

**STEPHEN F. AUSTIN STATE UNIVERSITY**  
Micky Elliott College of Fine Arts / School of Music

## THESIS SURVIVAL GUIDE

*(for faculty and students)*



*Simplest summary of all:*  
You have less time than you think! Frontload EVERYTHING!

*Slightly longer (but still simple) summary:*  
If you get your **Proposal** or **Fair Draft** done by the recommended dates below, you may finish on time.  
Otherwise, you probably won't. This should scare you.

### ROUGH SCHEDULE:

THESIS RESEARCH SEMESTER		THESIS WRITING SEMESTER	
Week 1	<p>Select a thesis committee and get your thesis Proposal written as quickly as possible. Meet with your advisor in the first week and then work hard to produce your first draft. You'll then have to pass it back and forth with your advisor as you make revisions to get it ready for your committee. Front-loading your thesis timeline by tackling this early is the smartest thing you could possibly do.</p>	Week 1	<p>Show up for this semester with a <u>lot</u> of the work already done. Meet frequently with your advisor to get everything ready for the committee as soon as possible. In some cases, you may release these chapter by chapter, but you <u>really</u> need to have your Fair Draft ready for the committee by mid-semester. If you don't, you're definitely screwed.</p>
Week 2		Week 2	
Week 3		Week 3	
Week 4		Week 4	
Week 5		Week 5	
Week 6		Week 6	
Week 7		Week 7	
Week 8	<p>Once your advisor feels that it's ready, you'll deliver the first draft of your thesis to your committee somewhere between week 8 and week 12. The earlier the better. Depending on your topic and your discipline, some proposals take longer than others, but every week that you're still working on your proposal is a week robbed from working on your thesis.</p>	Week 8	<p>It may take your committee up to a month to provide comments about your Fair Draft. Make revisions based on their comments/concerns. Schedule the defense. Get Defense Draft to the committee <u>at least</u> a week before the defense (two is better).</p> <p>Also send it to the Graduate School.</p>
Week 9		Week 9	
Week 10		Week 10	
Week 11	<p>After giving the document to the committee, they'll take a week to provide comments and get it back to you, and then you should provide a revised document within about a week back to them. Hopefully, after one or two revisions, the committee will be ready to sign off on it.</p>	Week 11	
Week 12		Week 12	<p>Best time to have your defense. The sooner the better because (assuming you pass)... you're not done yet.</p>
Week 13	<p>The moment your Proposal is approved, dive into the full document as aggressively as possible. Remember that nothing goes to your committee unless your thesis advisor has approved it, and you can count on that taking at <u>least</u> two or three months. Don't kid yourself that you'll have all of next semester to write it either.</p>	Week 13	
Week 14		Week 14	
Week 15		Week 15	<p>You will need to create a Proof Draft and a Final Draft (might take a couple tries) and take care of printing/binding and uploading to ScholarWorks.</p>
Exam Week		Exam Week	
	That's just silly talk.		

## DETAILED TIMELINE WITH ACTUAL DEADLINES:

**Deadlines are not recommendations. Deadlines are cliffs. Deadlines are landmines.**  
**There is a reason that 'deadline' has the word 'dead' in it.**  
**Don't shoot for the deadlines. Shoot for much earlier than the deadlines.**

### ANTIPENULTIMATE SEMESTER:

- Discuss possible topics with advisor. Start establishing broad topic parameters. Begin initial dive into the idea and assess feasibility. Your goal should be to finish this semester knowing (roughly) what your topic will be.

### PENULTIMATE SEMESTER:

- Enroll in Thesis Research (MUSI 5389).
- Select a **Committee**.
- Write a **Proposal**. Do it fast. The first draft should take no more than a few weeks and then you'll go through as many weeks as necessary working on revisions with your advisor.
- Circulate the **Proposal** to the **Committee** for feedback (sometime between week 8 and 12). Your committee will do its best to get comments back to you within a week. Your advisor can prod when necessary.
- Revise as needed based on their feedback.
- [Apply for Graduation](#). Don't forget to do this. There are big late fees.
- Get **Proposal** approved by **Committee**.
- Your advisor will take care of circulating the electronic form in [InfoReady](#) for signatures and getting it to the **Graduate School**.
- Begin working on actual thesis.
- Work with your advisor to make an aggressive game plan of what order you will write things in and when you will deliver drafts.

