

**THE
SCHOOL OF MUSIC GRADUATE
HANDBOOK:**

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

by

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

I. GENERAL INFORMATION

This handbook has been compiled by the School of Music to inform graduate students of the policies and requirements of the School as well as those of the university. It does not, however, supersede the requirements of the University Graduate Studies (UGS) office, and while many of their requirements are included in this handbook, students should visit the UGS web site <http://www.fiu.edu/ugs> to make sure that they are in compliance with all of the UGS requirements. There, among other documents, you can download the GRADUATE STUDENT HANDBOOK issued by the UGS:

http://gradschool.fiu.edu/downloads/Student_Manual.pdf

The present School of Music handbook covers issues that are especially pertinent to our own student population. The UGS Handbook is the place to look for many all sorts of information that applies to all graduate students (e.g., regarding plagiarism, or parking, or applying for Florida Residency, or filing a grievance).

E-mail policy and student responsibilities

All School of Music graduate students are responsible for being familiar with the policies in this handbook and in the UGS handbook. Not knowing them might lead to graduating late, for example, if a student turns in late the documentation required by the Graduate School or the Office of the Registrar for the proposes of completing the thesis and 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.

The College of Architecture and the Arts

As of 1 July 2006, the School of Music is part of the College of Architecture and the Arts (CAA). Students in the School of Music are subject to the policies of CAA as well as the School of Music and UGS.

Graduate programs in the School of Music

The School of Music offers the Masters of Music Degree with areas of specialization in Composition, Conducting (Choral, Orchestral, and Wind), Jazz Performance, Music Technology, Performing Arts Production (no more students admitted after spring 2008), and Performance (Strings; Piano; Piano Accompanying; Organ; Woodwinds, Brass, and Percussion; Voice). Also offered is the Masters of Science in Music Education. This last degree has two components: the Modified Masters for students with undergraduate music

degrees in areas other than music education and the regular track for students that have undergraduate degrees in Music Education.

II. AREA INFORMATION

Each area of specialization (known as a “track”) in the MM and the MS in Music Education has its own coordinator and faculty. Area coordinators can advise students regarding auditions, more detailed thesis requirements, courses to be taken each semester, as well as other requirements specific to each area. For more area-specific information, see below under “Entrance Requirements,” “Thesis Information,” and “Area Course Requirements.” You should also schedule an appointment with the appropriate area coordinator listed in the back of the handbook.

III. ENTRANCE REQUIREMENTS

All students entering graduate programs at 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 Performing Arts Production area and the Music Technology area, where students with undergraduate Bachelors degrees in other related areas may be accepted. In addition, students entering the M.S. in Music Education must also have teacher certification in music (this is not required in the modified masters program). Please note that the GRE exam is no longer required for graduate music students. To enter the School of Music, all students must pass an audition and/or interview depending upon the area.

The following is a breakdown of the requirements by areas:

Wind/Percussion Performance: audition on instrument (and interview when feasible) — recordings acceptable

String/Guitar Performance: audition on instrument (and interview when feasible) — recordings acceptable

Vocal Performance: audition on voice (and interview when feasible) — recordings acceptable

Keyboard/Organ Performance: audition on instrument (and interview when feasible) — recordings acceptable

Conducting (choral, wind, orchestral): conducting audition (and interview when feasible) — video acceptable

Jazz: audition on instrument (and interview when feasible) — recordings acceptable

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

Music Education: audition on instrument of applicant's choice or, as an alternative, a videotape showing both a teaching situation and a concert situation; interview required

Music Technology: interview required

Please note that the School of Music may request a conditional/provisional admit from the CAA and UGS for exceptional students that do not meet the 3.0 GPA minimum grade requirement from an accredited institution or for whom non-essential documents are still outstanding. Students admitted with less than a 3.0 GPA will have to earn a GPA \geq 3.25 in the first 12 graduate music credits, and these credits must be earned within the first two semesters of admission. If the 3.25 condition is not met, the student will automatically be dropped. This is a University policy, and there is nothing the SOM can do to help you in this situation.

TOEFL Scores

Students whose native language is not English must score 550 (paper) or 213 (computer) or higher on the TOEFL, or 80 or higher on the IBT in order to be admitted to the university. The Test of Spoken English (TSE) is also required of international students being offered graduate assistantships. A minimum score of 50 on the TSE is required of these students (for more information see the section on graduate assistantships).

Additional requirements for International students, including evidence of financial support and other documents, should be verified with the university's Office of Graduate Admissions.

IV. PLACEMENT TESTS

Placement tests in theory and music history are required of all incoming graduate students in performance, composition, music education, and conducting. Students in the jazz area have a separate set of specialized required placement tests. 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.

Students are notified in writing as to when the tests are being administered and test dates are posted on the bulletin board outside the office of the Director of Graduate Studies.

Any student who has recently changed address or who for some other reason has not received notification regarding these tests should immediately contact the School of Music. Students will not be allowed in 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 one year 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 does not count, however, towards the graduate degree. For more specific information regarding graduate placement tests, please see the appropriate faculty listed at the end of this handbook.

V. MINIMUM GRADE AND CREDIT REQUIREMENTS

Students must receive a B or higher in a graduate music course for it to apply towards graduation. Likewise, a remedial course is not considered completed unless a grade of B or higher is achieved in the course. Remedial courses do not count towards the total number of credits needed for graduation, with the exception of Music Education students, who may count Graduate Theory Survey (MUT 5051). The Twentieth-Century History Survey (MUH 5688) can also count towards the 36 required graduate credits. 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 graduate programs in the School of Music require the completion of anywhere from 36 to 41 credits. **At least 30 credits must be earned in a non-thesis course.** Please note that credits earned at FIU or other institutions are only good for 7 years. After that time these courses cannot be counted towards graduation.

VI. TRANSFER OF GRADUATE CREDITS

Up to 6 credits of graduate course work may be transferred from an accredited institution after review and approval by the area coordinator in consultation with the director of graduate studies for the School of Music and the director of the School of Music. Transfer credits should have been earned no more than 7 years prior to matriculation. Exceptions to time and credit limits require a waiver approved by the Dean of the University Graduate School.

VII. SPECIAL STUDENTS

Students taking courses while not admitted to the university (as special students) will only be allowed to use a maximum of 12 credits 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.

