

**THE
SCHOOL OF MUSIC GRADUATE
HANDBOOK:**

**POLICIES AND GUIDELINES
FOR GRADUATE PROGRAMS IN THE
SCHOOL OF MUSIC AT
FLORIDA INTERNATIONAL UNIVERSITY**

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Neue verbesserte Aufgabe
(Supersedes previous versions)**

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GUIDELINES FOR GRADUATE PROGRAMS IN THE SCHOOL OF MUSIC AT FLORIDA INTERNATIONAL UNIVERSITY

I. GENERAL INFORMATION

Introduction: Where to look for information

This handbook has been compiled by the School of Music (SOM) to inform graduate students of the policies and requirements of the School as well as some of the University policies that you are likely to encounter most often. This Handbook is also posted on the SOM website, along with other information useful for incoming students.

This handbook does not, however, supersede the requirements of the University Graduate School (UGS) office, and while many of their requirements are included in the present handbook, students must visit the UGS web site to make sure that they are in compliance with all of the UGS requirements and apprised of the latest deadlines for submitting thesis materials. The UGS site is where you will find links to calendars and deadlines, to thesis and other UGS forms, to the FIU-wide student handbook, and to information for international students.

<http://gradschool.fiu.edu/>

The present School of Music handbook covers issues that are especially pertinent to our own student population. The general FIU Student Handbook is the place to look for information that applies to *all* graduate students (e.g., regarding plagiarism, or parking, or applying for Florida Residency, or filing a grievance). We strongly urge you to familiarize yourselves with both the SOM and the FIU Student Handbooks.

E-mail policy and student responsibilities

All SOM graduate students are responsible for being familiar with the policies in this handbook and on the UGS site. Not knowing these policies might lead to graduating late (for example, if a student misses a deadline for turning in documentation required by the Graduate School or the Office of the Registrar for the purposes of completing the thesis or applying for graduation). The Graduate Program Director in the School of Music strives to send regular reminders of approaching deadlines via e-mail. E-mails are normally sent to your official FIU E-mail, not to private addresses. It is your responsibility either to check your FIU address regularly or to have your FIU e-mail forwarded to an address that you *do* check regularly. It is also to your FIU e-mail that the Registrar and other administrative offices will send important notices.

*****GRADUATE STUDENTS HAVE BEEN DROPPED FROM CLASSES BECAUSE THEY FAILED TO REPLY TO E-MAILS SENT FROM THE REGISTRAR. CHECK YOUR FIU E-MAIL OFTEN.*****

Even though we try to remind students of deadlines and procedures, we simply cannot verbally remind each and every student of everything they need to know. “Nobody told me” is not an excuse for not following procedures outlined in the SOM and UGS written policies. You must read these sources.

The College of Communication, Architecture and the Arts

The School of Music is part of the College of Communication, Architecture, and the Arts (CARTA). Students in the School of Music are subject to the policies of CARTA as well as the SOM and UGS.

Graduate programs in the School of Music

The School of Music offers the Master of Music Degree (MM) with areas of specialization in Composition, Conducting (Choral, Orchestral, and Wind), Jazz Performance, Music Technology, and Performance (Strings—including Guitar; Piano; Piano Accompanying; Organ; Woodwinds, Brass, and Percussion; Voice). Also offered are the Masters of Science (MS) in Music Education and an MM in Music Business and Production.

II. AREA INFORMATION

Each area of specialization (known as a “track” or “sub plan”) within the MM has its own coordinator and faculty, as does the MS in Music Education. Area coordinators advise students regarding audition requirements, detailed thesis or recital requirements, courses to be taken each semester, as well as other requirements specific to each area. They give permission for students to register for courses for which instructor permission is needed. For more area-specific information, see below under “Admission Requirements and Procedures,” “Thesis, Master's Project, and Master's Recital Information,” and “Area Course Requirements.” You should schedule an appointment during the week prior to the start of each term with the appropriate area coordinator listed in the back of the handbook.

III. ADMISSION REQUIREMENTS AND PROCEDURES

All students entering graduate programs in the School of Music must possess an undergraduate Bachelors degree in music (usually either a B.M. or a B.A. with a concentration in music) from an accredited institution, or the equivalent, with a 3.0 GPA in the last 60 credits (two years) of study. The only exceptions to this requirement are found in the Music Technology area, where students with undergraduate Bachelors degrees in other related areas may be accepted, so long as they can demonstrate a sufficient background in music. Please note that the GRE exam is no longer required for any School of Music degrees. To enter the School of Music, all students must pass an audition and/or interview depending upon the area.

Applicants to the graduate programs in the School of Music need to apply both to the University Graduate School (UGS) and to the School of Music (SOM).

1) **Complete the University Graduate School application and pay the application fee on-line at <http://gradschool.fiu.edu/>.** The application deadline for international students is generally February 15 for Fall admissions and August 1 for Spring admissions. For US citizens and permanent residents, the deadlines are June 1 and October 1, respectively. All transcripts, test scores, and other materials required by the University Graduate School must arrive by the application deadline. (Materials to be evaluated by the School of Music, such as audition videos, compositional portfolios, or letters of recommendation, may arrive somewhat later, by arrangement with the School of Music faculty.)

2) **Audition or interview for the SOM.** Some of our master's programs require an audition; others require some combination of interview and portfolio (or writing sample or video, as the case may be). Specific requirements for each master's programs are listed under (3) below.

The SOM now requires that all applicants complete the application and pre-screening process through the GetAccepted web-based portal. (This is for the SOM portion of the application and is *in addition* to the UGS application). Completing the GetAccepted submission process is essential and required of all students applying to FIU's School of Music. Only after completing your GetAccepted application you will be allowed to audition. For further information on GetAccepted or to begin your application, go here to register, apply, and upload required materials (such as a pre-screening audition video):

<https://app.getaccepted.com/fiumusic>

Based on your GetAccepted materials, you might be asked to attend, if possible, a live audition. We hold auditions in October, January, February, and March (see our website for current dates), but it is also possible to schedule individual auditions/interviews with the Area Coordinator for your area. Please see our website for faculty contact information.

We urge you to apply and audition as early as possible. The March auditions are the last for which we can guarantee that applicants will be *considered* for a School of Music Scholarship. Many other non-music sources of financial aid also have early deadlines.

Information about history and theory placement tests, which are required for incoming graduate students, may be found by following links to the history and theory pages.

Placement tests for entering graduate students are given the Thursday before classes start, both Fall and Spring, in WPAC 150 at 11 AM.

N.B. Make sure you send documents to the correct place! Official transcripts, test scores, and financial forms (such as the Declaration of Finances, or DCF Form and the Bank/Sponsor letter for International Students) go to Graduate Admissions. Portfolios, recordings, letters of recommendation, writing samples, and any other materials specific to your intended Master's program should be sent to the School of Music.

N.B. Transcripts must be sealed and official, sent to Graduate Admissions directly from the applicant's institution, or else delivered in an envelope that has been sealed by the institution. Transcripts that have been opened will not be accepted.

3) Here is a list of additional requirements, per music area. Applicants must get in touch with the coordinator for their intended area of study, to make arrangements for a final audition or interview. A list of area coordinators may be found on the School of Music website.

Wind/Percussion Performance: audition on instrument (and interview when feasible) — recordings acceptable by arrangement with area coordinator

String/Guitar Performance: audition on instrument (and interview when feasible) — recordings acceptable by arrangement with area coordinator

Vocal Performance: audition on voice (and interview when feasible) — recordings acceptable by arrangement with area coordinator

Keyboard/Organ Performance: audition on instrument (and interview when feasible) — recordings acceptable by arrangement with area coordinator

Conducting (choral, wind, orchestral): conducting audition (and interview when feasible) — video acceptable by arrangement with area coordinator

Jazz: audition on instrument (and interview when feasible) — recordings acceptable by arrangement with area coordinator

Composition: review of portfolio of scores (and interview when feasible)

Music Education: Video of classroom teaching (thirty to forty minutes and should not be a concert or performance). Submission of a 1000 word essay on "The Challenges and Possibilities for Music Education in the 21st Century." Interview (in-person or via Skype).

Music Technology: portfolio and interview required

4) International Students: In addition to the basic University Graduate School application, international students need to provide Graduate Admissions with the following documentation, which should be sent to the Graduate School at the address provided in the application—not to the School of Music:

- **An official transcript and proof of your degree** (an official copy of your diploma). These must be sent, sealed, directly from the applicant's undergraduate institutions. Transcripts that have passed through the student's hand or that are not sealed will not be accepted.
- **A second set of official copies of the transcript and proof of degree must be sent to a translation agency**, which will then send certified translations to the

Graduate School. The Graduate School recommends Joseph Silny & Associates, since they are located right in Miami. Their URL is <http://www.jsilny.com>.

Other suggestions may be found on the UGS website. Silny will accept a transcript directly from a student provided it is an official, sealed transcript—not a copy. Translations must be complete and certified—it is not enough for a friend or professor to provide a translation. Make sure that you ask an agency for a full TRANSLATION, not an evaluation of the transcript. Graduate Admissions will handle the evaluation of transcripts to determine what the US equivalence is.

- **Official scores for the Test of English as a Foreign Language (TOEFL).** Applicants must score a minimum of 550 (paper test) or 213 (computer test) or 80 (internet-based test) in order to be admitted to the university. The TOEFL report has to be OFFICIAL, sent to Graduate Admissions directly by the Educational Testing Service.
- **A Declaration of Finance Form (DCF).** you download this from the UGS website; the current link is http://gradschool.fiu.edu/wp-content/uploads/2017/11/Declaration_of_Finances.pdf
- In order to obtain an I-20 Form, which you need in order to obtain a student visa, you must show that you have resources of \$32,704.00. This is much more than the FIU tuition, but the Federal Government requires proof that those traveling on a student visas have adequate resources for living expenses beyond tuition. Include on this form all your financial resources, including any financial aid (e.g., scholarships) you are receiving.
- **Bank/Sponsor letters.** You must send letters from financial institutions attesting that you actually have the funds you list in your DCF form. A bank statement is not enough—it must be an actual letter from your bank. And/or you need to provide a letter from a sponsor (e.g., a relative) who agrees to provide necessary funds if needed. In that case, bank letters for the sponsor's account also need to be provided.
- If you already have a student visa and an I-20 issued by another university, you need to submit, in addition to the above, an F-1 Transfer Form (http://gradschool.fiu.edu/wp-content/uploads/2017/11/F1_Transfer.pdf) and a copy of your passport/visa page.

Once you have been admitted to FIU and provided all documents, the Graduate School will mail you an I-20 Form, which you take with you to a United States Embassy in order to apply for a visa.

For more information useful to international students, including information about funding, please visit Graduate School website (specifically <http://gradschool.fiu.edu/admissions/#admissionforms> and FIU International Student and Scholar Services (<http://iss.fiu.edu/>)).

