PURPOSE

This handbook serves as a guide to graduate studies in the Frost School of Music at the University of Miami. It does not replace or diminish the use of the Academic Bulletin or any other official policy statement of the University or the Graduate School.

Graduate students should review and consult the Academic Bulletin throughout the course of their academic study.

Additionally, graduate students should review and consult the website for the University of Miami Graduate School.

Shannon K. de l'Etoile, Ph.D.
Associate Dean of Graduate Studies
Professor, Music Therapy

Manny Santana
Manager of Programs
Graduate Studies

Graduate Studies Office
University of Miami
Phillip and Patricia Frost School of Music
Music Administration Center, Room 110B
Coral Gables, Florida 33124
(305) 284-6913
e-mail: gradstudies.music@miami.edu
web: https://my.frost.miami.edu/graduate/index.html
**TABLE OF CONTENTS**

I. Overview of the Frost School of Music  
   - Frost School of Music Administration 6  
   - Department Chairs and Program Directors 7  
   - Members of the Graduate Faculty 9  

II. Academic Policies and Financial Matters  
   - CaneLink, My.Frost Portal, The Importance of Email 11  
   - Entrance Examinations 12  
   - Tuition, Fees, and Health Insurance 21  
   - Advising and Enrollment 22  
   - Full-Time Enrollment, Credit Overload, and Tuition Scholarships 24  
   - Graduate Level Courses 25  
   - Ensemble Participation 27  
   - Applied Lessons 28  
   - Special Projects 30  
   - Special Topics 31  
   - Change of Major/Curriculum/Degree 32  
   - Course Substitutions 32  
   - Course Waivers 33  
   - Leave of Absence 33  
   - Readmission 33  
   - Grades 34  
   - Repeat Rule 35  
   - Transfer of Graduate Credit 35  
   - Time to Completion 35  
   - Graduation Requirements 36  

III. Graduate Degree Programs  
   - Graduate Degrees and Concentration Codes 37  
   - Recital Requirements 39  
   - Defense Procedures for Final Projects 43  
   **Final Project Guidelines:**  
     - Artist Diploma in Instrumental Conducting 50  
     - Artist Diploma in Instrumental Performance  
     - Artist Diploma in Keyboard Performance  
     - Artist Diploma in Vocal Performance  
   **Final Project Guidelines:**  
     - Master of Music in Choral Conducting 51  
     - Master of Music in Instrumental Conducting  
     - Master of Music in Instrumental Performance
Master of Music in Keyboard Performance
Master of Music in Jazz Performance, Instrumental or Vocal
Master of Music in Vocal Performance

Final Project Guidelines: 60

Master of Music in Musicology
Master of Music in Music Education
Master of Music in Music Therapy

Final Project Guidelines: 64

Master of Music in Music Education with Teaching Certification
Master of Arts in Teaching, Music Education

Final Project Guidelines: 65

Master of Music in Music Business and Entertainment Industries
Master of Arts in Arts Presenting and Live Entertainment Management
Master of Science in Music Engineering Technology
Master of Music in Media Writing and Production

Final Project Guidelines: 70

Master of Music in Keyboard Performance and Pedagogy

Final Project Guidelines: 72

Master of Music in Jazz Pedagogy
Master of Music in Studio Jazz Writing

Final Project Guidelines: 74

Master of Music in Composition

Final Project Guidelines: 75

Doctor of Musical Arts in Choral Conducting
Doctor of Musical Arts in Instrumental Conducting
Doctor of Musical Arts in Instrumental Performance
Doctor of Musical Arts in Keyboard Performance
Doctor of Musical Arts in Jazz Performance – Instrumental or Vocal
Doctor of Musical Arts in Vocal Performance
Doctor of Musical Arts in Jazz Composition
Doctor of Musical Arts in Composition
Doctor of Musical Arts in Keyboard Performance and Pedagogy
Doctor of Musical Arts in Vocal Pedagogy and Performance

Final Project Guidelines: 91

Doctor of Philosophy in Music Education, and Music Education with Music Therapy Emphasis

IV. Resources

Frost School Resources 97
University Resources
Student Rights and Responsibilities
Academic Success and Professional Development
Student Health, Well-Being, and Personal Concerns
V. Appendices