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 ISSS at ext. 2421 if you should need more information and/or clarification regarding requirements for international students.

IX. ASSISTANTSHIPS

General Information

Financial aid in the form of Graduate Assistantships is available from the School of Music. Assistantships are awarded based upon the talent of the student as well as the needs of the School of Music. Assistantships include a tuition waiver that covers matriculation for 9 credits per semester (10 in the student's first semester for the required graduate pedagogy course) and provide an annual stipend paid bi-weekly for the fall and spring semesters (summers are not covered). These payments begin 3-6 weeks after the semester begins depending upon when the student signs on (see below). For the fall of 2008, the stipend per semester is \$3750. Please note that the tuition waivers only cover matriculation costs and do not cover any additional fees.

Both matriculation costs and fees change from year to year and can be found in the catalog and semester schedule books available from the registrar's office. Recent fees are listed in this handbook as a general guide to costs (please check the catalog for current tuition and fees).

Assistantships are awarded on a yearly basis subject to periodic review and are renewable as determined by the School of Music director and area coordinators. Renewal letters are generally available after May 15 for students returning in the fall. Students must be admissible to the School of Music and University (see above) to be eligible for assistantships.

Effective summer 1998, international students must, in addition to achieving the minimum scores on the TOEFL or IBT, also score 50 or higher on the Test of Spoken English to be eligible for a graduate assistantship. Please note that graduate assistants are not allowed to hold outside appointments during the time that they are on contract with the university.

Residency status for Graduate Assistants

Graduate Assistants are automatically assessed in-state tuition rates, regardless of the Student's official Florida residency status. **Domestic** students on assistantships are required to establish Florida Residency status at the earliest possible time (365 days after taking residence in the State of Florida) in order to maintain their in-state status.

Tasks Required of Graduate Assistants

The area coordinators in conjunction with the director of the School of Music assign the tasks for each graduate assistant. These tasks may include teaching classes, grading

papers, administering tests, tutoring students, coaching ensembles, maintaining ensemble libraries, giving technical or administrative assistance with the production of events, etc. Students receiving assistantships generally must contribute 16-20 hours of work per week (depending upon their stipends, etc.) to the School of Music.

Each area director is responsible for evaluating the graduate assistant's performance during the year, and poor performance can result in the immediate termination of the assistantship. For more information please see the graduate director or area coordinator.

New Music Ensemble for Graduate Assistants

All Graduate Assistants *in performance areas* are required to participate in the New Music Ensemble one semester per academic year. The ensemble typically meets in the fall semester only. Graduate Assistants can either take the ensemble for credit or just make themselves available for rehearsals and concerts without enrolling in the course. See your area director for more information.

Sign On for Graduate Assistants

All new graduate assistants should be in contact with the graduate secretary (currently Meg Galvis) as early as possible prior to the beginning of the fall semester to begin the sign-on process. This will help insure that students receive their tuition waivers and begin getting paid on time. Prior to each subsequent semester students must sign new contracts. Students signing on late risk not receiving their payments on time and may encounter numerous problems at the Bursar's Office and may lose their assistantships. A student must be fully admitted (both by the university as well as the School of Music) before they can sign on.

Registration for Graduate Assistants

Graduate assistants should register for their classes at the start of the week before classes begin (to avoid being charged a late fee). In addition, all Graduate assistants should plan on arriving at least one week before classes begin so that they can take any applicable placement exams, complete all necessary paper work, and complete the Graduate Pedagogy workshop (for first year GAs, see below). Students arriving late risk incurring late fees and/or losing their Graduate Assistantships. Please see your area coordinator if you have questions.

Graduate Pedagogy Workshop for Graduate Assistants

As required by the University all graduate assistants must enroll in a Graduate Pedagogy course for one credit in their first (fall) semester at FIU. The cost for this course is paid for by the College of Architecture and the Arts as a tenth credit. The Art of Teaching Institute presents a two-day intensive required workshop held the week prior to the beginning of classes to prepare graduate assistants as the main part of the Graduate Pedagogy course. Please be sure to contact the graduate secretary as soon as possible; the graduate secretary signs students up for this event. Please note that the workshop/course is required and is an integral part of the assistantship. The workshop, along with coaching from your area director, will assist you with any teaching-related duties that you may have.

X. FELLOWSHIPS

A limited number of graduate Fellowships are available from the School of Music. As with graduate assistantships, fellowships are awarded to highly-talented students. 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, but most of the service is currently oriented towards contributing to the Public Schools. For more information see your area coordinator.

XI. LINKAGE INSTITUTES

International, non-resident students who are not Graduate Assistants 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. International students who are receiving SOM fellowships are requested to apply to any applicable Linkage Institute before second year. Contact information for Linkage Institute Directors can be obtained on individual websites as listed below:

Florida-Brazil Institute

<http://www.latam.ufl.edu/flbz/>

Florida-Costa Rica Institute

<http://registrar.fsu.edu/9899general/internat.htm>

Florida-Caribbean Institute

http://lacc.fiu.edu/centers_institutes/?body=centers_fci&rightbody=centers_fci

Florida-Canada Institute

<http://www.cohpa.ucf.edu/fcli/>

Florida-China Institute

<http://uwf.edu/hchen/FCLI/fcli.htm>

Florida-Japan Institute

<http://web.usf.edu/iac/florida-japan.htm>

Florida-France Institute

<http://web.usf.edu/iac/florida-france.htm>

Florida-Israel Institute

<http://www.Floridaisrael.org>

Florida-West Africa Institute

<http://www.unf.edu/dept/flawi/>

Florida-Eastern European Institute

<http://www.cohpa.ucf.edu/eeli/>

Florida-Mexico Institute

http://lacc.fiu.edu/centers_institutes/?body=centers_fmi&rightbody=centers_fmi

XI. THESIS AND RECITAL INFORMATION

Registering for Thesis: Course and Permission Numbers

The Panthersoft system does not allow registration for thesis without a permission code. This permission code is normally obtained from the person responsible for submitting your thesis grades (usually your area coordinator or your studio professor). The Graduate Program Director does not give out these codes.