5) Admission Deadlines and Implications for Financial Aid

We generally send out offers of scholarships and Graduate Assistantships in mid- March and request a response by April 15 (the date established by the National Association of Schools of Music). Students auditioning later may still be admitted, but financial aid from School of Music resources are likely to be depleted. Also be aware that there are early deadlines for other forms of Financial Aid available to School of Music graduate students. For example, the LAC (Latin American and Caribbean) Fellowship, available to citizens of any LAC region (including Puerto Rico and the US Virgin Islands) has an application deadline of April 1, and the SOM must nominate you first. Only students *already accepted* to FIU can be nominated. The various Linkage Institutes, through which many international students receive reduced tuition at the Florida resident rate, have deadlines on or about May 1, and you must already be accepted and have an FIU-issued I-20 Form.

The SOM accepts graduate students for Spring admission (classes begin in January), but Graduate Assistantships and fellowships are normally awarded for the full year—it is best to apply for Fall term if you wish to be considered for financial assistance.

IV. PLACEMENT TESTS; HISTORY AND THEORY REQUIREMENTS

Placement tests in theory and music history are required of all incoming graduate students except for jazz students. These tests must be completed prior to or at the beginning of the semester that the student is entering. Graduate students in composition may be given additional tests in theory and aural skills to determine their qualification for undergraduate teaching or tutoring in these areas. Test dates are posted on the SOM website but are always at 11 AM on the Thursday before classes start in August and in January. Students will not be allowed into graduate theory and/or history classes until they have completed the tests. *In addition, students who have graduated from FIU with an undergraduate music degree two years or less from the time of admission to the graduate school do not need to take placement exams.* Please note that remedial course work may be required as a result of performance on placement tests. Required graduate courses in theory and/or history may not be taken until all remedial work is completed in a satisfactory manner.

Remedial coursework is usually over and above the minimum 36-credit requirement for the Master's, except where noted under "Grading Policies" below. For more specific information regarding graduate placement tests, please contact the appropriate theory and history faculty listed at the end of this handbook.

History

If you fail part of or the entire history placement test, register for MUH 5219 Graduate History Survey. For this course, you can register for 1, 2, or 3 credits; there is a scroll-down menu when you register so you can choose the number of credits. Bear in mind that if you are on a scholarship or TA-ship, you need to register for at least 9 credits total this term (TA-ships will pay up to 15 credits).

All grad students except those in Jazz and Music Education are **required** to take **MUH 6937: Special Topics in Music History**. Jazz students may take it as an elective. Music Ed students may take it if they pass out of MUH 5219, or towards their elective credits, or to bring their total music history credits to 3 (if they took MUH 5219 for fewer than 3 credits).

Theory

If you fail the music theory placement test, you must take MUT 5051 Graduate Theory Survey. In the composition and performance tracks, MUT 5051 is remedial and cannot substitute for the theory requirement, MUT 5629 Analytical Techniques. In the technology and music education tracks, MUT 5051 may be used to fulfill the theory requirement.

V. GRADING POLICIES

Minimum Grade and Credit Requirements

Students must normally receive a B or higher in a graduate music course for it to apply towards graduation. Graduate students must also maintain at least a 3.0 GPA in graduate music courses in order to remain in the program. Students who fail to achieve at least a B in the same course twice are automatically dismissed from the program. These students can re-apply for admission after one semester (not including the summer terms). All MM programs in the School of Music require the completion of 36 credits. Music Education requires 30 credits. Please note that credits earned at FIU or other institutions are only good for 6 years. After that time these courses cannot be counted towards graduation, unless the Dean of the Graduate School is willing to grant a special petition.

Applied Music Grading and Juries

Applied music grades are based on the following percentages:

75% Weekly lesson grade (assigned by the Applied instructor)

25% Jury grade (average of the assigned jury committee)

All students enrolled in Applied Lessons will be expected to perform in a jury at the end of each semester. The jury consists of performing scales, studies, sight reading, and repertoire for a committee of three or more faculty members. (Specific requirements for each area are available from the respective advisor). The jury grade represents 25% of the semester grade. Absence from the jury will result in a grade reduction of two letters in Applied Music (i.e., an "A" becomes a "C").

Note: The minimum passing grade on a jury is a "B."

Grade Appeals (Excluding Applied Music)

Once submitted, end-of-semester grades (except IN and NR, which default to F the end of two consecutive terms) are final. They are subject to change only through a Change of Grade Form to correct an error in computation or transcribing, or where part of the student's work has been unintentionally overlooked. If a student wishes to appeal his/her grade, the student should follow the procedures outlined in the FIU Policies and Procedures. Currently, these policies may be found at

<http://integrity.fiu.edu/about.html> (see pull-down menu under Policies and Procedures).

Incomplete Grades

An Incomplete grade (IN) is a temporary symbol given at the discretion of the instructor for work not completed because of serious interruption not caused by the student's own negligence. An Incomplete must be made up as quickly as possible but no later than two consecutive terms (INCLUDING SUMMER) after the initial taking of the course, or it will automatically default to an "F." There is no extension of the two-term deadline. If an Incomplete earned in a required course has defaulted to an F, then the student has to repeat the course. Students who have Incomplete grades on their records must remove the Incomplete by the end of the fourth week of the term in which they plan to graduate. Failure to do so will result in a cancellation of graduation.

VI. TRANSFER OF GRADUATE CREDITS

TRANSFER students can apply up to 6 graduate credits taken at an accredited institution while a degree-seeking student in a graduate program. Note the wording: if you take a graduate course elsewhere as a non-degree-seeking student, you will need to petition the Dean of the Graduate School to have that course counted towards your Masters. Transfer credits should have been earned no more than 7 years prior to matriculation. Exceptions to time and credit limits require a *Petition for Exception to Graduate Requirements*.

VII. NON-DEGREE-SEEKING STUDENTS

Students can apply to take graduate courses at as a non-degree-seeking student. Visit FIU <http://onestop.fiu.edu/non-degree-students/index.html> You must also audition/interview for the School of Music as detailed above to ensure you will be allowed to register for music courses. Students taking courses while not admitted to the university (as non-degree students) will be allowed to use a maximum of 12 credits so earned towards graduation once the student is accepted by the university. Please note that these credits must be approved by the School of Music. Credits in excess of the 12 will not count towards graduation (this is a university policy). International students cannot take courses as special students.

VIII. RESIDENCY REQUIREMENTS/MAINTAINING DEGREE-SEEKING STATUS

Students must be registered full time (9 credits in the fall or spring semester and/or 6 credits in the summer) at least 2 semesters during their studies in order to be considered degree-seeking students. Students who fail to register for graduate courses for 3 or more consecutive semesters (including summer) lose their degree-seeking status and must be re-admitted to the university and program. This involves filing a new on-line application. In order to avoid this, you must formally apply for a leave of absence by submitting a *Petition for Exemption to Graduate Requirements*. This is done electronically and must be initiated by the Graduate Program Director. The student will be asked to upload a letter justifying the need for a leave of absence.

Please note that the residency requirements for international students are not the same as for other students. International students must be enrolled for at least 9 credits *each semester*, with summer credits optional. Please contact the International Student and Scholar Services (ISSS) at ext. 2421 or <http://issss.fiu.edu> if you should need more information and/or clarification regarding requirements for international students.

Important: International students who, for any reason, must temporarily stop registering for courses (e.g., because of a medical emergency) must notify the ISSS (International Students and Scholarships Services) AND apply for a leave of absence from the UGS. Merely obtaining ISSS approval is not enough. Without an official leave of absence, the UGS will report to the US Department of Immigration those international students who fail to register during fall or spring terms.

IX. ASSISTANTSHIPS

FIU does not current offer Graduate Assistantships (i.e. Teaching Assistantships) for Master's programs.

X. SCHOOL OF MUSIC SCHOLARSHIPS

A limited number of graduate scholarships are available from the School of Music. As with graduate assistantships, fellowships are awarded to students for a maximum of four semesters, and students must be enrolled for a minimum of 9 credits in order to keep the fellowship. A specified number of hours of service to the School of Music and community, to be determined by the area coordinator with the director of the School of Music, is required for students on Fellowships. The amount and type of service will vary depending upon the amount of the award and the area of study.

If you wish to be considered for a music scholarship, please apply for one at

<http://carta.fiu.edu/music/scholarships/>

This page also includes links to other resources.

******Our master's programs are two-year programs. Graduate students beyond their second year cannot be awarded a fellowship. Students wishing to spend extra time on a thesis or recital or wishing to take extra courses beyond the required 36 credits, will need to arrange their own financing.******

XI. LINKAGE INSTITUTES AND OTHER SOURCES OF FUNDING

To research other sources of funding, all students should consult the UGS website <http://gradschool.fiu.edu/current-students-graduate-funding.shtml> and visit <http://scholarships.fiu.edu>.

International, non-resident students

These students are charged out-of-state tuition. For some international students, Linkage Institutes provide a means of paying in-state tuition rates only. Each Linkage Institute is allowed to exempt up to 25 full-time equivalent students per year from the respective host

countries to study in any of Florida's state universities as resident students for tuition purposes. The Linkage Institute Directors are responsible for developing criteria for these exemptions, and the criteria must be approved by the Department of Education. The application deadlines for the programs below range from April 1 to May 1. Students themselves must apply. They must show that they have been accepted by FIU already, and they need to have the I-20 in hand.

Florida-Mexico Institute (FMI)

The Florida-Mexico Institute (FMI) is a linkage institute founded by the Florida legislature to promote and expand commercial, cultural, and educational linkages between **Florida-Mexico**. FMI is housed at the Latin American and Caribbean Center (LACC) located at FIU. FMI provides scholarships to eligible students by waiving the out-of-state tuition.

Florida-Mexico Institute Tuition Waiver:

Open to all students who are:

- * Citizens of Mexico
- * Studying at a public university or community college in Florida with a student visa

Florida-Caribbean Institute (FCI)

The Florida-Caribbean Institute (FCI) is a linkage institute founded by the Florida legislature to promote and expand commercial, cultural, and educational linkages between Florida-Mexico. FCI is housed at the Latin American and Caribbean Center (LACC) located at FIU. FCI provides scholarships to eligible students by waiving the out-of-state tuition.

Florida-Caribbean Tuition Waiver:

Open to all students who are:

- * Citizens of Antigua and Barbuda, Bahamas, Barbados, Belize, Dominica, Dominican Republic, Grenada, Guyana, Haiti, Jamaica, St. Kitts and Nevis, St. Lucia, St. Vincent and the Grenadines, or Trinidad and Tobago
- * Studying in Florida with a student visa.

Other Florida Linkage Institutes Tuition Waivers:

International students from Brazil, Canada, China, Costa Rica, Eastern Europe, France, Israel, Japan, and West Africa are also eligible for out-of-state tuition waivers through Florida Linkage Institutes administered by other institutions.

For further information and links to the various institutes, please go to:

<http://lacc.fiu.edu/academics/financial/>

LACC (Latin American and Caribbean) Fellowship:

Provides out-of-state tuition waiver and a \$1000 stipend. Students must be nominated by the School of Music. The nomination deadline is April 1, and students need to have been already accepted by FIU.

Domestic students

should explore other means of financial aid, such as FEDERAL LOANS, various university scholarships, minority scholarships, and other sources. Every applicant to the School of Music should visit <http://scholarships.fiu.edu>.