### FINAL SEMESTER:

- Enroll in Thesis Writing (MUSI 5190).
- Work with advisor to get the content in good shape
- Eight weeks before commencement – **Fair Draft** to committee. This should be done by no later than October 9 during fall semesters and the Monday after Spring Break in spring semesters.
- Schedule the **Defense**. Talk with your advisor about whose responsibility this is. Some advisors do the scheduling themselves; others expect you to handle it. Once you have a date that works for everyone, make sure you reserve a room if needed (usually the conference room).
- Once the **Defense** is scheduled, your advisor will submit the Application for Thesis Examination form. The Graduate School has to receive this at least a week before the defense.

The proposal approval form and the thesis defense request are all filed by the thesis advisor through [InfoReady](#).

- Make revisions to your document as necessary in response to comments from the committee (and in consultation with your advisor). The **Defense Draft** must clearly reflect the revisions suggested by the committee or the defense may be postponed (possibly to a later semester) at the committee's discretion.
- Four weeks prior to commencement is the last day to submit Application for Thesis Examination form to the **Graduate School**.
- Provide the **Defense Draft** to your committee no later than one week prior to your defense.
- Friday, two weeks before commencement – Usually the very last day to have a **Defense**. Results of examinations to be filed in the **Graduate School** by Director of the School of Music.
- Immediately following the defense, you will prepare the **Proof Draft**. This will address all concerns/comments/corrections required by the **Committee**.
- Submit **Proof Draft** to Graduate School (and **Committee**, if required) for review.
- Make revisions required by the Graduate School or committee (if any). The resulting document is the **Final Draft**.
- Submit **Final Draft** to ScholarWorks following any instructions from the **Graduate School**.
- Commencement (Saturday)
- Wednesday after commencement – THE DEADLINE for all theses/dissertations/deficient coursework to be submitted to appropriate offices.

### CHOOSING YOUR TOPIC:

You will work closely with your thesis advisor to choose an appropriate topic. Try to do this as early as possible – ideally in the semester prior to enrolling in Thesis Research. It can be a challenge to craft a plan that is not too narrow and not too broad. In general, it is better to go narrow and deep than broad and shallow. Also, remember that a master's thesis is expected to make an original contribution to the body of knowledge. If you find that intimidating, good! It's supposed to be. The key is to choose a topic that already excites you, and one that you feel is underrepresented in the existing literature. Your advisor will help you refine it into something substantial but achievable.

Generally speaking, your thesis will be as long as needed to cover your topic effectively. While we don't set firm limitations on length, the word-counts listed below can serve as a rough guide:

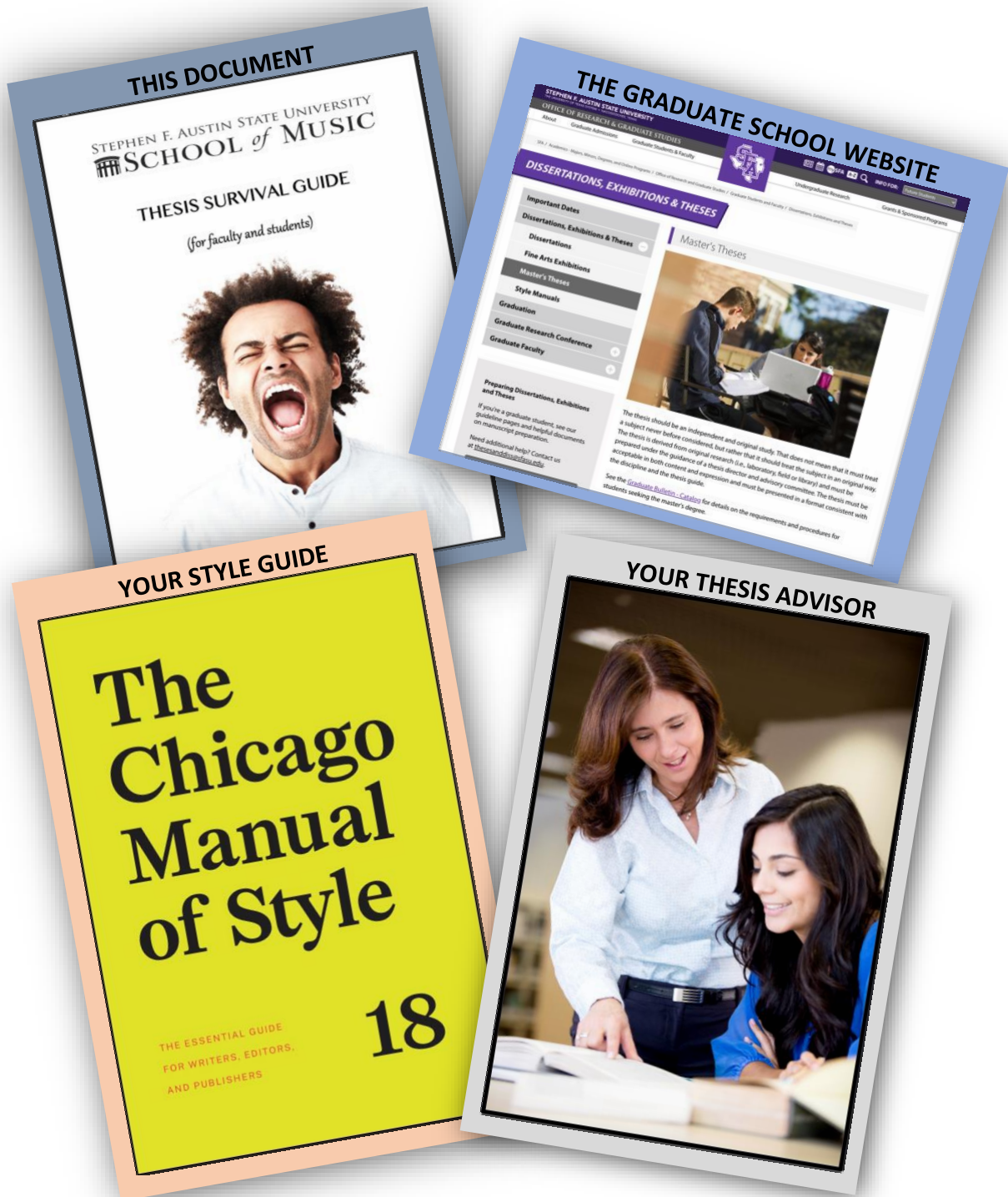
Theory Emphasis – 10,000-15,000 words

Dual Emphasis – 8,000-13,000 words (with an original composition of moderate size)

Composition Emphasis – 6,000-10,000 words (with a large composition)

Your thesis advisor and committee members will provide greater guidance as to the appropriate size and scope of your document and composition.

## YOUR MOST IMPORTANT RESOURCES:



Remember that you will be getting emails from the university about upcoming deadlines and requirements. Read these carefully and make sure that you are following through as needed. Your advisor may not be getting these emails, so it is **your** responsibility.



**DEFINITIONS, IMPARTED WISDOM and RAMBLING RANTS:**  
*(listed alphabetically)*

**Assembling the Complete Thesis:** This is the part that seems the hardest to so many students and exasperates the thesis advisors. Take responsibility for getting this right.

Make sure that you are using the [Graduate School's guidelines](#) for font, spacing, margins, etc. right from the start. For your convenience, along with this guide, The School of Music provides a template MSWord file with all the fonts, margins, etc. already set up, so using that can be a big help. We have created [a video to show you how to use this file](#) to automatically generate your Table of Contents and List of Musical Examples. You don't have to use this template, but you DO have to conform to all the formatting requirements of the graduate school. It is FAR better to set the margins and fonts early in the process.