Make sure you register for the correct thesis course! MUS 5906 (Thesis/Recital) is for all areas except Music Technology, Performing Arts Management, and Music Education. Students in Music Technology and PERFORMING ARTS PRODUCTION sign up for MUS 5971 (Thesis). Students in Music Ed sign up for MUE 6971 (Thesis in Music Education).

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 until the successful completion of the thesis defense. Also note while recitals are permitted on Sundays, the thesis defense is not.

Thesis Grades:

Thesis grades are submitted not only in the term during which the student successfully completes the thesis but also during every term for which the student is registered for thesis. 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.

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 Thesis Requirements

In general, the thesis requirements for most areas in the MM include a performance component, a written component, and an oral component (defense, lecture/recital, etc.). The Music Education and PERFORMING ARTS PRODUCTION programs require an extensive written thesis and an oral defense. Please note that the last component of a thesis cannot be undertaken unless the student has completed all course work or the last required course(s) are in progress.

Specific Area Thesis Requirements

A general summary of the thesis requirements for each area effective for the fall of 2007 follows:

Composition: Recital, original composition(s) with analytical paper, oral defense. Thesis materials to be turned in with form M5 (see Required Forms): 2 copies of the recital program, 2 copies of the unbound composition, 2 copies of the unbound paper, 2 copies of the recital CD.

Conducting: Recital, lecture recital or recital with extended program notes, paper. Thesis materials to be turned in with form M5 (see Required Forms): 2 copies of the recital programs, 2 copies of the unbound paper, 2 copies of the recital CD or DVD.

Jazz: Recital, extended program notes, oral defense. Thesis materials to be turned in with form M5 (see Required Forms): 2 copies of the recital program, 2 copies of the unbound paper, 2 copies of the unbound compositions and/or arrangements if applicable, 2 copies of the recital CD.

Music Education: Extensive written thesis, oral defense. Thesis materials to be turned in with form M5 (see Required Forms): 2 copies of the unbound paper.

Music Technology: Paper, technology-based project, oral defense. Thesis materials to be turned in with form M5 (see Required Forms): 2 copies of the unbound paper, 2 copies of any material generated (software on CD, etc.), if applicable.

Performing Arts Management: Project with extensive paper, oral defense. Thesis materials to be turned in with form M5 (see Required Forms): 2 copies of the unbound paper, 2 copies of any material generated (video, DVD, CD, design plots, production books, etc.), as applicable.

Piano: 60-minute recital, paper (or second 60-minute recital with extended program notes), oral defense. Thesis materials to be turned in with form M5 (see Required Forms): 2 copies of the recital program (either recital if two), 2 copies of the CD from the recital (either recital if two), 2 copies of the unbound paper (or extended program notes if applicable).

String Performance: Two 60-minute recitals with extended program notes for the 2nd, oral defense. Thesis materials to be turned in with Form M5 (see Required Forms): 2 copies of the recital program (2nd recital), 2 copies of the CD from the recital (2nd recital), 2 copies of the extended program notes (2nd recital).

Voice Performance: 45-minute lecture recital, 30-minute recital, 60-minute recital with extended program notes. Thesis materials to be turned in with form M5 (see Required Forms): 2 copies of the recital program (60-minute recital), 2 copies of the CD from the recital (60-minute recital), 2 copies of the extended program notes (60-minute recital).

Wind/Percussion Performance: Two recitals, extended program notes, oral defense. Thesis materials to be turned in with form M5 (see Required Forms): 2 copies of the recital program (2nd recital), 2 copies of the CD from the recital (2nd recital), 2 copies of the unbound extended program notes.

General Requirements for Papers:

The thesis format for all areas requiring written papers (and extended program notes) can be downloaded from the University Graduate Studies home page located at <http://www.fiu.edu/ugs>. The document detailing these formatting and stylistic requirements is called *Regulations for Thesis and Dissertation Presentations*. Please note that papers (including extended program notes) 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. Please check the guidelines for the bond required. The text must be in 12 point using Times or other similar font, and 2 copies must be turned in when all components of the thesis are completed and approved by the thesis committee. Make sure to include a signature page as indicated in the *Regulations for Thesis and Dissertation Presentations* (mentioned above). Binding will be done by the library so bound materials will not be accepted. Left-hand margins should be 1.5 inches in order to allow for binding. Please see your advisor for additional content requirements.

For citations and reference lists, we recommend the author-date system, as explained in the *Chicago Manual of Style*. In this style, a simple reference within the text might read be 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 could refer simply to “Galand 1995.”

Then, in the Reference List at the end, one would give 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.

It is highly recommended that students consult good style manuals. For the mechanics of style, the latest edition of *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 classics like *Elements of Style* by Strunk and White, or, more recently, *On Writing Well* by William Zinsser. For writing specifically about music, see the discussion of extended program notes below.

Recital Programs

Recital programs must include program notes, performer bios, composer dates, etc. and be neat, include correct grammar and spellings. All concert programs for recitals must also 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.

Recital programs should include program notes. Students in areas where extended program notes are part of their thesis 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.

For sample programs, consult the bound MM theses located in the Music Collection of the Green Library

Extended Program Notes

The extended notes to be submitted with the thesis materials 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 2 pages upward.
- (2) They must include historical background regarding the composer/work(s) being performed.
- (3) They must include applicable analytical information.
- (4) They must include a bibliography and footnotes. We recommend the author-date system of citation, as explained above.
- (5) As with written papers, they must include a signature page (see Regulations for Thesis and Dissertation Presentations).

Writing about music entails special challenges. What is the proper way to cite the title of a piece? What words does one italicize and which ones doesn't? 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 III of this Handbook.

When you write your extended program notes, please 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, as part of a thesis project. 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 you advisor or the Graduate Program Director.

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

Flyers

All recitals must be advertised at least 2 weeks prior to the concert or defense. The flyer advertising the recital must include the date, time, and place and must be posted on the graduate bulletin board in the Wertheim Performing Arts Center. The flyer must also include the wording "in partial fulfillment of the Master of Music degree." The flyer is a School of Music requirement that supplements the Graduate School's Thesis Defense Announcement (see Required Forms).

Recital Dates and Locations

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 is usually a couple of weeks after the start of the semester! The acquisition of a recital date is done through the Music Technology coordinator (currently Paula Matthusen) and requires a form that must be signed by the student's principal professor and the director of graduate studies for the School of Music. Please note that any recitals presented

outside of the Wertheim Performing Arts Center must be approved by the director of the School of Music (in addition to the student's principal professor).