Funding for research or performance-related travel

There are funding opportunities for graduate students to travel to conferences through the Graduate and Professional Student Committee (<http://gpsc.fiu.edu>). The deadline to apply is thirty-five days before the travel date, and one must attend one workshop in advance of applying. Since only a few workshops per year are offered, please plan ahead!

XII. THESIS, MASTER'S PROJECT, AND MASTER'S RECITAL INFORMATION**A formal thesis (as opposed to a Master's Recital or a Research Project) exists as an option in Composition and Music Education and a requirement in Music Technology.**

Forming a Committee All master's degree recitals, master's theses, and master's projects require a committee of three. While only Master's theses require advance approval for a master's committee, all other students must form a committee at least one semester prior to graduation.

Registering for Thesis or Master's Recital: Choosing the Correct Course and Obtaining Permission:

You need permission to register for Thesis or Master's Recital or individual research courses. Permission is normally obtained from the person responsible for submitting your thesis grades (usually your area coordinator).

Make sure you register for the correct course! MUS 5906 (Master's Recital) is the default course for all areas except Composition, Music Technology, Music Business and Production, and Music Education. Students in Music Technology sign up for MUS 5971 (Thesis). Students in Composition may choose either to do a full thesis (in which case sign up for MUS 5971) or a recital, composition, and shorter paper (in which case sign up for MUS 5906). Students in Music Business sign up for a project (MUS 5910). Students in Music Education who elect the thesis option sign up for MUE 6971 (Thesis in Music Education). Students in Music Education who elect the Master's Project option take MUE 6910 Directed Research.

Registering for Thesis: Continuous Registration Requirement

Please note that the university requires all students to enroll in at least one credit of thesis each semester (**including Summer C**) from the time the student begins to take thesis credits (usually once the student starts submitting thesis forms) until the successful completion of the thesis defense. If you neglect to pay for at least one thesis credit, the Graduate School will make you pay for an extra credit the following semester. It is very

important that you decide in advance whether to do a thesis or a project or recital, because once you start registering for thesis, the choice is irrevocable.

Thesis Defense Dates and Locations:

(See also Section XIII below). The last day to hold a thesis defense in Fall semester is in mid November. The last day to hold it in Spring semester is in late March. Check the Graduate School website <http://gradschool.fiu.edu/calendar-deadlines/> for exact upcoming deadlines. Defenses are not permitted on Sundays, and they must take place on campus. Students who cannot defend by the March deadline may apply for summer graduation and, subject to the availability of their committee members, hold their defense later in the Spring semester or even the beginning of the summer semester (later than mid-May, faculty tend not to be available). Defenses are not allowed in between terms (e.g., between the end of spring term and the beginning of summer term.) Nor are defenses permitted during the first four days of a term (e.g., the first possible day for a summer defense is the first Friday during Summer A term.)

Thesis, Master's Recital, and Research Grades

Recital grades (pass/fail) are submitted not only in the term during which the student successfully completes the final recital but also during every term for which the student is registered for Master's Recital. The major professor submits a grade reflecting the progress the student is making; in the last semester, the grade should reflect the final consensus of the thesis committee. Thesis grades are IP ("in progress"); these turn into Pass or Fail after the defense and the submission of the final thesis grade. Research courses entail a letter grade for each semester.

Unfortunately, professors sometimes forget to submit in-progress grades. Students should remind their advisors to do so, and they should check their transcripts regularly to see that there are no incompletes (IN) or Fs that should not be there.

General Master's Recital, Master's Project, and Thesis Requirements

In general, the requirements for performance areas within the MM degree include a performance component, a written component (extended program notes), and an oral component (e.g., lecture/recital).

If you are in an area that includes a thesis requirement or option, you will write a more extensive research document and pass an oral defense. Please note that the last component of a formal thesis cannot be undertaken unless the student has completed all course work or the last required course(s) are in progress.

Specific Area Thesis/Master's Recital/Project Requirements by area

A general summary of the thesis requirements for each area effective for the fall of 2015 follows; your advisor will have more specific information:

Composition: Recital, original large composition with analytical paper (longer if electing to do thesis), oral defense. Thesis materials to be turned in with ETD Form (see Required Forms below): Copy of the recital program, copy of the unbound paper and composition score, and copy of the recital CD. (An extra copy of each of these materials should also be provided for the School of Music files; please submit to the Graduate Program Director.) A copy of non-thesis materials should be submitted to the Graduate Director.

Conducting: Recital, lecture recital or recital with extended program notes.
Materials to be submitted to the Graduate Program Director: Copy of the final recital program, copy of the unbound paper, and copy of the final recital CD.

Jazz: Recital, extended program notes, oral defense. Materials to be submitted to the Graduate Program Director: Copy of the recital program, copy of the unbound composition, copy of the unbound paper, and copy of the recital CD.

Music Education: Extensive written thesis or project, oral defense. Thesis materials to be turned in with ETD Form (see Required Forms below): copy of the unbound paper. (An extra copy of each should also be provided for the School of Music files; please submit to the Graduate Program Director.) If you elect to do a project, a copy of the project should also be submitted to the Graduate Director.

Music Technology: Paper, technology-based project, oral defense. Thesis materials to be turned in with ETD Form (see Required Forms below): copy of the unbound paper, copy of any material generated (software on CD, etc.), if applicable. (An extra copy of each of these materials should also be provided for the School of Music files; please submit to the Graduate Program Director.)

Piano: 60-minute recital, research paper (or second 60-minute recital with extended program notes), oral defense. Materials to be submitted to the Graduate Program Director: Copy of the final recital program, copy of the unbound paper, and copy of the final recital CD.

String Performance: Two 60-minute recitals with extended program notes for the 2nd recital, oral defense. Materials to be submitted to the Graduate Program Director: Copy of the final recital program, copy of the unbound paper, and copy of the final recital CD.

Voice Performance: 45-minute lecture recital, 30-minute recital, 60-minute recital with extended program notes. Materials to be submitted to the Graduate Program Director: Copy of the final recital program, copy of the unbound paper, and copy of the final recital CD.

Wind/Percussion Performance: Two recitals, extended program notes for the 2nd recital, oral defense.

Materials to be submitted to the Graduate Program Director: Copy of the final recital program, copy of the unbound paper, and copy of the final recital CD.

Applied lessons within tracks leading to the Master's Recital

All tracks leading to the Master's Recital (i.e., all performance tracks) require 9 credits of major applied lessons (3 semesters at 3 credits each) and 6 credits of Master's Recital. The 6 credits of Master's Recital are typically split up between the 3rd and 4th semesters (assuming the student is on a full-time, two-year track), but they may be split up over the last three or even all four semesters. The 6 Master's Recital credits cover all recitals, all advising on the paper or extended program notes, and your private lessons during the 4th semester. Thus, students sign up for major applied lessons in semesters 1–3 and then take lessons in the 4th semester as part of the Master's Recital course. These 4 semesters constitute the entire applied lesson requirement for performance Master's students.

Sometimes, students, for one reason or another, do not perform their final Master's Recital by the end of the 4th semester. Any further lessons beyond the 4th semester will be offered solely at the discretion of the applied teacher and the Director of the School of Music. Moreover, the student will need to resume registering for and paying for major applied lessons; the Master's Recital course covers only lessons in the 4th semester.

Ensemble requirement for students taking applied lessons. The School of Music requires any student taking applied lessons to participate in an ensemble during the semester the student is registered for lessons. The ensemble is assigned by the coordinator of the student's performing area.

General Requirements for Theses, Projects, and Extended Program Notes:

Forms and formatting instructions for THESES can be downloaded from the UGS website at <http://gradschool.fiu.edu/thesis-dissertation/>

There are two guides that students should use in preparing the draft of their thesis (for submission with the M3 Form—see required forms below) and the final submission with the ETD form:

The [ETD GUIDE](#) and [ETD PREPARATION MANUAL](#) (PDF) complement each other and both should be utilized. The guide contains video tutorials, downloadable

templates, important information on research standards and copyright, while the Manual explains the dissertation and thesis process and formatting requirements in more depth. [From the UGS website]

All papers (*including extended program notes and research projects*) must have a title page; they must include multiple footnotes and a bibliography; they must be neat, with correct formatting and grammar; any musical examples should be clear. For THESES, the numbering, ordering, and formatting of preliminary pages, main pages, figures, and appendices should follow UGS specifications carefully.

In all papers, thesis and non-thesis alike, for **citations and reference lists**, we require the *author-date system*, as explained in the latest edition of the *Chicago Manual of Style*. In this style, simple references within the text are presented as follows:

See Galand 1995, 42–5, for more detailed analyses of that movement along these lines.

If specific page numbers are unnecessary, one refers simply to “Galand 1995.”

In the Reference List at the end, one gives the entire citation as follows:

Galand, Joel. 1995. “Form, Genre, and Style in the Eighteenth-Century Rondo.” *Music Theory Spectrum* 17.1 :27–52.

The advantage of this system is that one no longer needs footnotes for simple citations; footnotes remain useful for lengthier discussions of sources or for other explanatory asides.

Students should consult good style manuals. For the mechanics of style, the latest edition of Turabian's *A Manual for Writers of Term Papers, Theses, and Dissertations* (University of Chicago Press) is a useful distillation of the much longer *Chicago Manual of Style*. Neither of these books will help you much with prose style, however. For that, I recommend the latest editions of classics like *Elements of Style* by Strunk and White (Longman, 1999) or, *On Writing Well* by William Zinsser (Collins, 2006). For writing specifically about music, see **Guidelines for Writing about music** below.

EXCEPTION: Students in Music Education and in Music Technology must use APA rather than Chicago Style in preparing their theses. All others, please use Chicago Style.

*****We urge graduate students to consult the FIU Center for Excellence in Writing, especially if English is your second language. Visit <https://case.fiu.edu/research/center-for-excellence-in-writing/index.html> to make an appointment. The Center has consultants dedicated to graduate students.*****

Specific Requirements for Recital Programs

All recital programs must include complete information regarding each composition (title, date, name of composer, composer's dates, name of lyricist or librettist if appropriate). For vocal selections, texts should be provided; foreign texts should be presented together with an English translation in facing columns. Students must also provide *original* program notes, consisting in a few paragraphs of historical and analytical background for each composition performed. Students in areas where extended program notes are part of their Master's Recital requirements can either include copies of these extended notes with the program, or they may prepare an abridged version, which should be checked over for style and accuracy.

All concert programs for recitals must include the wording "in partial fulfillment of the Master of Music degree." Dedications are not allowed on programs. Improper programs will not be accepted and can delay graduation.

For sample programs, ask the School of Music office staff for samples from recent students' files. Templates are also available.

Specific Requirements for Extended Program Notes

For examples of extended program notes, see Appendix III below, go to the Green Library (extended program notes prior to 2007 are shelved in the music section), or e-mail Joel Galand.

Extended program notes need to comply with the following:

(1) Each piece to be performed should be the subject of an individual essay, which, depending on the complexity of the piece, might be anywhere from 300 words or so for a song or single-movement work to c. 1500 words for a multi-movement work like a concerto, sonata, song cycle, or cantata.