If your thesis includes a large musical composition:

- Use very small margins in your notation program (as small as possible) and make sure your music has no page numbers.
- Export all the pages as images (jpg at 300 dpi is best).
- Insert all the images in your Word document. Be careful to double-check that they are in the correct order. They should automatically conform to the existing margins.

Make sure that ALL the pieces of the thesis are in the document and complete (see [the guidelines](#) to make sure you've got all the sections).

If you are using the automatic Table of Contents and List of Musical Examples feature, then the final thing you should do is to right-click on those and select "update entire field" so you know the page numbers are all correct. If you are manually creating the table of contents and list of figures, then watch [THIS](#) video to make sure you know how to create that properly.

Then export the completed document as a PDF file.

You will need to do this entire process at LEAST two times... probably three. Once for the Defense Draft, once for the Proof Draft, and one last time (if needed) for the Final Draft. Remember that we will inevitably ask you to add one sentence to the introduction which will bump every musical example and chapter heading onto a new page. This is why it is helpful to have MSWord automatically generate the Table of Contents, etc. Either way, it must be meticulously checked. Be prepared for this and take it with good humor. There's no way around it.

**Committee** – Your committee will include your thesis advisor plus two other music faculty members (usually people you've studied with) and one outside member assigned by the

Graduate School. Select your committee in consultation with your advisor. Make sure they know when you plan to defend. No faculty member is obligated to be on your committee and there are many reasons why they might decline.

**Defense** – In the School of Music, the thesis defense is an oral examination (typically two hours) with your committee in which your work is scrutinized and discussed. Your thesis advisor will dictate the order of events and serve as moderator. Although preferences differ among professors and may depend somewhat on the topic, a typical defense involves:

- Introductions (if necessary).
- Candidate makes a short oral presentation (10-15 minutes) summarizing main topics surrounding the thesis.
- Floor is opened for questioning. Questions from the committee might be philosophical, factual, technical, analytical, artistic, etc.
- Once questioning is completed, the candidate will be asked to leave the room while the committee deliberates. Once they have come to a decision, they will call the candidate back in.

Possible outcomes of the defense are:

1. Your document is perfect, you wow us with your eloquent command of the subject, we pass you without reservation, sign your forms, and it's all hugs and champagne. (Just kidding. This never happens.)
2. We pass you but ask that you make a few final revisions to your document. We sign your forms and submit them to the Graduate School and rely on your honor to make the changes we requested. (This happens a lot.)
3. We tell you that you WILL pass, once you've addressed some substantive issues in your document – usually things that can be fixed in under a week. In this case, we generally hold your signed forms hostage until we've seen the required changes. (This is also pretty common.)
4. The committee feels that your thesis and/or defense needs major revision and that we cannot pass you at this time. This also reflects a major failing on the part of the supervising professor since we shouldn't allow a thesis to proceed to a defense in cases where it cannot pass. In this case (particularly late in the semester) a student may elect to enroll in an additional semester to complete the project and a subsequent defense will be required. (This is extremely rare.)
5. You fail. You are expelled. You are shamed publicly and barred from all further academic study. Your family crest is ripped asunder. (This never happens.)

Advice about your defense:

- Be on time.
- Dress in a manner so as to make a good impression.
- Be articulate and well-prepared.

- If you are defending online, make sure you have an excellent internet connection and reliable hardware. Test it ahead of time and make sure you look good on the screen.
- Make sure you have your thesis document handy either in physical form or electronically.

Notes for advisor: Only the “Report of Thesis Exam” form is needed. You do not need to file the comprehensive exam form. Don’t forget to also have the entire committee complete the thesis assessment form (available from Dr. LaGraff).

### ***Drafts of the Thesis (in chronological order)***

***Fair Draft*** – The first full version of the document that you provide to the full committee. This can be in MS-Word or PDF format. Depending on your advisor’s preference, it may be acceptable for the Fair Draft to be missing some front and back material (table of contents, bibliography, etc.), but the entire body of the document must be complete. It must also represent your best attempt to follow all style and formatting guidelines including margins, spacing, citations, illustrations, musical examples, etc.