Appendix A: Copyright Considerations for Final Projects 100
Appendix B: Front Matter Template 104
## I. OVERVIEW OF THE FROST SCHOOL OF MUSIC

### Frost School of Music Administration

**2020-2021 Academic Year**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dean of the Frost School</td>
<td>Shelton Berg</td>
</tr>
<tr>
<td>Associate Dean of Administration</td>
<td>Serona Elton</td>
</tr>
<tr>
<td>Associate Dean of Graduate Studies</td>
<td>Shannon de l’Etoile</td>
</tr>
<tr>
<td>Associate Dean of Undergraduate Studies</td>
<td>Steven Moore</td>
</tr>
<tr>
<td>Associate Dean for Strategic Initiatives</td>
<td>Rey Sanchez</td>
</tr>
<tr>
<td>Associate Dean for Research</td>
<td>Carlos Abril</td>
</tr>
<tr>
<td>Speaker of the Frost School Council</td>
<td>Stephen Zdzinski</td>
</tr>
<tr>
<td>Director of Admissions</td>
<td>Karen Kerr</td>
</tr>
<tr>
<td>Executive Director of Major Gifts</td>
<td>Dania Gorriz</td>
</tr>
<tr>
<td>Director of Business Operations</td>
<td>Barbara Ham</td>
</tr>
<tr>
<td>Director of Marketing and Communication</td>
<td>Patricia San Pedro</td>
</tr>
<tr>
<td>Manager of Concert Halls and Director of Technology</td>
<td>William Dillon</td>
</tr>
<tr>
<td>Director of Recording Services</td>
<td>Dana Salminen</td>
</tr>
</tbody>
</table>
DEPARTMENT CHAIRS AND PROGRAM DIRECTORS

The Frost School of Music is comprised of eight, degree-granting academic departments. Each department is identified by a three-letter abbreviation and overseen by a designated Department Chair. Each department further includes various academic programs that are run by designated Program Directors. The list below identifies all Frost School of Music Departments, as well as Department Chairs and Program Directors. Detailed listings of all Frost School faculty can be found on our website.

Department of Musicology (MCY)
  Chair
  David Ake
  Program Director
  David Ake

Department of Music Education and Music Therapy (MED)
  Chair
  Don Coffman
  Program Directors
  Stephen Zdzinski, Music Education
  Teresa Lesiuk, Music Therapy

Department of Instrumental Performance (MIP)
  Chair
  Robert Carnochan
  Program Directors
  Gerard Schwarz, Frost Symphony Orchestra
  Robert Carnochan, Director of Wind Ensemble Activities
  Jay Rees, Athletic Bands
  Richard Todd, Brass
  Svetoslav Stoyanov, Percussion
  Ross Harbaugh, Strings
  Margaret Donaghue, Woodwinds

Department of Keyboard Performance (MKP)
  Chair
  Santiago Rodriguez
  Program Directors
  Santiago Rodriguez, Piano Performance
  Naoko Takao, Keyboard Performance and Pedagogy
Department of Music Media and Industry (MMI)

Chair
Rey Sanchez

Program Directors
Gary Wood, Arts Presenting and Live Entertainment Management
Carlos Rivera, Media Writing and Production
Serona Elton, Music Business and Entertainment Industries
Will Pirkle, Music Engineering Technology

Department of Studio Music and Jazz (MSJ)

Chair
John Daversa

Program Directors
Charles Bergeron, Jazz Pedagogy
Stephen Guerra, Studio Jazz Writing; Jazz Composition
Gary Keller, Studio Music and Jazz - Instrumental
Kate Reid, Studio Music and Jazz - Vocal

Department of Theory and Composition (MTC)

Chair
Charles Mason

Program Directors
Charles Mason, Theory and Composition

Department of Vocal Performance (MVP)

Chair
Frank Ragsdale

Program Directors
Amanda Quist, Choral Activities
Frank Ragsdale, Vocal Pedagogy and Performance
Frank Ragsdale, Vocal Performance
Carol Kaminsky, Dance
MEMBERS OF THE GRADUATE FACULTY

PLEASE NOTE: Faculty members marked with an asterisk (*) are eligible to chair doctoral committees.

