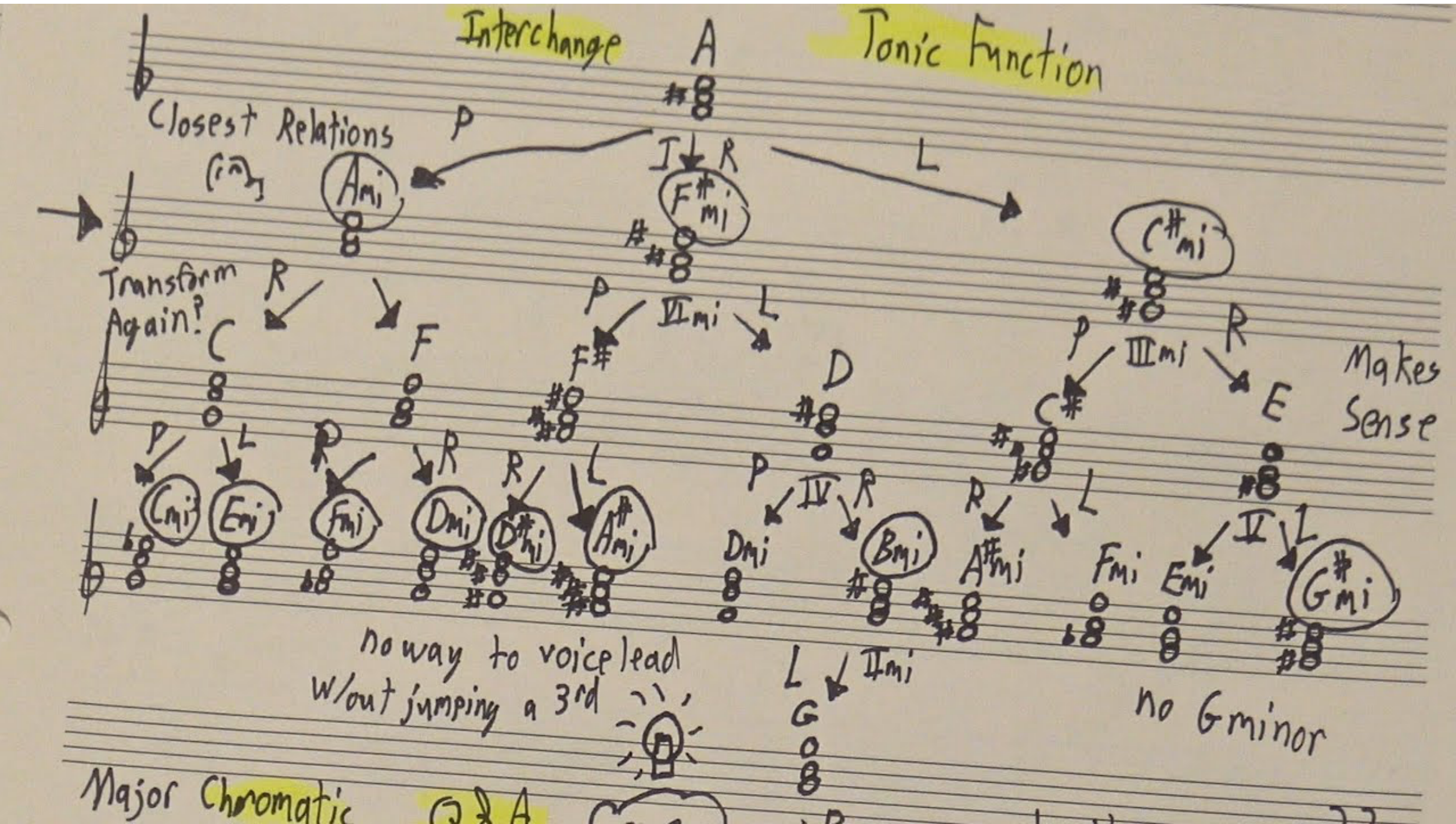
ORIGINAL ARTICLE

Yeah yeah yeah: The sixties screamscape of Beatlemania

Nicolette Rohr

First published: 28 June 2017 | <https://doi.org/10.1111/jpms.12213> | Citations: 2