Recording Fees

A \$100 recording fee is due the semester before the students' final recital and as such must be paid before this form will be approved. A higher fee may obtain if a recital is held at a location outside of the Wertheim Performing Arts Center. For more information on recording policies and procedures, see "Recording Policy" below.

Accompanist policy and fees:

If you need an accompanist for your recital(s), one will be provided for you. The School of Music subsidizes rehearsal time, but students are responsible for paying the accompanist's fee for the recital itself. Fees vary by area of study, and by type and length of recital. The usual fee for a Master's Recital is \$200. Please consult with your Area Coordinator and with the head of the accompanying program, currently Dr. Jose Lopez, for more details concerning staff accompanist guidelines.

Procedures for Thesis defenses in the School of Music

All members of the committee must be present for the defense, which is often the final recital. Otherwise, the defense does not count and will have to be rescheduled, which may involve graduating a semester later.

Please note that recitals may be held on Sundays but other oral defenses (e.g., in Music Education) may not.

For students in an applied performance area (strings, keyboard, woodwinds, brass, percussion, voice, jazz), the recital is not only the most important component of the thesis; it also constitutes the formal public thesis defense. Even if committee members meet later with the candidate in order to offer a critique of the recital and/or extended program notes, such oral defenses are secondary to the event of the recital proper. The Graduate School considers the recital and the defense to be one and the same event; the recital date and the defense date are the same. Therefore, it is crucial that the M3 Form and its accompanying Thesis Defense Announcement (see Required Forms below) be submitted at least three weeks prior to the recital date. It is also crucial that the recital take place on or before the Graduate School deadline for holding the defense. This is usually late November for fall graduation, late March for spring graduation, and late July for summer graduation (check the UGS website for current and near-future deadlines).

There are certain areas that require both a recital and an extensive written component that transcends the usual scope of the extended program note. Composition requires original scores and an analytical paper. The paper required of conducting students is also extensive. In the areas of Conducting and Composition, therefore, the written component receives a formal defense that, exceptionally, may take place later than the recital proper. Therefore, in these areas, the M3 Form and the Thesis Defense Announcement should be submitted at least three weeks before the oral defense. All other recital requirements outlined above still apply to Conducting and Composition.

Thesis Committee

Graduate students in all areas must form, in consultation with the area coordinator, a thesis committee consisting of at least 3 faculty members. This committee must be formed the summer prior to graduation at the latest except in the case of PERFORMING ARTS PRODUCTION and Music Technology (see the timelines for forms listed below). The committee must include the area coordinator. ONLY ELIGIBLE FACULTY WITH GRADUATE STANDING CAN SERVE ON MASTERS THESIS COMMITTEES (SEE THE UGS WEB PAGE FOR MORE INFORMATION). If your studio teacher is not on the Graduate Faculty, make sure he/she takes steps to obtain this status well in advance of the time that you submit your M1 Form. As per university policy all 3 members of the committee must be present at the final component of the thesis whatever that component is for each area (defense, recital, etc.) In areas that require two recitals, all members need not be present for the earlier recital that is not the final thesis component.

All committee members must be actively involved in the approval of the thesis components. Please note that the director of the School of Music as well as the director of Graduate Studies for the School of Music are ex-officio members of all graduate thesis committees.

XII. REQUIRED FORMS INFORMATION

University Graduate Studies Office Forms M 1- 5

All students are responsible for obtaining forms M 1 through M 5 from the University Graduate Studies Office (UGS) web page and having them signed and filled out in a accord with the deadlines set by the College of Architecture and the Arts (CAA) and UGS (please check on this at the beginning of your second semester of studies). Failure to complete and turn in the forms as required and by the deadlines set will result in delays in 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 Dean (currently the Dean of the College of Architecture and the Arts, PCA 3rd floor) as well as by the Dean for University Graduate Studies (PC 236), where the forms are filed. Dates for the UGS deadlines are posted on the UGS web page located at <http://www.fiu.edu/ugs/dates.htm>. **Please note, however, that students must obtain the CAA Dean's signature one week earlier. They should plan on collecting the necessary School of Music signatures a good two weeks before the UGS deadline. You must be currently registered in order for a form to be accepted** 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, the due date for the M1 falls during the previous summer term (usually early June). If you plan to defend in the fall, the M1 is due the previous spring term (usually early February). We suggest that if you plan to defend in the spring, you actually submit the M1 Form a full year early, during the spring semester of your first year. If you wait until summer 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 not currently registered, waiting until summer to submit Form M1 will force you to register and pay for at least one otherwise unnecessary summer credit.

Please note that PERFORMING ARTS PRODUCTION and Music Technology students **must** complete the M1 Form during their second term since their thesis is defended in the 3rd semester of studies (the fourth semester is normally taken up by an internship).

Form M1 requires the signatures of your committee members, the Director of Graduate Studies for the School of Music (currently Joel Galand), a CAA Dean (currently Juan Bueno, Kris Burns, or David Bergwall) and a Graduate School Dean (currently Jonathan Tubman, Stephen Mintz, or George Walker).

(2) **Form M2 (Masters Thesis Proposal):** Completed when the Masters Thesis proposal is completed and accepted. This form is normally due during the term prior to the thesis defense (including summer term). Thus, if you plan to defend in the spring, the deadline for M2 occurs during the previous fall semester. If you plan to defend during the fall, the M2 is due during the previous summer. If you plan to defend during the summer, the M2 is due the preceding spring. **You must be enrolled for at least one credit of thesis in order for this form to be accepted.** Normally, the term in which you submit your M2 is also the first term in which you enroll for thesis.

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 on the FIU Office of Research Integrity (ORI) webpage at: <http://www.ori.fiu.edu/responsibleConduct.html> SOM students should choose the training course in Humanities.

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). **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. More information is available on the UGS web page or by contacting the IRB. Please see your advisor for more information. You may be required to take an on-line course on the ethics involved in the use of human subjects in 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 (especially in areas requiring more than a recital with extended program notes) 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.