Department of Musicology (MCY)
  David Ake*
  Melvin Butler*
  Gabrielle Cornish*
  Matteo Magarotto
  Marysol Quevedo*

Department of Music Education and Music Therapy (MED)
  Carlos Abril*
  Donald Coffman*
  Shannon de l’Etoile*
  Teresa Lesiuk*
  Steven Moore*
  Corin Overland*
  Brian T. Powell*
  Kimberly Sena-Moore*
  Stephen Zdzinski*

Department of Instrumental Performance (MIP)
  Gabriel Beavers*  Brian T. Powell*
  Robert Carnochan*  Jay Rees*
  Charles Castleman*  Gerard Schwarz
  Tim Conner  Laura Sherman*
  Margaret Donaghue*  Svetoslav Stoyanov*
  Scott Flavin  Aaron Tindall*
  Jennifer Grim*  Richard Todd*
  Ross Harbaugh*  Dale Underwood
  Jodi Levitz*  Robert Weiner
  Craig Morris*
  Rafael Padron

Department of Keyboard Performance (MKP)
  Kevin Kenner*
  Santiago Rodriguez*
  Naoko Takao*
  Tian Ying*
PLEASE NOTE: Faculty members marked with an asterisk (*) are eligible to chair doctoral committees.

Department of Music Media and Industry (MMI)

Christopher Bennett*  Daniel Strange*
Valerie Coleman*  Gary Wood
Serona Elton*
Raina Murnak*
Guillermo Page
William C. Pirkle*
Carlos Rivera*
Brian Russell*
Reynaldo Sanchez*

Department of Studio Music and Jazz (MSJ)

Martin Bejerano*
Shelton Berg*  Dante Luciani
Charles Bergeron*  Brian Lynch*
John Daversa*  Kate Reid*
Stephen Guerra*  Brian Russell*
John Hart  Steve Rucker
Gary Keller

Department of Theory and Composition (MTC)

Juan Chattah*
Shawn Crouch*
Dorothy Hindman*
Juraj Kojs*
Charles Mason*
Lansing McLoskey*
Scott Stinson*

Department of Vocal Performance (MVP)

Jeffrey Buchman*
Alan Johnson*
Kim Josephson*
Sandra Lopez Neill
Corin Overland*
Amanda Quist*
Frank Ragsdale*
Robynne Redmon*
II. ACADEMIC POLICIES AND FINANCIAL MATTERS

CaneLink

All students should become familiar with CaneLink; the on-line system that provides access to grades, student accounts, course enrollment, etc. If you have not yet accessed CaneLink, go to www.canelink.miami.edu and log in. If you have questions or concerns about CaneLink, visit Frequently Asked Questions.

My.Frost Portal

The log-in credentials used for CaneLink also provide access to the My.Frost Portal within the Frost School website which offers a wealth of resources you will use throughout your time as a student. We encourage you to become very familiar with various links within the My.Frost Portal, especially:

- Graduate Students
- COVID-19 Impact on Frost
- Office of Administration

Note that the My.Frost Portal is frequently updated to reflect changing procedures and policies. If you have previously saved information or documents from the My.Frost Portal, be sure to check back to ensure you are accessing the most current information.

The Importance of Email

The Frost School of Music Graduate Studies Office will communicate with you on a regular basis via email, using your University of Miami email account. We will send important and timely information to you regarding advising, enrollment, grades, graduation status, financial awards, etc. Thus, it is critical for you to access your email on a regular basis (i.e., daily). Please either:

- Designate your UM email account as your primary email account and check it on a regular basis (i.e., daily)
- Make arrangements to forward your UM emails to your personal email account (i.e., gmail, hotmail, yahoo, etc.) and check this email account on a regular basis (i.e., daily)
- For assistance and troubleshooting with your email, please contact University of Miami Information Technology.