Some students choose one piece on their program about which to write an extended research paper. For instance, a recent graduate vocal student performed a French Baroque cantata on her Master's Recital Program, accompanied by historical instruments. She researched how singers introduced improvised ornaments into the seventeenth-century French cantata, and the result was a fine research paper in which she explained her choice of ornaments and justified them historically. Students who write such a paper on one of their pieces can elect to write more modest, conventional program notes for the remainder of their master's recital.

The main point is that the extended program notes should be much more ambitious in scope than the few paragraphs that more commonly accompany concert programs.

(2) Extended program notes must include historical background regarding the composer/work(s) being performed.

(3) They must include some applicable analytical information (e.g., formal organization, tonal plan).

(4) They must include a bibliography and citations, using the author-date system of citation, as explained above.

*******EXTENDED PROGRAM NOTES NO LONGER NEED TO BE APPROVED BY THE COLLEGE AND GRADUATE SCHOOL DEANS, BUT THEY REQUIRE APPROVAL BY THE RECITAL COMMITTEE AND THE GRADUATE PROGRAM DIRECTOR. STUDENTS ARE REQUIRED TO SUBMIT A COMPLETE DRAFT OF THEIR PROGRAM NOTES—APPROVED BY THEIR COMMITTEE—TO THE GRADUATE PROGRAM DIRECTOR (GALANDJ@FIU.EDU) TWO WEEKS PRIOR TO THE MASTER'S RECITAL DATE.*******

Guidelines for Writing about music

Such writing entails special challenges. What is the proper way to cite the title of a piece? What words are italicized and which ones are not? I recommend the following manual for dealing with such issues:

D. Hern Holoman. *Writing About Music: A Style Sheet*, 2nd ed.. Berkeley: University of California Press, 2007.

I also offer a few tips in Appendix II of this Handbook. Dr. Dan Hardin, the music librarian, offers further tips at <http://libguides.fiu.edu/music>

But please also read below:

When you write your extended program notes, **avoid merely re-hashing biographical and stylistic information readily available in standard reference works** (e.g., *the New Grove Dictionary of Music and Musicians*). Include such information if it is directly pertinent to the piece at hand, but avoid telling us things like, “Mozart was a famous Austrian composer who lived from 1756 to 1791.” Placing the piece in historical context should involve more than biography, particularly the type of biography that descends to the level of mere hagiography. Remember that you are writing program notes for your peers. Here are some of the things you might consider when researching and writing your notes:

Text-critical issues: Are there divergent readings of the manuscript and early published sources among which you had to choose, perhaps after having consulted critical editions of the work?

Performance practice: Were there decisions to be made regarding such issues as ornamentation, tempo, or rhythmic articulation (e.g., over-dotting in Baroque music).

Socio-economic background: For example, what institutions were involved in the commissioning, performing, or dissemination of the work? Did success depend on aristocratic patronage? On sheet-music sales among young ladies of the middle class?

Theory and Analysis: Music analysis, too, can shed light on historical questions when you address the ways in which the work exemplifies its genre or fails to do so. Did the piece at hand challenge or broaden the generic expectations that a contemporaneous audience might have brought to the piece? For example, if the piece is in sonata form, how closely does it adhere to the standard procedures of the composer and his contemporaries?

Not all these questions will be relevant for your particular program, of course, but these are examples of the sorts of questions that extended program notes should address when presented to a community of scholars.

It goes without saying that any ideas or formulations not your own should be properly cited. We are not talking about generally accepted ideas found in the standard reference works, unless you happen to quote the exact language in which those generally accepted ideas is expressed in a particular source. Rather, we are talking about the original research or criticism of another scholar. When in doubt about what to cite, ask your advisor or the Graduate Program Director.

For samples of acceptable extended notes, please see Appendix III below.

BOOKING A RECITAL DATE, RECITAL VENUE, RECORDING ENGINEER:

Please visit

<http://carta.fiu.edu/music/students/current/recitals>

Here, you will find the on-line recital application and a detailed explanation of recital procedures, including information about submitting recital programs, requesting an accompanist, and having your recital recorded. The following merely summarizes a few essential points—visit the website for more details.

- All recital dates must be obtained early in the semester in which the recital is to be performed in order to book a hall and schedule the recording engineer. The deadline for submitting a recital application is usually October 15 for Fall term and February 15 for Spring term. The sooner you book, the more choice you will have for dates and locations.
- In general, only piano students are permitted to use the Concert Hall for recitals.
- Recitals may conflict with other student recitals but may not conflict with any School of Music concerts listed in the official CARTA Calendar.
- Recitals are not allowed during finals week. They ARE allowed on Sundays, unlike Thesis defenses.
- While summer recitals are generally not allowed, graduate students may, with the permission of their committee members, perform a recital very early in Summer A term.
- **Recital Recordings:** As mentioned earlier, students in the Performance, Composition, Jazz Studies, and Conducting programs must have their final recitals recorded for the School of Music's records in order to graduate. Fees totaling \$100 are added on to the Master's Recital or Thesis courses in these tracks. Contact Music Technology Professor/Coordinator Jacob Sudol at jsudol@fiu.edu to make arrangements. **RECITAL DATES MUST BE OBTAINED BY OCTOBER 15 (FALL) or FEBRUARY 15 (SPRING) IN ORDER TO SCHEDULE THE RECORDING.** The School of Music will record the recital and provide a copy on CD for the student. After checking your CD for accuracy, turn in a copy to the Graduate Program Director (Joel Galand) along with an electronic copy of your Extended Program notes.

Further details on the recording policies may be found at

<http://carta.fiu.edu/music/students/current/recitals>

The policies for undergrad and graduate recordings are the same except that, for the final Master's degree recital, the recording fee is covered by lab fees.

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- **Accompanist Policy and Fees:** If you need an accompanist for your recital(s) and/or lessons, one will be provided for you, unless you prefer to provide (and pay for) your own accompanist. If you wish the School to provide you with one, you must fill out the on-line ACCOMPANIST REQUEST FORM available at

<http://carta.fiu.edu/music/students/current/recitals>

by the posted deadline at the beginning of any semester in which you plan to perform a recital. The School of Music subsidizes rehearsal time, but students are responsible for paying the accompanist's fee for the recital itself directly to the accompanist, unless the accompanist is a piano student who is accompanying you in fulfillment of course requirements. Fees vary by area of study, and by type and length of recital. The usual fee for a 60-minute Master's Recital is \$200; shorter recitals are \$150.

Thesis, Master's Recital, and Project Committees

Graduate students in all areas must form, in consultation with the area coordinator, a thesis or recital committee consisting of at least 3 faculty members. This committee must be formed in the term that is antepenultimate to the thesis defense or penultimate to the final Master's Recital or submission of the research project. ONLY ELIGIBLE FACULTY WITH GRADUATE THESIS FACULTY STANDING CAN SERVE ON MASTER'S THESIS COMMITTEES (SEE THE UGS WEB PAGE FOR MORE INFORMATION). ANY FACULTY MEMBER APPROVED TO TEACH GRADUATE COURSES MUSIC CAN SERVE ON THE MASTER'S RECITAL OR PROJECT COMMITTEE. As per university and SOM policy all 3 members of the committee must be present at the final component of the thesis or the final recital.

All committee members must be actively involved in the approval of the thesis or master's recital or research project components. Please note that the director of the School of Music and the director of Graduate Studies for the School of Music are ex-officio members of all graduate thesis committees.

XIII. THESIS FORMS INFORMATION (FOR COMP, TECH, MUSIC ED ONLY)

University Graduate Studies Office Forms M 1–3 and ETD Form

All students are responsible for obtaining forms M 1 through M 3 and the ETD (Electronic Thesis and Dissertation Submission Approval Form) from the University Graduate Studies Office (UGS) web page and having them signed and filled out in accord with the deadlines set by the College of Architecture and the Arts (CARTA) and UGS. Failure to complete and turn in the forms as required and by the deadlines set will delay the student's graduation. Some require multiple signatures and attachments as well. Because professors are not always on campus when a deadline falls, it is important that you obtain the signatures of your committee members and of the School of Music Director of Graduate Studies well in advance of the deadlines.

The forms must ultimately be signed by the CARTA Dean (PCA 3rd floor) as well as by the Dean of University Graduate Studies (PC 236). The forms are filed in PC 236. Dates for the UGS deadlines are posted on the UGS web page located at <http://gradschool.fiu.edu/calendar-deadlines/>

Follow links to Masters Students, and enter your anticipated gradation term to find out which deadlines apply to you. Please note, however, that students must obtain the CARTA Dean's signature as much as two weeks earlier than the UGS deadline, particularly at the M3 and ETD stages, when the Dean has to approve complete drafts and final copies of materials. The School of Music Graduate Director also requires lead time. Therefore, to be on the safe side, students should adhere to the time lines suggested below under each individual form, in order to give your committee members and Graduate Program Director time to go over your materials, and you need to give yourself time to make any revisions that they require.

******The UGS will accept thesis forms only if you are currently registered. This applies even if you need to submit a form during the summer. Therefore, if a submission deadline falls during the summer and you were not planning to register during the summer, you must submit your form the preceding spring.******

The forms are as follows:

(1) Form M1 (Appointment of Thesis Committee):

Completed when the committee is formed. The due date for the M1 is early during the term (including summer term) that is antepenultimate to the term in which you plan to hold your defense. Thus, if you plan to defend in Spring 2019, the due date for the M1 was on June 5, 2018. If you plan to defend in Summer 2019, the deadline is October 2, 2018. If you plan to defend in the Fall of 2019, the M1 will be due February 19 2018—check the UGS website for updates.

We suggest that if you plan to defend in a spring semester, you actually submit the M1 Form a full year early, as early as possible during the previous spring semester (i.e., if you plan on a Spring 2020 graduation, submit the M1 by March 2019). If you wait to submit the M1, you will run the risk of not being able to obtain the necessary signatures, since faculty availability is very limited in the summer. Moreover, because the Graduate School does not accept forms from students who are registered for at least one credit, waiting until summer to submit Form M1 will force you to register and pay for at least one summer credit that may have otherwise been unnecessary for your program of study.

Form M1 requires the signatures of your committee members, the Director of Graduate Studies for the School of Music (currently Joel Galand), a CARTA Dean, and a UGS Dean.

Three weeks before the UGS deadline: Begin collecting committee signatures (decide on a committee as soon as possible after arriving at FIU) and, once your committee members have signed it, submit to the SOM Graduate Program Director at least 10 days before the UGS deadline.

One week before the UGS deadline: submit to the CARTA Dean's office. You will be notified when the form is ready to be picked up and taken to the UGS Dean's office.

(2) Form M2 (Masters Thesis Proposal):

Completed when the Master's Thesis proposal is finished and approved by your committee. This form is normally due approximately mid-way through the term prior to the thesis defense (including summer term). *Normally, the term in which you submit your M2 is also the first term in which you enroll for thesis. If you submit your M2 Form during the summer, you must be registered for at least 1 credit of Thesis. The SOM cannot cover the cost of this summer credit.*

The M2 Form will not be accepted without a certificate documenting completion of an on-line Responsible Conduct of Research (RCR) training course and exam. Instructions regarding how to access the training course can found at <http://research.fiu.edu/rcr/index.html> SOM students should choose the training course in Humanities. You also must be registered for one credit of thesis, which will involve summer registration for those defending in a Fall semester.