Please note that for all programs other than Music Education and Performing Arts Production, the School of Music attachment to form M 2 found in the back of this handbook must be completed, signed and affixed to form M 2 in lieu of an abstract. A type able electronic version of this form may be found on the School of Music website; follow the links from “General Information” to “Graduate Handbook.” Music Education students and Performing Arts Production should complete and attach an abstract as per the instructions on the UGS web page.

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 CAA Dean will need to read the proposal, and they may request changes.

(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 (or perform the final recital, as the case may be). Form M3 is due three weeks before the defense date. Usually, the last possible day to hold a defense is 2-3 weeks before the end of classes. Check the UGS web page for the deadline that applies to your anticipated graduation term. Please note that form M3 must include an approved draft of your thesis paper or your extended program notes, depending upon your area of studies.

Form M3 must be accompanied by a hard copy of the Thesis Defense Announcement; the Thesis Defense Announcement must also be 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. As noted above, for most School of Music students, the defense the final recital counts as the defense. See Appendix II 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 CAA Dean will need to read the proposal, and they may request changes. WE request that the M3 be turned into the Graduate Director at least TWO weeks prior to the UGS deadline. Please note that a Form M3 without the complete draft and Thesis Defense Announcement will NOT be signed by the Director of Graduate Studies or 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.

(4) **Form M4 (Thesis Defense Report):** Completed when the thesis defense (or recital) is successfully completed; please note the defense deadline posted on the UGS web page — this is the last day to successfully complete the last component of your thesis. **Please note you must be enrolled for at least one credit of thesis in order for this form to be accepted.**

Form M4 does not require the signature of the Director of Graduate Studies. Otherwise, signatures are the same as for the previous forms.

(5) **Form M5 (Final Approval of Thesis):** Completed when the thesis materials are to be turned in to the Dean of the College of Architecture and the Arts for final approval and ultimately the Dean of Graduate Studies. Please note the deadline listed on the UGS web page (as mentioned throughout, you must have your materials to the CAA one week earlier).

After turning in your materials to the CAA Dean's Office with Form M5, 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 UGS will submit the materials to the university library after they approve them. The due date form M5 is towards the end of the semester in which you are graduating. Specific Area Thesis requirements to verify the materials required to be turned in with form M5. **You must be enrolled for at least one credit of thesis in order for this form to be accepted.**

Please note that there are different deadlines each semester as to when these forms can be filed and materials turned in; it is the student's responsibility to know these deadlines. The deadlines are available from the University Graduate Studies Office (PC 236) or on their web page <http://www.fiu.edu/ugs>. Deadlines are also posted outside the office of the Director of Graduate Studies in Music. **Please remember that the CAA deadline for the forms is one week prior to the UGS deadline and that further advance planning will be necessary in order to obtain the necessary School of Music approvals.** Failure to turn the correct completed forms by the deadlines posted will delay a student's graduation. Thesis materials turned in late and/or not meeting the basic guidelines required by the University Graduate Studies office regarding formatting, grammar, punctuation, spelling, neatness, footnotes, bibliography, number of items, etc. will not be accepted by the Deans' office and the student will not be allowed to graduate.

(6) **Application for Graduation**

All students must apply for graduation early in the term in which they will be graduating. This on-line application is filed with the Office of Graduation in the Registrar's Office. Please check with the Registrar's Office for deadlines. **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.

XIII. THESIS REGISTRATION REQUIREMENT/AVOIDING SUMMER REGISTRATIONS/STRATEGY FOR GRADUATING ON TIME

The university requires that all students be enrolled in at least one credit of thesis the semester in which they are graduating. The only exception to this is programs that conclude with an internship (e.g. PERFORMING ARTS PRODUCTION and Music Technology), and even then, only if the student has already defended the thesis and submitted all Thesis forms. Moreover, as stated earlier, the university requires all students to continue to enroll in at least one credit of thesis each semester (including the summer) 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-M5 further stipulate that the student be registered for at least one credit of thesis.

Now, it happens that School of Music tuition waivers do not cover summer registration. International students have to be registered for at least 9 credits during spring and fall terms but do not have to be registered during the summer in order to maintain their status. Therefore, it is obvious that summer registration entails an additional expense for many School of Music students. How do you avoid having to register for a summer credit?

- 1) Start in the fall semester and register for at least 9 credits, none of them thesis credits. Obtain at least a B in each course.
- 2) During the spring of your first year, register for at least 9 credits, none of them thesis credits. Submit Form M1 by the end of the term. Obtain at least a B in each course.
- 3) Do not register for the summer between your first and second year.
- 4) During the fall of your second year, register for at least nine credits, at least one of them a thesis credit. Submit Form M2. Obtain at least a B in each course.
- 5) During the spring of your second year, sign up for as many credits as are needed to complete your course requirements and credit requirements. Sign up for as many thesis credits as are needed to bring your total number of thesis credits to at least 6. Submit Forms M3, M4, M5. Apply for graduation. Obtain at least a B in each course and successfully defend your thesis (or recital) with a grade of B or better.

Any other schedule will involve paying for at least one summer credit. For example, students who begin in the spring and graduate in the fall are necessarily obliged to register for at least one thesis credit during the summer prior to their graduation, since their thesis proposal (form M2) falls due during that summer. Even if students planning a fall graduation submit Form M2 earlier, during the previous spring, they will still need to register for a thesis credit during the intervening summer, because of the combination of two requirements: (1) the requirement that students be registered for a thesis credit in order to submit M2, and (2) the requirement that once students have registered for thesis, they must continue to do so every term, including summer, until they graduate.

XIV. EXCEPTIONS TO GRADUATE SCHOOL POLICIES

Requests for exceptions to Graduate School policies must be submitted on the **Petition for Exception to Graduate Requirements** form available on the UGS website. You have to use this form for anything from applying for a leave of absence to asking if you can turn in a thesis form a little bit late. The petition must be accompanied by a 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 CAA Dean prior to being sent to the UGS.