READING IN THE DISCIPLINES: MUSIC THEORY



PARTITION LATTICES IN TWELVE-TONE MUSIC: AN INTRODUCTION

Richard Kurth

Pitch-class partitions have recently offered some fruitful approaches to the theory and analysis of twelve-tone music.¹ Because analysts generally consider how a number of different partitions are projected over the course of some musical passage—and have even examined how several partitions might be projected simultaneously, through different features of the musical texture—some way of organizing collections of partitions is necessary. This paper develops the formalities necessary to organize certain collections of partitions into what we shall call *partition lattices*.

A musical score in 2/4 time, featuring a melody and a bass line. The score is annotated with four numbered boxes: "2. Transposition", "3. Variation", "1. Repetition", and "4. Inversion". The melody is written in treble clef, and the bass line is in bass clef. The score includes dynamic markings such as *f*, *p*, and *pp*. The key signature is one flat (B-flat). The score is divided into measures, with some measures containing triplets. The bottom of the score shows figured bass notation: I_4^6 , $C: V_3^6$, $V_6^6 \text{ of } V$, and $C: IV_4^6$.

A musical score in 2/4 time, featuring a melody and a bass line. The score is annotated with the label "passing-note progression". The melody is written in treble clef, and the bass line is in bass clef. The key signature is one flat (B-flat). The score includes dynamic markings such as *f*, *p*, and *pp*. The score is divided into measures, with some measures containing triplets. The bottom of the score shows figured bass notation: $Eb: I$, V_7^7 , and I .

READING IN THE DISCIPLINES: MUSICOLOGY



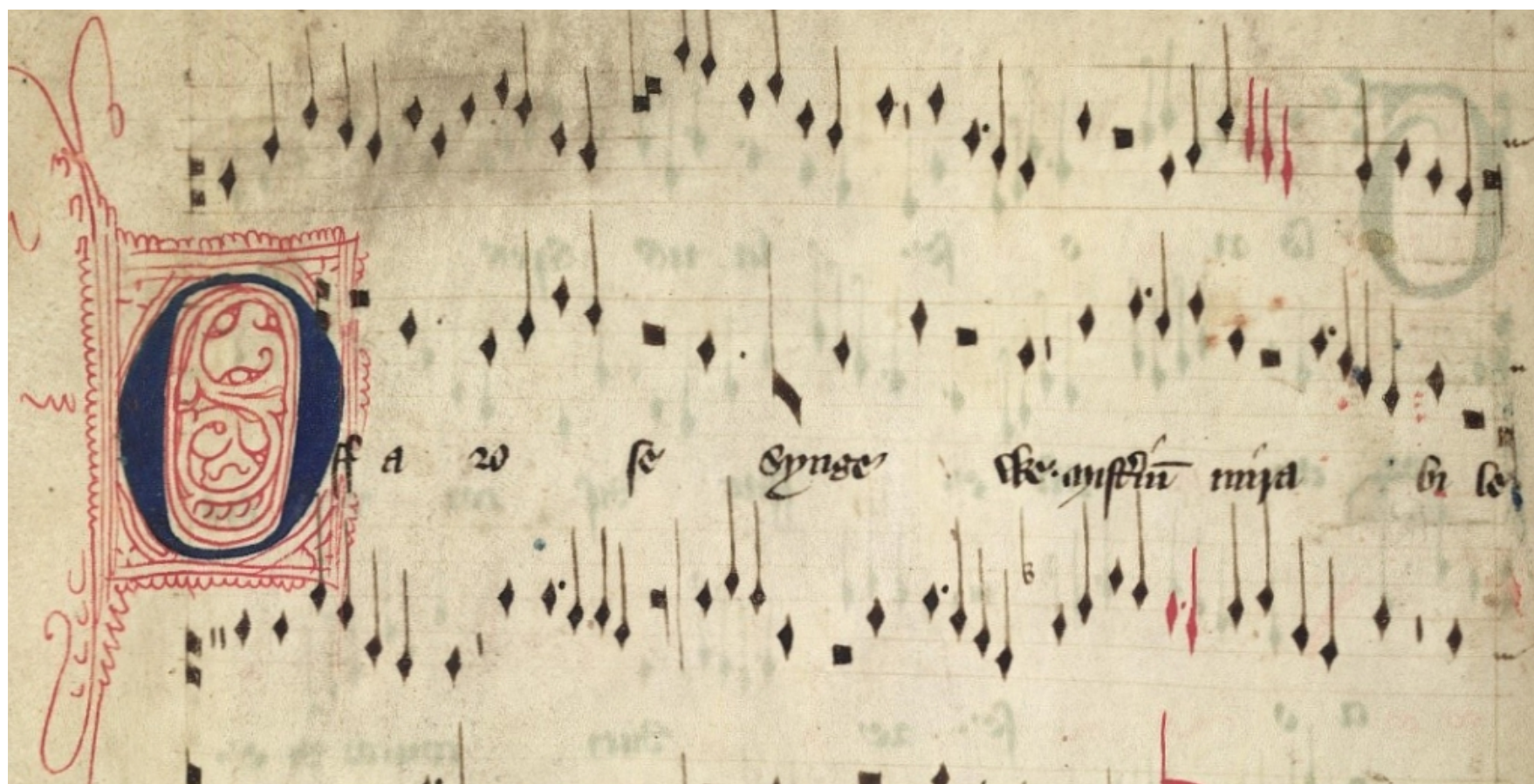
Beethoven's Sketches and the Thematic Process WILLIAM DRABKIN