Please note: if you miss an important deadline because you neglected to check your email, you will not be granted an exception or an extension.
Entrance Examinations

Graduate Entrance Exam in Music Theory

The Frost School of Music requires certain incoming graduate students to take an entrance exam in Music Theory. Graduate students are expected to be well-prepared for this exam. Any student who does not pass the exam must fulfill a remediation requirement (explained below). Students who do not fulfill the remediation requirement are subject to the following consequences:

- For Masters degree students who do not fulfill the remediation requirement, the final project (i.e., defense of research, final recital, cumulative exam, etc.) will be cancelled and graduation will be delayed, possibly by an entire semester. Students will be financially responsible for this extension of the degree program (i.e., students may need to enroll in and pay for additional credits).

- Doctoral degree students who do not fulfill the remediation requirement will not be able to apply for Doctoral Committee Approval, as needed for Doctoral Candidacy. Consequently, such students will not be able to move forward with proposing and completing the doctoral essay, and thus graduation is likely to be delayed. Students will be financially responsible for any resulting extension of the degree program (i.e., students may need to enroll in and pay for additional credits).

Please note that in past years, the Frost School also required incoming graduate students to take an entrance exam in musicology. However, as of fall 2018, that exam was discontinued. If you already took the exam and passed it, you do not need to take further action. If you already took the exam and did not pass it, you do not need to take further action. If you never took the musicology entrance exam, you do not need to take further action.

Who Should Take the Music Theory Entrance Exam?

If you are pursuing one of the following degrees, you are required to take this exam:

Masters Degree Programs:

- Master of Music in Musicology
- Master of Music in Music Education (including Certification students)
- Master of Music in Music Therapy (including Equivalency students)
- Master of Music in Instrumental Conducting
- Master of Music in Instrumental Performance
- Master of Music in Keyboard Performance
- Master of Music in Keyboard Performance and Pedagogy
Master of Music in Collaborative Piano
Master of Music in Composition
Master of Music in Digital Arts and Sound Design
Master of Music in Media Writing and Production
Master of Music in Choral Conducting
Master of Music in Vocal Performance

Doctoral Degree Programs:

Doctor of Musical Arts in Instrumental Conducting
Doctor of Musical Arts in Instrumental Performance
Doctor of Musical Arts in Keyboard Performance
Doctor of Musical Arts in Keyboard Performance and Pedagogy
Doctor of Musical Arts in Collaborative Piano
Doctor of Musical Arts in Studio Music and Jazz Instrumental Performance
Doctor of Musical Arts in Studio Music and Jazz Vocal Performance
Doctor of Musical Arts in Jazz Composition
Doctor of Musical Arts in Composition
Doctor of Musical Arts in Choral Conducting
Doctor of Musical Arts in Vocal Performance
Doctor of Musical Arts in Vocal Pedagogy and Performance

If you are pursuing one of the degree programs listed below, you are NOT required to take this exam, however, you may be required to take and pass entrance exams in your major area. Be sure to check with your advisor or program director regarding any major-specific entrance exam requirements.

Artist Diploma students
Master of Music in Studio Music and Jazz Instrumental Performance
Master of Music in Studio Music and Jazz Vocal Performance
Master of Music in Jazz Pedagogy
Master of Music in Studio Jazz Writing
Doctor of Philosophy in Music Education (with or without Music Therapy emphasis). However, should PhD students wish to take courses in music theory, they will take Parts I and II of the exam to help determine which courses are most appropriate for their ability level and career aspirations. Students can take this exam at any point during their doctoral career.

If you are pursuing one of the degree programs listed below, you are not required to take or pass entrance exams of any kind:

Master of Arts in Arts Presenting and Live Entertainment Management (with or without Juris Doctor)
Master of Music in Music Business and Entertainment Industries (with or without Juris Doctor)
Master of Science in Music Engineering Technology

What if I Already Took the Exam for a Previous Graduate Degree here at the Frost School?

If you already took the Music Theory entrance exam and passed, or you fulfilled a remediation requirement, then you do not need to re-take the exam.

When is the Exam Given?

The Graduate Theory Entrance Exam is typically given in August and December, each year. The exam will be given in digital format on the University Blackboard system as 4 courses. One course will be a pilot test to ensure students can download the lock-down browser, hear audio samples, answer sample questions, etc. The other 3 courses each pertain to a certain section of the exam, as follows:

- Part 1 – Common Practice
- Part 2 – Post Tonal Music
- Part 3 – Aural Skills

All new incoming students who are required to take the exam for their degree program will automatically be assigned to all 4 courses for the Graduate Theory Entrance Exam. Any continuing students who are required to take the exam for their degree program will automatically be assigned to the sections of the exam that they still need to successfully complete. Students will be notified via email with further instructions once they have been assigned to each section.