If you use human subjects in your research (e.g., as subjects of experiments, interviews, or surveys—not as performers in your recital), your M2 Form also needs a copy of a memorandum of approval from the IRB (Institutional Review Board).

<http://research.fiu.edu/irb/>

Students who will include the results of surveys, questionnaires, interviews, or anything else that may require human subjects in their thesis must contact the IRB office to get written clearance. Students must do this before they begin their research or face the possibility of having all of their research considered invalid. They will need to complete a further on-line training course.

More information is available on the UGS web page or by contacting the IRB—follow links from <http://research.fiu.edu/irb/index.html>. You should begin by talking to your advisor to see if IRB approval might be needed for your particular research.

In order for Form M2 to be approved, your committee must hold a defense of your proposal. This is a Graduate School requirement. Sometimes, committee members prefer to sign off on the M2 Form without holding a formal defense. This saves time but is not necessarily to your advantage. Thesis proposals have sometimes been rejected by the Graduate School for reasons of format or inadequate content. It is in your interest to make sure each committee member has carefully read your proposal. Often, an actual defense, with the candidate and all committee members present, is the best way to achieve this.

Form M2 requires the same signatures as Form M1. Please allow plenty of time prior to the UGS deadline, since the Director of Graduate Studies and the CARTA Dean will need to read the proposal, and they may request changes.

Sample thesis proposals and guidelines are included on the UGS website. Follow links from <http://gradschool.fiu.edu/thesis-dissertation/>

Three weeks before the UGS deadline: Begin collecting committee signatures (decide on a committee as soon as possible after arriving at FIU)

Two weeks before the UGS Deadline: Once all committee signatures have been obtained, submit to the SOM Graduate Program Director.

One week before the UGS deadline: submit to the CARTA Dean's office. You will be notified when the form is ready to be picked up and taken the UGS Dean's office.

(3) Form M3 (Preliminary Approval of Thesis and Request for Oral Defense) and Thesis Defense Announcement:

Completed when the student is ready to defend his/her thesis. **Form M3 is due at the UGS Dean's office three weeks before the defense date. Usually, the last possible day to hold a defense is three weeks before the end of classes.** Check the UGS web page for the deadline that applies to your anticipated graduation term.

Form M3 must be accompanied by a hard copy of an approved draft of your written thesis materials. The draft must be ready to defend; that is, it should need only very minor revisions. The M3 must include a hard copy of the Thesis Defense Announcement, which is also sent electronically to UGS office. Please check the UGS web page for the required format and submission procedures for the M3 and Thesis Defense Announcement. Your Thesis Defense Announcement will be posted on the UGS website so that anyone may attend your defense. See Appendix I for sample thesis defense announcements.

Form M3 requires the same signatures as Forms M1 and M2. Please allow plenty of time prior to the UGS deadline, since the Director of Graduate Studies and the CARTA Dean will need to read the proposal, and they may request changes.

*****We request that the M3 be turned into the Graduate Program Director at least THREE weeks prior to the UGS deadline. If you do not meet this deadline, we cannot guarantee that your draft will be processed in time for you to graduate that semester. Please note that a Form M3 without the complete draft, Thesis Defense**

Announcement, and committee signatures will NOT be signed by the Graduate Program Director, nor by any of the Deans.***

Please note you must be enrolled for at least one credit of thesis in order for this form to be accepted.

At the M3 stage, the Graduate Program Director, the CARTA Dean, and the UGS will request various revisions, which must be made promptly in order to meet the deadlines.

This is why so much lead time is necessary. The UGS will also review theses for correct formatting at this time.

(4) Electronic Thesis and Dissertation (ETD) Submission Approval Form

Completed when the thesis materials are to be turned in to the Dean of the College of Architecture and the Arts for final approval prior to electronic submission to the University Graduate School. Please read the ETD Guide and Preparation Manual for details. Make sure that what you are submitting includes all revisions requested previously.

The ETD form is signed by your Committee chair (i.e., major professor) and other members, by the Graduate Program Director, and the CARTA Dean.

The UGS deadlines are around December 1 for students graduating in fall, April 15 for students graduating in spring, and July 25 for students graduating in summer. Check the UGS website for exact dates.

*****The CARTA Dean's office needs to receive the ETD a full two weeks before the UGS submission deadline. At least one week prior to submitting the ETD Form and materials to the CARTA Dean's Office, you must submit them to the SOM Graduate Program Director for approval *****

All signatures must be in original ink. Be sure to plan in advance. If you can't get a signature because someone is away, then you can have the absent person email permission for a committee member, Graduate Program Director, major professor, or Dean to sign on their behalf. The email must be turned in with the form.

After turning in your materials to the CARTA Dean's Office with the ETD, you will be notified as to when the materials have been approved so that you can pick them up and then deliver the materials to the University Graduate Studies office (PC 236) for their approval. The CARTA Dean's office may ask for revisions, in which case you will need to resubmit your materials to CARTA for final approval. Once CARTA has approved the thesis, you need only submit the ETD form itself. Later, you will receive an e-mail prompting you to submit the approved copy of your thesis electronically.

FINALLY, PLEASE SUBMIT ONE COPY OF YOUR THESIS TO THE SCHOOL OF MUSIC OFFICE FOR OUR RECORDS.

XIV. THESIS CONTINUOUS REGISTRATION REQUIREMENT and SUMMER REGISTRATION

The university requires that all students be enrolled in at least one credit the semester in which they are graduating. Moreover, as stated earlier, the university requires all students to continue to enroll in at least one credit of thesis each semester (including Summer C term) from the time the student begins to take thesis credits until the successful completion of the thesis defense. Finally, the Graduate School requires that a

student be registered in order for any M Form to be accepted. Forms M2–M3 and ETD further stipulate that the student be registered for at least one credit of thesis in order to submit these forms.

You do not have to be registered for Thesis in order to submit Form M1, but you do have to be registered. Therefore, if you have to submit Form M1 (or any other form) during the summer, you will need to register for one credit of thesis for Summer C term. If you graduate during the summer, you will need to register for one credit of thesis for Summer C term. If a summer term intervenes between the time that you start registering for thesis credits and your graduation, you will need to register for one credit of thesis during that Summer C term.

Thus far, the UGS has not required summer registration for students who have submitted their M1 Form already but have not yet started to take thesis credits. Thus, up to now, students submitting their M1 Forms during a spring semester have been free NOT to register for thesis during the following summer, unless for some reason they had already taken a thesis credit. For example, students planning to graduate in spring 2015 would normally have had to submit the M1 Form by May 30 of 2014. But if they had submitted the M1 early, say in March 2014, they could avoid paying for Summer 2014 registration by waiting until Fall 2014 to begin registering for thesis and to submit Form M2.

School of Music tuition waivers and scholarships do not cover summer registration, so plan your schedule to minimize summer registration. If you are a second-year graduate student who decides to take an extra summer or fall term to finish, then plan ahead of time to have the necessary financing to meet the one-credit registration requirement. Do not ask the SOM for financing; we have no summer funds.

XV. APPLYING FOR GRADUATION

All students must apply for graduation early in the term in which they will be graduating. The the last day to apply for Fall graduation is normally around September 15; roughly February 1 is the last day to apply for Spring graduation. This on-line application is completed on your MyFIU page. Failure to apply results in the student not graduating. In addition, as mentioned earlier in the Handbook, all students must be enrolled for at least one credit the semester in which they are graduating (usually at least one thesis credit is required). Failure to do so will result in the student not being permitted to graduate. Please note that these are university policies. For more information on preparing for graduation, see the UGS Student Handbook.

XVI. LEAVES OF ABSENCE AND OTHER EXCEPTIONS TO GRADUATE SCHOOL POLICIES

Leaves of Absence are requested using the electronic *Petition for Exception to Graduate Requirements* process. Leaves of absence must be clearly justified and are approved on a case-by-case basis. The *Petition for Exception* form is initiated by the Graduate Program Director at the student's request and subject to his approval. Once the petition has been initiated, students receive a link via their FIU e-mail, inviting them to upload a petition letter and any supporting documents (e.g., doctor's note, financial records). Subsequently, the petition needs to be approved by the Graduate Program Director, the

College Dean, and the Graduate School Dean. Any student wishing to file a leave of absence must do so prior to the start of the semester in which they are seeking the leave. This is especially important for international students. A leave cannot last more than three terms including summer. After that, students must apply for readmission to the Graduate School.

You also have to use this electronic form for any other exception, such as for late thesis forms. The petition must be accompanied by an uploaded letter from the petitioner explicitly stating the request and why they are asking for an exception. The department (usually the student's advisor or Graduate Program Director) must also provide justification of support for the petition, and all petition forms must be reviewed and signed off on by the Graduate Program Director and the CARTA Dean prior to being sent to the UGS.

XVII. STUDENT FEES

Fees are charged on top of tuition and cover various FIU student services (parking, health center, fitness center). These change from year to year and can be found in the catalog or at http://finance.fiu.edu/controller/UG_Calculator.htm

There are also lab and equipment fees associated with certain School of Music courses. These coversuch expenses as accompanists, Xeroxing, rental of parts, piano tuning. etc.

XVIII. RECORDING POLICY

As mentioned earlier, students in the Performance, Composition, Jazz Studies, and Conducting programs must have their final recitals recorded for the School of Music's records in order to graduate. Fees totaling \$100 are added on to the Master's Recital or Thesis courses in these tracks.

RECITAL DATES MUST BE OBTAINED BY OCTOBER 15 (FALL) or FEBRUARY 15 (SPRING) IN ORDER TO SCHEDULE THE RECORDING. The School of Music will

record the recital and provide a copy on CD for the student as well as 2 copies for the Music Library.

After checking your CD for accuracy, turn in a copy to the Graduate Program Director (Joel Galand) along with an electronic copy of your Extended Program notes.

More detailed instructions regarding the School of Music's recording policy are available below in the official notice set forth by the Music Technology Program:

FIU Music Technology Center

Graduate Recital Recording Policy

The purpose of this document is to explain the policy for graduate recitals, audition tape, and other competition recordings at Florida International University. Under no circumstances are recordings to be made for personal monetary gain. Students who violate these guidelines will be denied further access to the studio equipment and facilities.

1. Graduate students presenting Performance and Composition recitals, audition tapes, or competition tapes in the FIU School of Music may be recorded for archival and audition purposes. Competition and audition tapes will be charged a \$50 per hour of necessary recording (not to include editing and duplicating). This fee will be used to cover the labor for the recording and editing process and is to be paid directly to the recording engineer. Students do not have to pay for recordings of final recitals as this fee is included in Thesis Fees.
2. Upper-level Music Technology students will be designated as the Student Engineers for Undergraduate Recordings. Students are required to make arrangements with the engineer directly. One can obtain a list of approved recording engineers from the SOM office or the Coordinator of Music Technology. This list includes the names along with contact information such as telephone numbers and email address. These students are the only authorized engineers for these projects.
3. The recital must be cleared and on the calendar no later than *five weeks* into the semester in which the recital will occur. Additionally, all paperwork must be complete in accordance with the available student engineer.
4. If the recording is an audition or competition tape, it is advisable that the student register their intent no fewer than *two weeks* prior to the scheduled date with both the Business Manager (to secure the room) and the available engineer. Also, the Coordinator of the Music Technology area must receive a request from the student's advisor to use SOM facilities and equipment to make a non-recital recording.
5. You are responsible for securing the time, date, and place of the recital with the School of Music Business Manager. After the required paperwork is generated one can contact a student engineer. Although it would be *wise* to confirm date, time, and place, with the Coordinator of Music Technology and the student engineer, it is not necessary to do so.
6. The following services will be covered: setting up the recording equipment, recording the recital or competition/audition recording, editing the recording, and delivering a CD-quality lossless audio files recordings via WeTransfer. If a student would like a CD of the recording, he or she will be required to provide the engineer with the CD. Please note: if the student does not pass the recital, you will still have to pay the entire fee for each subsequent recital for recording materials and services.