THEORISTS, analysts and popular writers continue to look more closely at Beethoven's music – and at more of it – than at that of any other composer; and it is his music, more often than not, that lies at the basis of theoretical formulations that are the most significant for our time. So, for instance, we agree with Joseph Kerman when he asserts that Tovey's contribution to tonal analysis and theory is inseparable from Beethoven's contribution to the musical repertory;¹ but the association is equally valid for the contributions of many theorists of the past hundred years, including Heinrich Schenker, whose work on the Piano Sonata op. 111 I shall be reviewing shortly, and Rudolph Reti, who invented the phrase 'thematic process' to describe a method of analysis by which an entire composition can be reduced to one or a few 'prime cells'. In the first of Reti's two books on the subject, the Ninth Symphony is made the lead batsman in an impressive line-up of musical masterpieces from the sixteenth century to the twentieth; the second of his books is devoted entirely to the piano sonatas of Beethoven.²

Musical Declamation and Poetic Rhythm in an Early Layer of Notre Dame Conductus

By JANET KNAPP

STUDENTS OF MEDIEVAL MUSIC show little disposition today to challenge interpretation of the multi-voice Parisian conductus as a modal genre: the evidence from both theoretical and musical sources



READING IN THE DISCIPLINES: MUSIC THERAPY



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Autism Spectrum Disorders: Music Therapy Research and Evidence Based Practice Support

STATEMENT OF PURPOSE

Music therapy is a well-established professional health discipline that uses music as the therapeutic stimulus to achieve non-musical treatment goals.

Research supports connections between speech and singing, rhythm and motor behavior, memory for song and memory for academic material, and overall ability of preferred music to enhance mood, attention, and behavior to optimize the student's ability to learn and interact. Therefore, one of the purposes of music therapy for persons with autism is to provide the individual with an initial assist using melodic and rhythmic strategies, followed by fading of musical cues to aid in generalization and transfer to other environments.