Summer 2020

The pilot test will take place Aug 3-5, 2020.

The 3 different parts of the exam will be available for a 72-hour period, from Aug 7-9, 2020. Students must use the lockdown browser and a computer with a camera when taking the exam. You do not need to register in advance for the exam. If you are pursuing a degree program that requires this exam, you are expected to take it on the date given here.

Failure to pass or remediate the entrance exam is likely to lengthen your time toward degree and delay your graduation.

**We strongly encourage you to begin preparing now for this important exam**
What is the Exam Content, and How Should I Prepare?

The Music Theory Entrance Exam covers undergraduate knowledge of music theory and analysis and serves as a diagnostic tool to determine whether or not students have sufficient background in these areas to succeed in their graduate coursework. The format of the exam consists of three parts: Common Practice, Post Tonal Music, and Aural Skills.

Part One: Common Practice

This portion of the Graduate Entrance Exam draws on the Common Practice repertoire to assess the student’s analytical skills. The scope of this portion includes:

- Labeling using Roman Numeral Analysis of passages that may include chromatic (i.e., non-diatonic) sonorities
- Identification of musical features, constructs and processes, including cadences, modulation, melodic and harmonic sequences, and non-chord tones.
- Formal analysis of pieces which may include Sonata, Rondo, and Ternary forms.

References:

*The Complete Musician* by Steven G. Laitz
*Tonal Harmony* by Stefan Kostka, Dorothy Payne and Byron Almen
http://musictheoryexamples.com

Please access our website to see some sample questions for Part One of the Music Theory Entrance Exam: [https://admissions.frost.miami.edu/graduate/current-students/entrance-exam-in-music-theory/index.html](https://admissions.frost.miami.edu/graduate/current-students/entrance-exam-in-music-theory/index.html)

Part Two: Post Tonal Music

This part of the exam includes:

1. Twelve-tone Analysis: specifically, students will need to know how to create a 12-tone array (which some call “12-tone matrix”) such that they can provide answers to questions such as: “What is the third tone of I7 of the following row?” They will also need to know terms such as trichord, tetrachord, hexachord, transposition, retrograde, inversion, and retrograde inversion. Note: we treat the first tone of a 12-tone row as zero (this is in contrast to other systems that choose treat the pitch C as being zero).
2. Set theory: students will be given a collection of pitches and asked to put the set in “normal form” and provide information regarding its interval vector. Students will not be required to label the set type (Forte Analysis).
3. Pitch Collections and Scales: students will be expected to know modes, symmetrical scales, and other pitch collections commonly used in music of the 20th and 21st centuries. A sample question might be, which of the following tones does not exist in F# Phrygian mode?

4. Harmonic materials: students will be expected to know 20th century harmonic constructions including quartal harmony, secundal harmony, extended tertian harmony, and clusters. They will also need to know the definitions of (and possibly identify on an excerpt) the use of bitonality, polytonality, pantonality, and planing.

5. Students are expected to know the harmonic series and be able to give the first 7 overtones to a fundamental. This is of particular importance to understanding basic issues of partwriting orchestration techniques, and spectral analysis.

6. Rhythm: Students will be expected to answer questions regarding rhythm practices of the 20th century including metric modulation, mixed meters, irregular meters, and added note rhythms. A sample question might be: if quarter-note equals 60, and then the performer is instructed to make the half-note equal the quarter note, what is the new tempo for the quarter note?