7. The Music Technology Center will provide the following equipment: two microphones, two microphone stands, proper cabling, and a portable recorder. There will be no mixers or effects units assigned to the recording of the recitals and other audition/competition tapes.
8. The *only* person allowed to handle the equipment is the Student Engineer. That engineer is responsible for the any and all damage to the equipment, and s/he will be held financially responsible should something break.
9. The student will only receive a digital copy of the recording. If he or she wishes to have a CD copy as well, he or she will have to provide the engineer with the blank CD. Please remember, these are student engineers, so they have classes, assignments, and final exams, too, and near the end of the semester, it may take up to two to three weeks to complete the recording, editing, and pressing of these CDs.

Although the Music Technology Center has professional equipment, it is *not* a professional recording facility. The student recording projects are provided as a privilege available only to School of Music Students. Failure to abide by these rules will result in revocation of recording privileges. Please understand that there are no exceptions to these rules. Thank you for your cooperation.

XIX. AREA COORDINATORS/DIRECTORS CONTACT INFORMATION

Area coordinators and the Director of Graduate Studies for the School of Music are your best sources of information regarding policies and requirements for graduate programs in the School of Music. If you should have questions not answered in this handbook, please feel free to consult with the appropriate coordinators/directors. All coordinators have their offices in WPAC expect Dr. Orlando Garcia (composition), whose office is at the Miami Beach Urban Studios (MBUS) at 420 Lincoln Road, Miami Beach.

Composition: Dr. Orlando Jacinto García; garciao@fiu.edu

Conducting:

Orchestral Conducting: Dr. Javier Mendoza javmendo@fiu.edu

Wind Conducting: Mr. Barry Bernhardt barry.bernhardt@fiu.edu

Choral Conducting: Dr. Kathryn Longo klongo@fiu.edu

Jazz: Dr. Jamie Ousley Larry.Ousley@fiu.edu

Music Education: Dr. Candice Davenport cdavenpo@fiu.edu

Music Technology Dr. Jacob Sudol jacob.sudol@fiu.edu

Performance:

Keyboard: Dr. Jose Lopez lopezjr@fiu.edu

String Performance: Ms Marcia Littley marcialittley@gmail.com

Vocal Performance: Dr. Vindhya Khare vkhare@fiu.edu

Wind/Percussion Performance: Mr. Barry Bernhardt barry.bernhardt@fiu.edu

Music Business: Ms. Karen Fuller; fullerk@fiu.edu

Placement Tests:

Theory placement tests: Dr. Joel Galand, PAC 146-C, (305) 348-7078; galandj@fiu.edu

History placement tests: Dr. David Dolata, (305)-348-0568, PAC 146a; dolatad@fiu.edu

Director of Graduate Studies for the School of Music:

Dr. Joel Galand, PAC 146C, (305) 348-7078; galandj@fiu.edu

Director of School of Music: Mr. Robert Dundas dundasr@fiu.edu

Music Librarian: Dr. Dan Hardin, GL 524, (305) 348-6582; hardinj@fiu.edu

XX. AREA COURSE REQUIREMENTS

Exceptions to Course Requirements

All Master's programs at FIU require a minimum of 30 credits. In addition, if the published requirements of a particular Master's program states that students need X credits, then the student must take X credits. All of our Master of Music degrees require 36 credits; the Master of Science in Music Education requires 30 credits.

Sometimes, a professor will exempt a student from taking a particular required course. But students exempted from a course still have to take the number of credits required for their degree program. What this means is that if your professor puts a memo in your file saying that you don't need to take "Piano Literature" or "Sound Reinforcement" because you already did that as an undergraduate, then you need to take *something else* that will *substitute* for the exempted course. The Graduate School does not allow a course to count for both an undergrad and a graduate degree except in an approved combined degree program.

If the professor feels that a student does not need Course Y, the student can register for Course Y anyway, and the professor can enter the grade EC ("exam credit"), meaning that the student has passed the course via departmental exam, rather than actually taking the course.

Either way, if a professor says you do not need course Y, you still need to take as many credits as course Y is worth.

TRANSFER students can apply up to 6 graduate credits taken elsewhere *as a degree-seeking student* in another graduate program. Note the wording: if you take a graduate course elsewhere as a *non-degree-seeking student*, you will need to petition the Dean of the Graduate School to have that course counted towards your Masters.

Up to 12 graduate level semester hours earned AT FIU as a NON-DEGREE-SEEKING STUDENT may be counted toward a degree. These would be FIU graduate credits taken before a student was admitted formally into the Graduate School.

The Graduate Program Director needs to approve transfer credits and those earned while a non-degree-seeking student.

If you took a graduate course while an undergraduate and that course was not needed for your undergraduate degree, then it can be included in your graduate degree.

Course Rotations

MANY COURSES ARE OFFERED ON A REVOLVING SCHEDULE, REQUIRING ADVANCED PLANNING ON YOUR PART IF YOU ARE TO GRADUATE WITHIN 2 YEARS. SOMETIMES, CLASSES ARE CANCELLED BECAUSE OF LOW ENROLLMENT. IT IS BEST TO TAKE A REQUIRED CLASS AT THE EARLIEST OPPORTUNITY.

Here are a courses that are offered only on a revolving basis:

MUS 5711 Music Bibliography: Offered every fall.

MUT 5051 Graduate Theory Survey: Offered every fall as long as there are at least 12 students in the course. Therefore, it is best to take it the first time it is available, if you need it.

MUT 5629 Analytical Techniques: Offered spring 2020 and future even springs. \

MUH 5219 Graduate History Survey: Offered once a year as long as there are at least 12 students in the course. Therefore, it is best to take it the first time it is available, if you need it. The semester in which it is offered varies—contact Dr.Dolata for schedule.

MUH 6937 Special Topics in Music History: Offered Spring 2019 and future odd springs. .

MUH 5815 Jazz History: The Innovators: Offered every odd spring (Spring 2019).

MUL 5505 Symphonic Literature: Offered every even spring (2018, etc.)

MUL 5435 Guitar Literature: Offered every even spring (2018, etc.)

MUL 5456 Wind Instrument Literature: Offered every odd spring (2019, etc.)

MUL 5405–5406 Keyboard Literature I and II: Offered every academic year beginning with an odd fall (e.g., 2017–2018)

MUL 5609 Art Song Literature: Every odd fall (2017, etc.)

MUL 5671 Opera Literature: Every even fall (2018, etc.)

MUT 5646–5647: Advanced Jazz Techniques I and II: Offered every academic year beginning with an odd fall (e.g., 2017–2018)

MVV 5651 Vocal Pedagogy: Every even spring (2018, etc.)

MVK 5651 Piano Pedagogy: Every even fall (2018, etc.)

Music Education (MUE):

We try to offer the four required MUE courses (apart from thesis and research, which are always individually arranged) once a year, either on-line or as a land course. Here is the upcoming schedule:

MUE 6938 Seminar in Music Education: Offered land Fall 2017

MUE 6785 Research in Music Education: Offered land Fall 2017

MUE 6815 Psychological foundations of Musical Behavior: Offered land Spring 2018

MUE 6190 Curriculum and Policy Design in Music Education: Offered on-line Spring 2017

For the accompanying, organ performance, music technology, music education, and conducting areas, please plan a two-year course of study with your area coordinator.

Choral Conducting

(Minimum Credit Hours: 36)

Course	Credit Hours
MUG 5205 Graduate Applied Choral Conducting (3 semesters @ 3 credits)	9
MUL 5645 Choral Literature	3
MUH 6937 Special Topics in Music History	3
MUS 5711 Music Bibliography	2
MUT 5629 Analytical Techniques*	3
MVV 5651 Graduate Vocal Pedagogy I	2
MUN 5xxx Choir Ensemble Electives (4 semesters @ 1 credit; chosen in consultation with Dr.Longo)	4
Graduate Music Electives**	4
MUS 5906 Master's Recital (includes private conducting lessons and recital during fourth semester)	6

*Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam.

**To be chosen in consultation with Dr.Longo. Choral conducting candidates must take placement tests in diction. Depending on the results of these tests, two of these elective credits may have to be devoted to the MUS 5206 (Graduate Review Diction course).

Composition

(Minimum Credit Hours: 36)

MUC 6251 Graduate Music Composition (3 semesters @ 3 credits)	9
MUC 5935 Composition Forum (4 semesters @ 1 credit) Electronic Music	4
(2 semesters @ 2 credits, beyond MIDI Tech class)	4
MUT 5629 Analytical Techniques*	3
MUS 5711 Music Bibliography	2
MUH 6937 Special Topics in Music History	3
Electives (To be selected in consultation with Dr.Garcia)	5
MUS 5906 Master's Recital or MUS 5971 Thesis (includes private lessons and 45-minute recital of student's compositions during fourth semester)	6

*Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam.

Jazz Performance

(Minimum Credit Hours: 36)

Major Applied Jazz (MVJ 5xxx) on major instrument (3 semesters @ 3 credits)	9
Ensembles (MUN 5xxx from Studio Jazz Band/Combo/ Latin Jazz Ensemble; 4 semesters @ 1 credit; chosen in consultation with Mr. Campbell)	4
MVJ 5150 Jazz Piano Techniques ¹ (2 semesters @ 1 credit)	2
MUT 5646, 5647 Advanced Jazz Techniques (3 credits each)	6
MUS 5711 Music Bibliography	2
MUH 5815 Jazz History: The Innovators	2
Music Technology Elective	2
Graduate Music Electives (chosen in consultation with Mr. Campbell)	3
MUS 5906 Master's Recital (includes all required recitals and a fourth semester of private lessons)	6

¹ Not required for Jazz Piano Majors (take 2 credits of Classical Piano instead)

Music Technology

(Minimum Credit Hours: 36)

MUC 6405 Electronic Music Lab III	2
MUC 5406 Electronic Music IV	2
MUC 5635, 5636 Computer Music Sem. I and II	6
MUS 5711 Music Bibliography	2
MUS 5512 Sound Reinforcement	2
PHY 5466 Physics of Music ¹	3
MUT 5629 Analytical Techniques ²	3
MUH 6937 Special Topics in Music History	1
MUS 5971 Thesis	6
MUM 5946 Internship	9

¹ This course is offered in the Department of Physics

² May substitute MUT 5051 Graduate Theory Survey

Orchestral Conducting

(Minimum Credit Hours: 36)

MUG 6309 Graduate Applied Orchestral Conducting (3 semesters @ 2 credits)	6
MUG 5935 Conducting Seminar (4 semesters @ 1 credit)	4
MUL 5505 Symphonic Literature	3
MUH 6937 Special Topics in Music History	3
MUS 5711 Music Bibliography	2
MUT 5629 Analytical Techniques*	3
MUN 5xxx Elective Ensembles (4 semesters @ 1 credit)	4
Graduate Music Electives	5

MUS 5906 Master's Recital 6
(includes private conducting lessons and recital during fourth semester)

*Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam.