***Defense Draft*** – The second full version of your document, and the one that is used for your defense. It must be in PDF format. This draft reflects all the revisions arising from the committee’s first round of comments, and also includes all front and back matter.

***Proof Draft*** – This is the version of the thesis that reflects all the required changes arising from the defense. It must be in PDF format. This is sent to the Graduate School and (if required) to the committee for proofing.

***Final Draft*** – The version of your thesis that lives in posterity. It must be in PDF format. This is the document that will be uploaded into ScholarWorks. It should reflect all corrections required by the committee and the graduate school and be as error-free as possible.

***Formatting*** – Nothing causes more unnecessary problems in a thesis than formatting problems. This is something that the student must take full responsibility for. The three most valuable assets to help with this are:

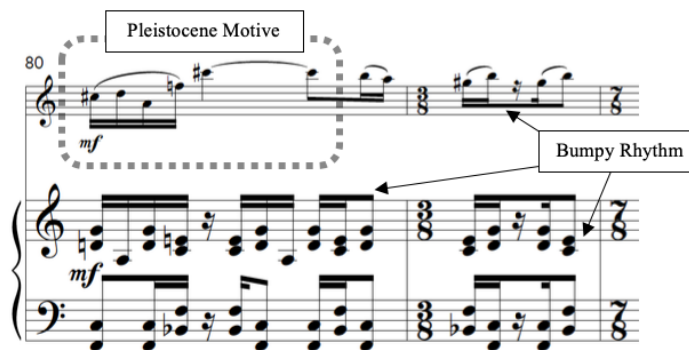
- Your style guide. Look everything up. Don’t trust random websites or automatic footnote generators. Double-check everything.
- The very helpful and complete [guidelines provided online by the Graduate School](#). Here you will find careful explanations of every part of your document as well as examples.
- This document and its accompanying templates and examples.



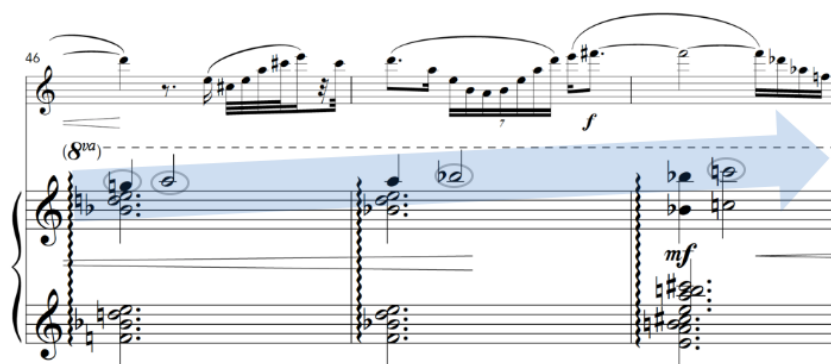
**Graduate School** – The staff of the graduate office are there to help you. Their office is on the fourth floor of the Liberal Arts (North) building. Their phone number is (936) 468-2807. They also have provided ALL the information you need to know to meet deadlines, conform to formatting guidelines, and graduate on time. It is all on these pages:

- <http://www.sfasu.edu/academics/orgs/graduate-students-faculty/theses-exhibitions-dissertations/masters-theses>
- <https://www.sfasu.edu/academics/orgs/about/forms-documents#diss-exhibition-thesis>

**Musical Examples** – Most music theses include musical examples. When the example is included to illustrate compositional or theoretical points, it is important to annotate the musical example in such a way so as to draw the reader's eye to the germane content. Give each musical example its own number and short descriptive title and list these both below the example and in the list provided in the front material.



Musical Example 1 – Third Reiteration of the Pleistocene Motive



Musical Example 2 – Ascending 0235 Pattern

**Parts of the Thesis** – The following list is drawn from the Graduate School’s website, but with a few additional commentaries as appropriate for music students.