XV. STUDENT FEES

Fees change from year to year and can be found in the catalog. As an example tuition and fees for the **fall of 2008** for new graduate students were as follows:

	In State	Out of State
Tuition per credit hour*	296.64	802.71
Additional per semester fees:		
Athletic	10.00	10.00
Health	67.20	67.20
Transportation	82.39	82.39

*Includes most fees

XVI. RECORDING POLICY

As mentioned earlier, students in the Performance, Composition, Jazz Studies, and Conducting programs must have their final recitals recorded for the university's archives in order to graduate. A one time fee of \$100 payable to the FIU School of Music is required of students during the SEMESTER BEFORE THE FINAL RECITAL OR 4 WEEKS PRIOR TO THE RECITAL WHICHEVER COMES FIRST.

RECITAL DATES MUST BE OBTAINED WITH 4 WEEKS OF LEAD TIME 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. Students having to repeat a recital must pay an additional \$50 to cover the cost of the new recording. This must be done 4 weeks prior to the repeated recital. **MAKE SURE TO LISTEN TO YOUR CD BEFORE TURNING IT IN ALONG WITH YOUR OTHER THESIS MATERIALS. THE DEAN OF THE GRADUATE SCHOOL HAS BEEN KNOWN TO SPOT CHECK RECITAL CDS FOR QUALITY AND FOR CONCORDANCE WITH THE PROGRAM.** 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.

The intent of this policy is to clarify the use of Music Technology Center Equipment for recording purposes of recording Graduate Recitals. The only recordings covered under this policy are Graduate Recitals. All other competition and audition tapes are covered under the Music Technology General Recording Policy. Under the following guidelines and with the consent of the Director of Music Technology, archival recordings will be made for Graduate recitals. Under no circumstances are recordings to be made for personal monetary gain. Students or faculty who violate these guidelines will be denied further access to the studio facilities.

1. Graduate Students presenting Performance Recitals in the FIU School of Music will be recorded for archival purposes. A \$100 fee will be charged to the Graduate Student the semester during which the second recital will take place; if there is only one recital required in your area, then the fee must be paid during the semester in which it takes place. This fee will be used to cover the cost of expenses incurred during the recording process. Make check payable to the "FIU School of Music."

2. Upper-level Music Technology students will be designated as the Student Engineers for Graduate Recordings. A list of three to four Student Engineers will be provided to the School of Music Office (Graduate Secretary and Business Manager), along with contact information such as telephone number, beeper number, and email address. These students are the only authorized engineers for Graduate Recitals.

3. The recital must be cleared and on the calendar no fewer than two weeks prior to the recital date. Additionally, all paperwork must be complete in accordance with the Graduate Music Secretary and Business Manager in order to guarantee the service of the Student Engineer for Graduate Recordings.

4. 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, and the fee is paid, the student engineer will be assigned. Although it would be wise to confirm date, time, and place with the Director of Music Technology and the student engineer, it is not necessary to do so.

5. The Student Engineer will be paid \$50 for the following services: setting up the recording equipment, recording the recital, and pressing of three CDs. Please note: if the graduate student does not pass the graduate recital, you will be charged \$50, rather than the entire \$100 fee, for each subsequent recital for recording materials and services. Please note: If you are a conducting major, arrangements can be made to produce a video recording and DVD copies. The time it takes to produce these materials is longer than a standard CD, so expect some delays.

6. All recording materials will be provided by the School of Music and will be passed out to the Student Engineer by the Director of Music Technology.

7. CDs hold 84 minutes of data. Therefore, recordings of recitals lasting longer than 84 minutes will be truncated.

8. The Music Technology Center will provide the following equipment: two microphones, two microphone stands, proper cabling, and a portable CD recorder. There will be no mixers or effects units assigned to the recording of the recitals (see MTC Recording Policy for further information regarding equipment check-out by faculty).
9. 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.
10. The student will receive three copies of the CD--one for him/her and two that must be turned into the Dean's Office with the recital program and other required materials and forms for graduation. 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 weeks to complete the recording, editing, and pressing of these CDs. Plan ahead and watch the University Graduate School website for submission deadlines.
11. It is the student's responsibility to pick up copies of the CD in a timely fashion. Students who decide to postpone graduation, for example, until a later semester, should not assume that that the CDs will be stored for them. **Pick up your CDs during the recital semester.**
12. The Music Technology Center is not a professional recording facility. The student recording projects are provided as a privilege available only to Graduate 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.

XVII. 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.

Composition:

Dr. Orlando Jacinto García, PAC 145-B, (305) 348-3357; garciao@fiu.edu (on sabbatical fall 2008)

Conducting:

Choral Conducting: Dr. John Augenblick, PAC 144-A, (305) 348-3359;
augenbli@fiu.edu

Orchestral Conducting: Mr. Carlos Riazuelo, PAC 143-A, (305) 348-3360;
carlos.riazuelo@fiu.edu

Wind Conducting: Prof. Catherine Rand catherine_rand@hotmail.com

Jazz:

Dr. Sam Lussier, PAC 156-B, (305)348-2442; samlussiermusic@yahoo.com

Music Education:

Dr. Kathleen Kerstetter, PAC 145-C, (305)348-7252; kerstetk@fiu.edu

Music Technology

Dr. Paula Matthusen, (305)348-0109, paula.matthusen@fiu.edu

Performance:

Keyboard: Dr. Jose Lopez, PAC 143-B, (305) 348-3697; lopezjr@fiu.edu

String Performance: Mr. Carlos Riazuelo, PAC 143-A, (305) 348-3360

Or: Mr. Xavier Arias, PAC 152-B, (305) 348-1699, ariasj@fiu.edu

Vocal Performance: Mr. Robert Dundas, PAC 146-B, (305) 348-3587; dundasr@fiu.edu
(on sabbatical Spring 2009)

Wind/Percussion Performance: Prof. Catherine Rand catherine_rand@hotmail.com

Performing Arts Management:

Ms. Karen Fuller, PAC 144-C, (305) 348-3726; fullerk@fiu.edu

Placement Tests:

Jazz placement tests: Dr. Sam Lussier (see above)

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

Music History placement tests: Dr. David Dolata, PAC 146-A, (305) 348-2076;
dolatad@fiu.edu

Director of the School of Music

Dr. Kathleen Wilson, PAC 141, (305)348-0568, Kathleen.Wilson@fiu.edu

Director of Graduate Studies for the School of Music:

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

Graduate Secretary for the School of Music

Ms. Meg Galvis, PAC 141, (305) 348-2896; galvism@fiu.edu

XVIII. AREA COURSE REQUIREMENTS

Choral Conducting

(Minimum Credit Hours: 36)