Applied Organ

(Minimum Credit Hours: 36)

MVK 5453 Major Applied Organ (3 semesters @ 3 credits)	9
MUN 5515 Accompanying (2 semesters @ 1 credit)	2
MUL 5496, 5497 Organ Literature I and II	6
Major Ensemble (2 semesters @ 1 credit)	2
MUT 5629 Analytical Techniques*	3
MVK 5605 Organ Pedagogy	2
Choral or Orchestral Conducting (MUG 5205 or 6309)	2
MUS 5711 Music Bibliography	2
MUH 6937 Special Topics in Music History	2
MUS 5906 Master's Recital	6

(includes all required recitals and a fourth semester of private lessons)

*Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam.

Piano Accompanying

(Minimum Credit Hours: 36)

MVK 5351 Principal Applied Piano (3 semesters @ 3 credits)	9
MUN 5515 Accompanying (Vocal and Instrumental, 4 semesters @ 1 credit)	4
MUN 5xxx Major Ensemble (1 semester @ 1 credit)	1
MUT 5629 Analytical Techniques*	3
MUN 5465 Chamber Music (2 semesters @ 1 credit)	2
MUS 5205-5206 Graduate Review Diction I–II	4
MUS 5711 Music Bibliography	2
MUH 6937 Special Topics in Music History	1
2 Music Literature courses to be chosen in consultation with advisor	6
MUS 5906 Master's Recital	4

(includes all required recitals and a fourth semester of private lessons)

*Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam.

Applied Piano

(Minimum Credit Hours: 36)

MVK 5451 Major Applied Piano (3 semesters @ 3 credits)	9
MUN 5515 Accompanying (2 semesters @ 1 credit)	2

MUL 5404, 5406 Graduate Keyboard Literature I-II	6
MUN 5xxx Major Ensemble (2 semesters @ 1 credit)	2
MUT 5629 Analytical Techniques*	3
MUN 5465 Chamber Music (2 semesters @ 1 credit)	2
MVK 5651 Piano Pedagogy	2
MUS 5711 Music Bibliography	2
MUH 6937 Special Topics in Music History	2-3
MUS 5906 Master's Recital	6
(includes all required recitals a fourth semester of private lessons)	

*Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam.

Applied Strings (Vn, Va, Vc, Cb)

(Minimum Credit Hours: 36)

Major Applied Lessons (MVS 5xxx)	
(3 semesters @ 3 credits)	9
MUN 5215 Orchestra (4 semesters @ 1 credit)	4
MUN 5465 Chamber Music (4 semesters @ 1 credit)	4
MUT 5629 Analytical Techniques ¹	3
MUL 5505 Symphonic Literature ³	3
MUS 5711 Music Bibliography	2
MUH 6937 Special Topics in Music History	3
Graduate Electives	2
MUS 5906 Master's Recital	6
(includes all required recitals a fourth semester of private lessons)	

¹ Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam.

Applied Strings: Guitar

(Minimum Credit Hours: 36)

Major Applied Lessons (MVS 5xxx)	
(3 semesters @ 3 credits)	9
MUN 5485 Guitar Ensemble (4 semesters @ 1 credit)	4
MUN 5465 Chamber Music or other ensembles/electives approved by Professor Ozgen	4
MUT 5629 Analytical Techniques ²	3
MUL 5435 Guitar Literature	3
MUS 5711 Music Bibliography	2
MUH 6937 Special Topics in Music History	3
Graduate Electives	2
MUS 5906 Master's Recital	6
(includes all required recitals a fourth semester of private lessons)	

¹ Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam.

Applied Voice

(Minimum Credit Hours: 36)

MVV 5451 Major Applied Voice (3 semesters @ 3 credits)	9
MUN 5xxx Elective Ensembles (3 semesters @ 1 credit)	3
MVV 5651 Vocal Pedagogy	2
MUL 5609 Survey of Art Song Literature	3
MUT 5629 Analytical Techniques*	3
MUL 5671 Opera Literature	3
MUO 5505 Opera Workshop (4 semesters @ 1 credit)	4
MUS 5711 Music Bibliography	2
MUH 6937 Special Topics in Music History	1
MUS 5906 Master's Recital	6
(includes private lessons and recital during last semester)	

*Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam

Instrumental (Wind) Conducting

(Minimum Credit Hours: 36)

MUG 5307 Graduate Applied Instrumental Conducting (3 semesters @ 3 credits)	9
MUL 5456 Wind Instrument Literature	3
MUN 5xxx Elective Ensembles (4 semesters @ 1 credit each)	4
MUT 5629 Analytical Techniques*	3
MUS 5711 Music Bibliography	2
MUH 6937 Special Topics in Music History	3
Graduate Music Electives	6
MUS 5906 Master's Recital	6
(includes private conducting lessons and recital during last semester)	

*Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam

Applied Woodwinds, Brass, Percussion

(Minimum Credit Hours: 36)

Applied Instruction (MVB, MVW, MVP) (3 semesters @ 3 credits)	9
MUN 5465 Chamber Music (2 semesters @ 1 credit)	2
MUL 5505 Symphonic Literature	3
MUL 5456 Wind Instrument Literature	3
MUN 5xxx Elective Ensembles (from orchestra/wind/brass/percussion ensembles; 6 ensembles @ 1 credit)	6
MUT 5629 Analytical Techniques*	3
MUS 5711 Music Bibliography	2
MUH 6937 Special Topics in Music History	2
MUS 5906 Master's Recital	6
(includes all required recitals and a fourth semester of private lessons)	

*Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam

Music Management and Production

(Minimum credit hours: 36)

MUM 5725	Live Music Operations I	2
MUM 5795	Music Production Lab	1
MUM 5726	Live Music Operations II	3
MUS 5512	Sound Reinforcement	2
MUM 5809	Music Production Seminar	3
MUM 5705	Advanced Business of Music*	3
MUM 5808	Grant Writing for the Arts	2
MUS 5910	Research	6
MUM 5946	Performing Arts Internship	4
MUS 5711	Music Bibliography	2
MUL 5XXX	Music Administration & History	3
MUN Ensemble		2
Graduate Music Electives		3
* prerequisite MUM 4301 or equivalent		

Master of Science in Music Education

(Minimum Credit Hours: 30)

Music Education: (12)

MUE 6938	Seminar in Music Education	3
MUE 6815	Psychological Foundations of Music Behavior	3
MUE 6785	Research in Music Education	3
MUE 6190	Curriculum and Policy Design in Music Education	3

Music Courses/Common Core: (6)

MUT 5629	Analytical Techniques	3
or		
MUT 5051	Graduate Theory Survey	3
MUH 5688	Graduate Music History Review IV	3
or		
Graduate Music History Elective		3

Personal Focus Courses: (9)

General Electives/Cognate Area 9

Research: (3 or 5)

MUE 6971	Thesis in Music Education	3
or		
MUE 6910	Directed Research	3

APPENDIX I:**SAMPLE THESIS DEFENSE ANNOUNCEMENT**UNIVERSITY GRADUATE SCHOOL BULLETIN
ANNOUNCEMENT**Florida International University**
University Graduate School

Master's Thesis Defense

Abstract

Lamentos de un Presidiario: A Chamber Opera

by

Liza Seigido

Lamentos de un Presidiario is an original thirty-minute sectional chamber opera about the experiences of a Cuban political prisoner (my late grandfather Estenogenes Rodriguez) while in *Prisión de Boniato*. The work's libretto is in Castilian Spanish and is made up of poetry written by Estenogenes Rodriguez while in prison. The work is presented without scenery and makes use of tableau style staging. All dramatic effects are created through the characters' movements, small props, lighting and the music. The drama and the music require two tenors, two baritones, and one full-lyric soprano. The opera is presented in five sections: 1) Prologue, 2) Acompañamiento (Companionship), 3) El Traidor (The Traitor), 4) El Abandono (Abandonment), 5) Epilogue. Each section of the opera is written for a different combination of instruments. The following instrumental combinations are used: a string quartet, a woodwind quartet, and a percussion ensemble with double bass. All of the ensembles combine to create a chamber orchestra in the Epilogue. Each section of *Lamentos de un Presidiario* is built on a small form or on a composite of small forms.

Date: March 12, 2008**Time:** 1:00 p.m.**Place:** University Park, WPAC Bldg.**Department:** Music**Major Professor:** Fredrick Kaufman

APPENDIX II: SOME COMMON PROBLEMS IN WRITING ABOUT MUSIC

General:

When introducing an analytical discussion of a piece of music, it is best to indicate at once the course your discussion will take. Take a specific issue as your point of departure (your "thesis"). Then, your discussion can refer to this issue as its point of orientation. This will prevent your analysis from becoming a haphazard succession of remarks. Avoid the blow-by-blow style that is the bane of student music analyses: "In m. 1 Mozart does such-and-such, then in m.2 he goes on to do so-and-so...." That is fine for informal class discussion, but in a written essay there should be an argument, with analytical points chosen more selectively. Avoid introductory statements like "Mozart was a great Austrian composer who was born in Salzburg and lived from 1756 to 1791." You are writing for us, not for a general audience (and even a general audience would know either the basic biographical data on Mozart, or where to look it up).

Minor problems that crop up often:

I. Overuse of the passive.

Poor: "The expected cadence is thwarted by a wickedly complicated chromatic progression, the explanation for which is given below in Example 3."

Refer to agents, and use active verbs:

Better: "Mozart thwarts the expected cadence with a wickedly complicated chromatic progression, for which Example 3 offers a figured-bass reduction."

II. Vague, unhelpful reference to visual aids.

Examples are great. A voice-leading reduction, or Schenker graph, or table can succinctly present information that would take reams of cumbersome prose to relate. Often, however, examples are less than helpful because the prose doesn't introduce the example in a useful way. Tell the reader exactly how and why you are using examples, figures, or tables; don't merely refer to them. Make "Example X" the **subject** of a sentence.

Poor: "Galand uses many kazoo glissandi in mm. 2023–2056 of his concerto (Example 507)."

Better: "Galand uses many kazoo glissandi in mm. 2023–2056. Example 507 isolates and collates the most prominent."

Poor: "The seventh ophecleide part in m. 794 of Galand's Concerto for Plastic Flute proves to be a subtle transformation of the heckelphone line from m. 111. Specifically, the sixty-fourth-note motive from m. 111 is taken up five octaves, inverted and retrograded, and then hurled downward into the third line of the *divisi* ukeleles, where, after being rhythmically augmented in the tin whistle, it is reharmonized by an

augmented-sixth chord in g# minor, subjected to rhythmic diminution, and held by a fermata. (See Example 57.)