1. Title Page – conventional page showing essential bibliographical information (see sample form A).
2. Signature page (only needed if you’re printing hard copies) – serves as a formal record of approval (see sample form B).
3. Abstract – An abstract is required by the Graduate School. It should be comprised, in 150 words or less, of a brief, concise description of the problem, methods of approach, salient results obtained, and conclusions and their significance. The abstract will be published in Thesis Abstracts and therefore will largely determine who utilizes the thesis in the future.
4. Preface (Optional)
5. Acknowledgements (Optional)
6. Table of Contents – a paginated guide or outline listing primary, secondary, and tertiary headings.
7. List of Musical Examples – a paginated listing of all musical examples (with titles) that appear in the document.
8. List of Figures - a paginated listing of all figure captions as they appear with the figures they accompany. Used only when thesis contains figures.
9. Text - the main body of the thesis (see form C). It can contain as many chapters as is appropriate for the content. If your thesis includes a major composition, it will be included as a chapter.
10. Bibliography – Format must be consistent with style followed throughout the thesis. Your bibliography should be inclusive and contain not only those sources cited in footnotes, but also all sources that contributed to your knowledge of the subject. Do not “pad” your bibliography with sources you did not actually consult.
11. Appendix (Optional). In theses that analyze major works, it is sometimes appropriate to include a full copy of the work as an appendix.
12. Vita – a brief autobiographical sketch emphasizing the student's educational and professional experience. Thesis typist and style manual are identified at the bottom of the page (see sample form D). The appropriate wording for this is:

The style guide for this document was *The Chicago Manual of Style* (18th edition) by The University of Chicago Press Editorial Staff.

**Proposal** – This is the document in which you demonstrate viability by describing (in detail) what your thesis will be, how you will execute it, why it is original, and how it relates to existing work in your field. It should use the same formatting guidelines as the thesis, and it contains the following parts:

- COVER PAGE: Use form B (sample signature page) as your guide. Make sure you’ve already filled in the appropriate fields.

- **TITLE:** The statement of title at this stage of thesis writing may be tentative. However, it should reflect the central purpose of the study in a brief but accurate and comprehensive manner.
- **INTRODUCTION:** One or more paragraphs should introduce the reader to the subject of study. The introduction may indicate several of the important sources for the proposed study.
- **OBJECTIVES:** The student should state clearly the central purpose of the proposed study and the specific objectives to be addressed.
- **LITERATURE REVIEW:** This section should indicate the extent to which the student has become acquainted with the relevant literature and other resources available on the subject. It may also be used to lead into the following section. Provide a description of major works that relate to your topic, as well as an assessment of where the existing literature falls short. In music, this may also include musical literature – for example, if a composition thesis is utilizing spectral techniques, then it is helpful to list other spectral works that have a bearing on the new piece.
- **JUSTIFICATION/SIGNIFICANCE/CONTRIBUTION:** The student should justify the proposed research. It should be explained how the study will add to present knowledge and/or modify existing theory or practice in the discipline.
- **PROPOSED METHODS OF STUDY:** This statement should explain how the student will undertake the study. Note: this is NOT a list of what the content of your paper will be... this is a step-by-step procedure of how the work will be done.
  - At the end of this section, make note of the book, manual, or journal that will be used as a style guide for the presentation of this thesis. For music students, this will most often be Chicago, but this will be determined in consultation with your advisor.
- **BIBLIOGRAPHY:** This is where you show the committee how much research you did. You should include not only the specific sources cited elsewhere in the proposal, but all the sources that you consulted which contributed to your understanding of your topic. A good bibliography draws upon a wide variety of sources (periodicals, books, websites, musical scores, dissertations, etc.). Do not “pad” your bibliography with works you didn’t actually consult.
- At the recommendation of your advisor, your proposal may include additional sections, but may not omit any of those listed above.

**Style Guide** – Your style guide is one of your most important resources, and you will refer to it *often*. In music, the most common style guide for theses is ***The Chicago Manual of Style***. Depending on your topic and area, though, your advisor may require that you use a different one. Make sure you have the most current edition and be proactive about adhering meticulously to the style guide requirements for all matters of grammar, punctuation, citation, etc.