Course	Credit Hours
MUG 5205 Graduate Applied Choral Conducting (3 semesters @ 2 credits)	6
MUG 5935 Conducting Seminar (1 credit per semester)	4
MUL 5645 Choral Literature	3
MUH 6937 Special Topics in Music History	3
MUS 5711 Music Bibliography	2
MUT 5629 Analytical Techniques*	3
Choir Ensemble Electives (4 semesters @ 1 credit)	4
Graduate Music Electives	5
MUS 5906 Thesis/Recital (includes private conducting lessons and recital during last semester)	6

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

Composition

(Minimum Credit Hours: 36)

MUC 6251 Graduate Music Composition (3 semesters @ 2 credits)	6
MUC 5935 Composition Forum (4 semesters @ 1 credit)	4
Electronic Music (2 semesters @ 2 credits, beyond MIDI Tech class)	4
MUT 5629 Analytical Techniques*	3
MUS 5711 Bibliography	2
MUH 6937 Special Topics in Music History	3
Theory Electives (2 @ 3 credits to be selected in consultation with composition area director)	6
Graduate Music Electives	2
MUS 5906 Thesis/Recital (includes private lessons and 45-minute recital of student's compositions during last semester)	6

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

Jazz Performance

(Minimum Credit Hours: 41)

Applied Jazz (MVJ) on major instrument (3 semesters @ 3 credits)	9
Ensembles (from Studio Jazz Band/Combo/ Latin Jazz Ensemble; 4 semesters @1 credit)	4
MVJ 5150 Jazz Piano Techniques ¹ (2 semesters @ 1 credit)	2
MUT 5646, 5647 Advanced Jazz Techniques (2 credits each)	4
MUS 5711 Bibliography	2
MUT 5629 Analytical Techniques ²	3
MUT 5355 Jazz Arranging and Composition ³	2
MUH 6937 Special Topics in Music History ⁴	3
MUT 5746 Jazz Pedagogy	2
MUT 5486 Advanced Jazz Rehearsal Techniques	2
Music Technology Elective (From Electronic Music I–III)	2
MUS 5906 Thesis/Recital (includes private lessons and recital during last semester)	6

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

2 May substitute MUT 5051 Graduate Theory Survey

3 May substitute MUH 5815 Jazz History: The Innovators

4 Students may take additional semesters of this course in lieu of applied lessons, with advisor approval.

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	1-3
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
Elective Ensembles (4 semesters @ 1 credit)	4
Graduate Music Electives	5
MUS 5906 Thesis/Recital (includes private conducting lessons and recital during last semester)	6

*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	2-3
MUS 5906 Thesis/Recital (includes private lessons and recital during last semester)	6

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

Performing Arts Production

(Minimum Credit Hours: 39)

MUS 5715 Performing Arts Production I	2
MUS 5725 Live Music Operations I	2
MUS 5726 Live Music Operations II	3
MUS 5512 Sound Reinforcement	2
MUS 5655 Expanding Artistic Expression	2
MUS 5795, 5796, 5797 Music Production Lab I-III (@1 credit each)	3
TPA 5025 Performing Lighting	2
MUS 5705 Advanced Business of Music*	3
MUM 5808 Grant Writing for the Arts	2
MUM 5809 Music Production Seminar	3
MUS 5906 Thesis	6
MUS 5905 Performing Arts Internship	9

*Prerequisite: MUM 4301 or equivalent

Piano Accompanying

(Minimum Credit Hours: 38)

MVK 5351 Principal Applied Piano (3 semesters @ 3 credits)	9
MUN 5515 Accompanying (vocal and instrumental, 4 semesters @ 1 credit)	4
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	1-3
2 Music Literature courses to be chosen in consultation with advisor	6
MUS 5906 Thesis/Recital (includes private lessons and recital during last semester)	6

*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 Major Ensemble (2 semesters @ 1 credit)	6 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 Thesis/Recital (includes private lessons and recital during last semester)	6

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

Applied Strings

(Minimum Credit Hours: 36)

Applied Instruction (MVS) (3 semesters @ 3 credits)	9
MUN 5215 Orchestra (4 semesters @ 1 credit)	4
MUN 5465 Chamber Music (4 semesters @ 1 credit) ¹	4
MUT 5629 Analytical Techniques ²	3
MUL 5505 Symphonic Literature	3
MUS 5711 Music Bibliography	2
MUH 6937 Special Topics in Music History	3
Graduate Electives	2
MUS 5906 Thesis/Recital (includes private lessons and recital during last semester)	6

¹ Includes up to 4 credits (1 per semester) of Chamber Orchestra, if available. Check with your advisor.

² Prerequisite: MUT 5051 (Graduate Theory Survey) or successful placement exam.

Applied Voice

(Minimum Credit Hours: 37)

MVV 5451 Major Applied Voice (3 semesters @ 3 credits)	9
Elective Ensembles (3 semesters @ 1 credit)	3
MVV 5651 Vocal Pedagogy	2
MUL 5607 Vocal Literature (2 semesters @ 2 credits each)	4
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	1-3
MUS 5906 Thesis/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 @ 2 credits)	6
MUG 5935 Conducting Seminar (4 semesters @ 1 credit)	4
MUL 5456 Wind Instrument Literature	3
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	5
MUS 5906 Thesis/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 or MUL 5456 (Symphonic or Wind Instrument Literature)	3
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	3
Graduate Music Electives	2
MUS 5906 Thesis/Recital (includes private lessons and recital during last semester)	6

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

Master of Science in Music Education

(Minimum Credit Hours: 36)

Courses	Credit Hours
MUE 6938 Seminar in Music Education	3
MUE 6785 Research in Music Education	3
MUE 6815 Psychological Foundations of Music Behavior	3
EDF 6608 Social, Philosophical, and Historical Foundations of Education	3
EDF 6211 Psychological Foundations of Education	3
MUT 5629 Analytical Techniques*	3
MUS 5711 Music Bibliography	2
Music History Elective	3
Ensembles/Lessons/Conducting	1
Cognate Area Electives (chosen with advisor approval)	6
MUE 6971 Thesis in Music Education	6

*May substitute MUT 5051 Graduate Theory Survey

**APPENDIX I
SCHOOL OF MUSIC
ATTACHMENT TO UNIVERSITY GRADUATE STUDIES FORM M2
(This form will not be accepted unless it is typed and complete)**

Student Name (typed) Signature Date Student Number

The following are the thesis requirements for the above referenced student:

I. Written Requirement

[Most students should just write “Extended program notes on the pieces listed below:”]

Composers and Conductors should write a paragraph or two on what their paper is to entail.