Better: “Example 57 juxtaposes and annotates mm. 111 and 794 of Catalano’s Concerto for Plastic Flute for the sake of comparison. The heckelphone in m. 111 presents a sixty-fourth-note motive, labeled X.....”

III. Hyphens and dashes.

Distinguish between hyphens, *en*-dashes, and *em*-dashes. All three are frequently used in writing about music, but even more frequently misused.

Hyphens should be used to separate the components of compound words and adjectives. A common mistake is to write “Schubert’s A Major Sonata.” Here, “A Major” is used as a compound adjective; we are not referring to an individual whose rank is lower than a colonel’s but higher than a captain’s. Nor are we making a value judgment about the sonata (“That sonata is a major work that will grace our concert halls as long as civilization endures, or at least until next season.”) Write “Schubert’s A-Major Sonata.” The same rule applies to constructions like “augmented-sixth chord.”

En-dashes are used to connect dates, pages, measures, pitches, keys, or other data in a series:

19–21 May

The 1827–28 season

Measures 36–40

The motivic figure C#–Eb–D

The succession of keys is G major–G minor–Eb Major.

They are also used in compound adjectives, one element of which already contains a hyphen: “Sixty-fourth-note rhythm.”

Em-dashes are used — like this — to set off parenthetical remarks.

IV. Musical pitches

In many cases, it is sufficient to refer to a generic pitch class using upper-case letters (C, D, etc.). If you need to refer to a specific octave, I prefer the one that designates middle C as c¹.

V. Italics and capitals:

— Italicize proper titles, i.e., those assigned by the composer or publisher, whether in English or in a foreign language:

Bach: *Das wohltemperierte Clavier*, or *The Well-Tempered Clavier*

Beethoven: *Sonate pathétique*

The capitalization scheme depends on the language. Thus, in French, all words past the first substantive are lower-case, except for proper nouns. In German, the first word of the title is capitalized, as are all nouns, proper or common.

— Do not italicize, but **do** capitalize, generic titles (symphony, concerto, etc.) if used within a title. Include common nicknames, if desired, within quotation marks. It is usual to set of opus or catalogue numbers with a comma:

Mozart: Symphony No. 41 in C Major, K. 551 (“Jupiter”)

— Some presses italicize names of songs (Schubert’s *Einsamkeit*). My own preference is to use italics for free-standing songs and plain type for songs within collections. Thus:

Schubert’s *Gretchen am Spinnrade*

Schubert’s “Einsamkeit” from *Die Winterreise*

— Capitalize movement titles: “The Andante from Mozart’s G-Minor Symphony.” Do not capitalize if using a word like “andante” purely as a tempo description (“Allegro is faster than andante.”)

— Italicize foreign words. However, there are many exceptions. Components of larger works (e.g., “Porgi amor” from *Le nozze di Figaro*) are not italicized. Nor are words that have entered common English usage:

concerto, rondo, ritornello, crescendo, avant garde, prima donna, libretto, tutti, legato, pizzicato, presto, etc.

By convention, however, dynamic nuances (*forte*, *un poco meno mosso*) are given in italics. So are the expressions *da capo* and *a capella*.

APPENDIX III: SAMPLE EXTENDED PROGRAM NOTES

N.B. In order to save space in this Graduate Handbook, musical examples are not used, but they should be included in extended program notes. For example, voice-leading reductions can go a long way toward explaining the complexities of a development section.

Johannes Brahms: Sonata No. 3 in D Minor for Violin and Piano, Op. 108 (by Joel Galand)

Although Brahms's Sonata in D Minor for Violin and Piano was not premièred until 21 December 1888, it was largely composed in Switzerland during the summer of 1886, an astonishingly productive season that witnessed the composer's return to chamber music after a period of comparative neglect. The first performance took place in Budapest with the composer at the piano and Jenö Hubay on violin. The first Viennese performance followed on 13 February, this time with the composer's friend Joseph Joachim, veteran of many a Brahms premièrè, both as violin soloist and as a member of the quartet that bore his name. The 1889 Simrock edition bore a dedication to another close member of the Brahms circle, the composer and pianist Hans von Bülow.

Like the other chamber works from the summer of 1886—the Cello Sonata in F Minor Op. 99, the Violin Sonata in A Major Op. 100, and the Piano Trio in C Minor Op. 101—the D-Minor Sonata is marked by a terseness in formal construction that stands at an opposite extreme from the Schubertian breadth that characterized some of his earlier chamber music, notably the string sextets. The formal concision is complemented by “developing variation,” the term Arnold Schoenberg (1975) coined to describe Brahms's technique of deriving much of his compositional surface from the motivic manipulation of an initial basic idea. For Schoenberg, of course, this marked Brahms as a “progressive,” in so far as he thereby anticipated Schönberg himself!

Brahms was nothing if not Janus-faced, however, and the progressive traits noted by the later composer are articulated here by means of formal patterns that were traditional indeed, if not archaic, by the end of the nineteenth century.¹ Thus, in the first movement, composed in sonata form, a fairly normative exposition (first group in D minor, second group in F major) is followed by a highly compressed development that occupies only about 17% of the whole and takes place entirely over a dominant pedal point.² In a more typically Beethovenian sonata form, such protracted pedal points often create a suspenseful way of delaying the tonic return just before the recapitulation (music scholars call this portion of the development section the “retransition”). But Brahms's development section consists *only* of such a retransition! Connecting an exposition to a recapitulation by such simple means had been a common eighteenth-century technique for writing concise movements (witness Mozart's overture to *Le Nozze di Figaro*). The technique even had a name: *ponte*, or bridge, the idea being that the two halves of a binary form were being linked by an extended dominant.³ But over *his* pedal point, Brahms weaves a thickly contrapuntal web of motivic allusion that has more in common with the pedal fugue from his *Deutsche Requiem*—and Baroque models thereof—than

¹ On Brahms's love-hate relationship with modernism, see Gay 1978.

² This statistic is drawn from Webster 1990.

³ See Riepel 1755, 44.

with the classical-style sonata retransition. A typically Brahmsian touch is that the recapitulation of the first theme actually begins while the dominant pedal is still going on: Yes, Brahms will use conventional forms, but he loves to blur their sectional divisions.⁴

Having omitted that portion of the development section that is supposed to explore keys other than the tonic and dominant, Brahms proceeds to write an inflated recapitulation that does just that. After repeating the first twenty-four bars of the exposition fairly literally (some changes of scoring and register aside), Brahms interpolates a passage that develops the first theme by means of a tonal digression based largely on the remote F# minor/major. The movement ends with a twenty-nine-measure coda built entirely over tonic pedal; thus the coda serves as a tonic antipode to the unusual dominant pedal that linked the exposition and recapitulation of this *sui generis* sonata form.

The remaining movements continue the established pattern of overall formal terseness, sometimes compensated by more localized expansions.⁵ The D-major slow movement, in 3/8, consists of a nearly symmetrical scheme of exposition followed by recapitulation. We might call it a “cavatina,” since it recalls the short 3/8 movement of that name from Beethoven’s String Quartet, op. 130. The F#-minor key of scherzo third movement recalls the F#-minor interpolation within the first movement’s recapitulation. The scherzo lacks a genuinely contrasting trio. Instead, a middle section, based largely on the movement’s opening motive, explores the remote key of E# major (Brahms respells it F major for convenience). Brahms gets us back to the tonic key by reinterpreting F8/E# as the upper third of the home dominant (C# major).

The form of the impassioned *presto agitato* 6/8 finale, a sonata-rondo hybrid, is perhaps the gnarliest of the four to unravel. There was a tradition, to which Brahms was no stranger, of making the main theme of the finale formally and tonally very clear-cut, particularly if the finale was a rondo. Interestingly enough, however, none of the four-bar sub-phrases of the present sixteen-bar rondo theme begins or ends with a D-minor triad: measures 1, 5, and 9 each present dominant harmony, while the D-major triad at measure 12 is heard locally as a dominant of the subdominant. Brahms thereby imbues his main theme with the character of an introductory exordium. Only when modulatory/transitional rhetoric ensues beginning at measure 17 do we realize for certain that what we just heard is in fact the rondo theme. What follows is a fairly clear exposition leading to a second group in the dominant minor, after which the rondo theme returns, modified so that it can itself provide the necessary modulation from A back to D. Note that Brahms has again blurred his formal divisions: only in the sixth measure of the rondo return will most listeners experience a sense of having regained D as the tonic. After the sixteen-bar rondo return has run its course, Brahms interpolates a sixty-four-bar developmental passage that explores the subdominant side of the tonic. Here Brahms runs with the idea of exploring chromatic third relations, already broached in the first movement. The passage as a whole moves from subdominant G minor to the home dominant A major in order to prepare the tonic recapitulation of the second group, but this straightforward move is hardly presented in a straightforward manner! Rather,

⁴ See Smith 1994a and 1994b for further examples and analyses of what he calls “recapitulatory overlaps” in the works of Brahms and others.

⁵ See Brodbeck 1999 for a more general discussion of formal concision within Brahms’s chamber music.

Brahms expands the progression with a passage that modulates by ascending thirds: G minor–(B-flat minor–C#-minor–F minor)–A major! The entire tonal digression is neatly inserted between m. 16 and m. 17 of the original exposition, so that it actually appears as a parenthesis within what would otherwise have been a fairly strict recapitulation. Brahms ends with a long coda, based largely on the opening theme; the coda thereby serves the function of a terminal rondo refrain.

Brahms hybrid of rondo and sonata is not the one favored by Beethoven, who tends to *follow* his episodic/developmental digressions by a full recapitulation. Instead, Brahms inserts his episodic material *within* the recapitulation, so that the movement as a whole, despite its rondo-like aspects, resembles that form in which an exposition is immediately followed by an expanded recapitulation with “secondary” or “displaced” development. In this respect, Brahms is more indebted to Mozart and Schubert than to Beethoven, and our D-minor finale bears careful comparison with such works as the last movements of Mozart’s String Quartet in E Flat, K. 428 and Schubert’s Quartet in A Minor, Op. 29.⁶

The characterization of Brahms as the “progressive classicist” can be demonstrated analytically, following Schönberg’s lead. But Brahms was not just a composer, and his music was not just pitch relations. As the musicologist Leon Botstein (1999) has noted, both Brahms and his music were embedded in ideological currents unique to late-nineteenth-century Vienna. By dint of both his personal opinions and his social and professional frequentations, Brahms was associated with the Imperial and Royal city’s more liberal elements, cosmopolitan and universalistic, in contrast to the adherents of Bruckner, who were associated with the nationalist, deeply Catholic, and distinctly anti-Semitic platform of the Karl Lueger’s right-wing Christian Social Party. I like to think that the sustained critical attention that Brahms demanded of his audience when he presented his late chamber music is the aesthetic corollary of his critical attitude towards the direction that Viennese politics was taking. His chamber music forms a bridge back to an endangered enlightenment sensibility. That is one way, in any case, to give some substance to the tired old saws about Brahms-the-classicist versus Brahms-the-Romantic.

⁶ See Daverio 1994, Galand 1995, and Galand 2008 for further discussion of such rondos, which are not, as is commonly asserted, to be thought of as sonata-rondos with reversed recapitulations.

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