**Submitting the Final Draft** – This is the final hoop you have to jump through, and you will receive all the instructions you need directly from the graduate school. Be aware that we no longer print hard copies of theses, but upload the final document into ScholarWorks. If you wish to have a formal hardcopy of your thesis, the graduate school can give you some services that do that for a fee. As always, pay close attention to all the instructions and deadlines.

**Writing Tips** – Your thesis advisor and committee members gladly offer you the following advice in the hopes that they will not have to write these things a hundred times in the margins of your document (which they are sick of doing).

1. Organize a document by concepts. Tell the reader what those concepts are, and make sure you remind them frequently where they are in the sequence so that they don't get lost. Be a tour-guide and regularly help the reader see how each detail fits into a larger concept, and how that concept fits into your thesis. If you cannot easily articulate how something fits, consider whether you need it.
2. Along those same lines, provide introductions and conclusions to sections, chapters, and the entire document. Preparing the reader for where you're going, and then distilling and summarizing afterwards are important ways that you help the reader and convince them of your main arguments.
3. The absolute least interesting way to talk about music in a paper is chronologically. We experience music chronologically... so most of what we want to know about how one event follows another, we can hear by listening or see by looking. Analysis... at its best... usually focuses on three or four main conceptual points about the piece, and then covers the CONCEPTS one at a time, by drawing examples from various places in the piece. That accomplishes something completely different (and much better) than giving a blow-by-blow... it brings together connected facts in a way that we might easily miss by just listening.

The bad way (actually it's awful):

*Measure three has a  $IV^6$  chord followed in m.4 with a  $V^6/V$  which resolves to the dominant. The final chord in this passage is the vi chord which falls on the downbeat of m.5.*

The good way:

*Movement II contains four excellent examples of Haydn's preference for using secondary predominant chords in deceptive cadences. They occur in m. 4, 19, 57, and 92. Looking at each of these instances more closely further illuminates how Haydn achieves subtly different effects while still*

*retaining the secondary chord and the deceptive resolution. Beginning in measure 4...*

4. Don't shoot off "fact bullets." These are short, simple sentences that come in a series, and often fail to provide the connecting material the reader needs to raise them from facts to concepts. Consider:

*Flowers bloom in May. Calves are born in April. Days start to get longer in late December.*

OR...

*The period of months that follows the winter solstice is one of growth and renewal. This is seen in many ways, but three will suffice to make the point. As the year ends, the days start to get longer and by April, cows start calving. Finally, in May, the flowers bloom, indicating that summer is near.*

Obviously, my facts are mostly made up, but you can easily see from comparing the two that one is a dull and unconnected list of facts, while the other is an overarching concept that is supported by some facts. Even when listing the facts, though, I indicated how many there would be, and provided some relationship between. When I got to the final fact, I oriented the readers that section was nearly over by reminding them that this was the last of the facts.

5. Annotate your musical examples. See earlier comments under "Musical Examples." This is important. All musical examples should have clefs.
6. Correctly hyphenate complex adjectives. I'm so sick of typing this into the margins of papers. The rule is: if two words are acting together to form a single adjective, then you hyphenate them.

So...

<i>I wore a hard hat.</i>	"Hard" is the adjective that modifies the noun "hat". No hyphen needed.
<i>We entered a hard-hat area.</i>	Now "hard" and "hat" are working together as a complex adjective modifying the noun "area". Hyphen needed.

Like most rules, there is an exception. In this case it is for adverbs in complex adjectives. Examples include "badly worded sentence" (not hyphenated) and "poorly supported theory" (not hyphenated).

This has profound implications in music where the difference between “quarter note” and “quarter-note pulse” is often something that thesis writers have never considered.

7. Numbers in music writing can be problematic. Come up with a way of standardizing it that makes sense. If you’re discussing beats, measures, scale degree, functions, inversions, set theory, interval vectors, etc. it can become quite hard on the reader if you don’t have a clear system. I recommend:
  - a. Arabic numerals for measure numbers. Use the word “Measure” if it is the first word in a sentence, but otherwise just use m. for measure and mm. for a measure range.
  - b. Roman numerals with figures (or words) for functional analysis.