II. Performance Requirement

[Here, simply list your planned recital program]

60 Minute recital consisting of the following works:

Luigi Jaja: Dreimal achtundsiebzig Gedichte aus Albert Quidam’s *Harlequin Solaire*, op. 234, für eine Schreienstimme, Klavier, Flöte (auch Kazoo), Geige, und Spieluhr

Otakar Ševčík: *Schule der Bogentechnik*

III. Oral Requirement

[For most students, this is the recital itself. For Composition, write something like “Oral defense of composition portfolio and analytical paper.” For Conducting, write something like, “Defense of paper.”]

Committee Signatures:

Name (typed) Signature Date

Name (typed) Signature Date

Name (typed) Signature Date

APPENDIX II:

SAMPLE THESIS DEFENSE ANNOUNCEMENTS

The first attached announcement is for a defense that involves some sort of extended paper or actual thesis. Notice, that in this case, the body of the announcement is the same as the abstract of the paper or thesis.

The second attached announcement is appropriate when the recital constitutes the principal defense.

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

UNIVERSITY GRADUATE SCHOOL BULLETIN
ANNOUNCEMENT

Florida International University
University Graduate School

A Graduate Piano Recital

by

Jacqueline Perez

Impromptu in B-flat Major No. 3, Op.140.....Franz Schubert

Two Rhapsodies for Piano, Op. 79.....Johannes Brahms
--Rhapsody in B Minor, Op. 79, No. 1
--Rhapsody in G Minor, Op. 79, No. 2

Zapateo Cubano..... Gisela Hernández

A waltz for my teacher..... René Touzet
Apasionada (Passionate)
Alegre (Happy)
Sonata Romántica en Do

Date: October 26, 2007

Department: School of Music

Time: 7:00 PM

Major Professor: Prof. Kemal Gekic

Place: University Park, WPAC Recital Hall

APPENDIX III: 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 IV: SAMPLE EXTENDED PROGRAM NOTES

N.B. In order to save space in this Graduate Handbook, single spacing is used and musical examples omitted or kept to a minimum. Use the following as examples of the genre, and for citation styles, rather than as examples of formatting.

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 premiered 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 Jenő 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 premiere, 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

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.

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, 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 notes. As the musicologist Leon Botstein (1999) has noted, both 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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Franz Schubert: Impromptu in B-flat Major No.3, Op. 142

(by Jackie Perez)

During the last year of his life, Schubert suffered from pressing financial need and the syphilis that was killing him. Yet this *annus mirabilis* also witness an astonishing efflorescence of instrumental works, among them many of the keyboard pieces for which is most admired today: the two collections of Impromptus, the six *Moments musicaux* (although some of these appeared earlier), the last three solo sonatas, the *Lebenstürme* for piano duo, and the F-Minor Fantasy.

The Impromptus and the *Moments musicaux* are among the earliest exemplars of the so-called Romantic “character piece” to have entered the canon. The B-flat major Impromptu at hand belongs to a collection of four that was completed by December 19, 1827, although it was only published posthumously in 1839 as Opus 142. It was a follow-up to an earlier collection of four, of which two were published by Haslinger earlier that year as Opus 90. Unlike the op. 90 set, which was tonally disparate, this second set of Impromptus is a unified work that presents aspects of a sonata cycle. The first Impromptu, in F Minor, is in a modified sonata form with no separate development section. The second Impromptu, in the relative major, is in the form of a scherzo and trio. The third Impromptu, in the subdominant major, is a slow variation movement. And the final Impromptu, a large ternary form with a rondo-like refrain, is once again in F minor.

The third Impromptu comprises a set of five variations on a heartfelt rounded-binary melody in B-flat major, of which the first reprise (mm. 1-8) forms a parallel period in which the consequence phrase is doubled at the upper octave. This period bears a distinct family resemblance to the main theme from the slow movement of the A-Minor String Quartet (1824), a theme derived in turn from the incidental music to *Rosamunde* (1823).

The first variation places the melody primarily in the upper register of the right-hand part above a rippling accompaniment and a gently syncopated left-hand part. The second variation embellishes the melody playfully in the right hand. The third variation turns to the tonic minor, revealing tragic implications in the melody over a left-hand accompaniment in triplets. The third variation is the only one with an internal variation: Schubert varies the first reprise of the binary form, rather than using repeat signs. The varied repetition replicates at a higher level the octave registral play between the antecedent and consequent phrases of the theme.

The fourth variation is in the key of the flattened submediant (G-flat major). It was not unprecedented to present variations in keys other than the major and minor tonic of the theme. For example, in his Six Variations on an Original Theme in F Major, op. 34, Beethoven progresses from tonic to dominant via cycles of descending thirds (F–D–Bb–G–E–C); only the theme and the last variation are in F. Nonetheless, Schubert’s remote-key presentation of the fourth variation was fairly unusual. He does not do this in his other variation sets. Here, Schubert expands the second ending of the fourth variation to serve as a retransition back to the tonic. Specifically, the tonicized G-flat major is transformed into an augmented-sixth chord in preparation for the tonic return

of variation six. This florid final variation embeds the melody in sweeping embellishments that switch from right hand to left hand halfway through.

The piece closes with a ravishing Coda marked *più lento pianissimo*, a simple choral setting of the melody. The coda reharmonizes the theme in a highly significant manner: the *sforzando* G-flat in the coda's second measure seven bars recalls Schubert's chromatic excursion to bVI in the fourth variation. Recalling large-scale tonal relationships by means of a foreground chromatic detail is a well-known hallmark of Schubert's style.⁷

⁷ See, for example, Edward T. Cone, "Schubert's Promissory Note: An Exercise in Music Hermeneutics," in *Schubert. Critical and Analytical Studies*, ed. Walter Frisch (Lincoln, 1986).