Obviously awkward:

The four chord in measure two is in first inversion.  
 The 4 chord in measure 2 is in 1<sup>st</sup> inversion.

Considerably better:

The IV<sup>6</sup> chord in m. 2.  
 The subdominant chord in m.2 is in 1<sup>st</sup> inversion.

8. Along similar lines, use common abbreviations.

<u>Use this</u>	<u>Not this</u>
PAC	Perfect Authentic Cadence
m. 3	measure three
mm. 5-8	measures five through eight
Hob. XV:12	Hoboken number fifteen twelve
Op. 20, No. 5/I	opus twenty, number five, first movement

9. Avoid passive voice; use active voice instead. (Active voice is more dynamic and usually requires fewer words.) If you aren’t sure what these terms mean, look them up online.

Passive voice: A HC is reached at the end of the transition.  
Active voice: The transition ends with a HC.

Passive voice: The “London” Symphony was written by Haydn in 1795.  
Active voice: Haydn wrote the “London” Symphony in 1795.



10. Avoid excessively using the composer as the subject of a sentence, especially when agency is irrelevant to the analytic claim.

No: Mozart reintroduces P at the beginning of the development.

Yes: The development opens with a return of P.

11. Discuss any examples, tables, figures, etc. in the main text.

Direct your readers to a specific example by name and number, explaining its significance. Do not simply include examples and assume that readers will look at them without prompting and magically ascertain their meaning and connection to your argument. Make sure each example has a meaningful yet concise caption. Include enough annotations to draw attention to your point; unmarked score excerpts are generally unhelpful.

12. Avoid personal pronouns and filler words. Use third person, not first person.

No: I believe that P starts us off with a sentence.

Yes: P opens with a sentence.

No: In my opinion, it is important to note that this movement kind of sounds like a contradance.

Yes: This movement adopts the style of a contradance.

There are some situations in which personal pronouns are appropriate. A good example is when a thesis involves explanation of your own creative or research process and to avoid the pronoun would render the text more awkward (like saying “the author” or “the composer chose”). Your advisor can help with knowing the difference.

Likewise, generally avoid “us”, “we”, “you”, etc.

13. Avoid contractions. Spell out the words in academic prose.

I’m using contractions liberally in this guide to make it friendly and help you not be afraid of writing a thesis. They’re very conversational and you can see how it feels more like I’m writing an email than a scholarly document.

But when you DO write a scholarly document, you should avoid contractions.

No: don’t, aren’t, can’t, etc.

Yes: Do not, are not, cannot (Better yet, find stronger verbs to begin with.)

14. Punctuate work titles appropriately.

- a. Titles of small works or parts of works require quotation marks.
    - i. “Mein”
  - b. Titles of large works (operas, song cycles, tone poems, etc.) require italics.
    - i. *Fidelio*
  - c. Generic titles typically need neither.
    - i. Sonata No. 2, Symphony No. 88, Mass No. 1
- 15. Commas and periods go before quotation marks, and footnote numbers go after all punctuation.
  - a. Joseph Riepel asserts, “A minuet, with respect to execution, is no different from a concerto, an aria, or a symphony.”<sup>1</sup>
- 16. Restrictive clauses typically use no comma and “that.” Non-restrictive clauses typically use a comma and “which.”
  - b. The dances that are continuous feature an interruption.
    - i. “That are continuous” here indicates only some of the “dances,” focusing the discussion to a subgroup. Removing the clause would change the main meaning of the sentence, so it is restrictive.
  - c. The dances, which are all continuous, feature an interruption.
    - i. “Which are all continuous” is extra information in this sentence, serving as an additional modifier for the noun “dances.” Removing the clause would not change the main meaning of the sentence, so it is non-restrictive.

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<sup>1</sup> John Walter Hill, *Joseph Riepel's Theory of Metric and Tonal Order, Phrase and Form: A Translation of his Anfangsgründe zur musicalischen Setzkunst, Chapters 1 and 2 (1752/54, 1755) with Commentary* (Hillsdale, NY: Pendragon Press, 2014), 6.