References:

* Materials and Techniques of Twentieth-Century Music * by Kostka

* Introduction to Post-Tonal Theory * by Joseph Straus

* Understanding Post-Tonal Music * by Miguel Roig-Francolí

Part Three: Aural Skills

This portion of the exam assesses the aural recognition of:

- Harmonic structures (including non-diatonic sonorities such as Secondary Dominants, Neapolitan, Augmented Sixths, Mode Mixture, and Common Tone Diminished),
- Harmonic progressions (including sequences and/or embedding the non-diatonic sonorities mentioned before)
- Pitch collections (including church modes, pentatonic, and symmetrical scales)

The format of the exam is multiple-choice, which minimizes the potential for differing labeling systems. Aural samples are of two kinds:

1) Abstract structures (e.g., whole tone scale performed ascending and descending at the piano),

2) Short excerpts from the Common Practice repertoire featuring a variety of textures and ensembles (e.g., few measures drawn from a Beethoven’s Symphony, or few
measures drawn from one of Bartok’s String Quartets). No popular music or jazz is included, yet this should not preclude you from including these (and other) repertoires in your preparation for the exam.

The exam does not include:

- Transcription exercises (melodic, rhythm, or SATB).
- Error detection and correction exercises
- Recognition of formal structures (Sentences, Periods, Sonata, Rondo, Binary, Ternary, etc.)
- Recognition of timbre or instrumentation
- Recognition of textures (Homophonic, Polyphonic, etc.)

Please note that, although not included in the exam, the types of exercises and skills mentioned above are extremely valuable to develop aural skills.

Please access our website to see some sample questions for the Aural Skills portion of the Music Theory Entrance Exam: [https://admissions.frost.miami.edu/graduate/current-students/entrance-exam-in-music-theory/index.html](https://admissions.frost.miami.edu/graduate/current-students/entrance-exam-in-music-theory/index.html)

Preparing for the Aural Skills Test:

Establish a consistent plan of practice using the resources listed below. Since most software and online resources use abstract examples (i.e., not real music), expand your practice resorting to aural examples presented in mainstream theory textbooks (including those that touch upon 20th-century techniques); several suggestions are included below.

Software and (Free) Online Resources:

**Auralia**
The most comprehensive Aural Skills software. (Available at the Mill, Coral Gables Campus.)

**Ear Training Online**
Listing and description of many available software programs

**EarBeater**
Customizable ear training exercises

**Teoria**
Interactive chord-building and ear-training exercises

**The Musical Mind**
Ear training exercises, including solfège, dictation, and chord identification
Theory / Aural Skills Textbooks:

*The Complete Musician* (Steven G. Laitz)

*Harmonic Practice in Tonal Music* (Robert Gauldin)

*The Musician's Guide to Theory and Analysis* (Jane Piper Clendinning, Elizabeth West Marvin)

*The Musician's Guide to Aural Skills: Ear Training and Composition* (Joel Phillips, Jane Piper Clendinning, Elizabeth West Marvin)

*Aural Skills in Context* (Evan Jones, Matthew Shaftel, Juan Chattah)

*Harmony in Context* (Miguel Roig-Francoli)

*Understanding Post-Tonal Music* (Miguel Roig-Francoli)

*Materials and Techniques of Post Tonal Music* (Stefan Kostka)

What Happens if I Don’t Pass the Exam?

Any student who does not pass the Music Theory entrance exam must fulfill a remediation requirement (explained below). Students who do not fulfill the remediation requirement are subject to the following consequences:

- For Masters degree students who do not fulfill the remediation requirement, the final project (i.e., defense of research, final recital, cumulative exam, etc.) will be cancelled and graduation will be delayed, possibly by an entire semester. Students will be financially responsible for this extension of the degree program (i.e., students may need to enroll in and pay for additional credits).

- Doctoral degree students who do not fulfill the remediation requirement will not be able to apply for Doctoral Committee Approval, as needed for Doctoral Candidacy. Consequently, such students will not be able to move forward with proposing and completing the doctoral essay, and thus graduation is likely to be delayed. Students will be financially responsible for any resulting extension of the degree program (i.e., students may need to enroll in and pay for additional credits).

For these reasons, students are advised to fulfill the entrance exam remediation requirement as early as possible in their academic career.
Remediation Option 1: Students can prepare independently and retake/pass the exam at a later date. Please note the following details in regard to exam re-takes:

- The Music Theory entrance exam will be given one time in August and one time in December of each academic year.
- Students are allowed unlimited re-takes of the exam.
- Students who fail the exam (or part of an exam) can re-take just the portion that they failed.
- Re-take exams may include the same questions as the original exam, or they may include different questions; however, the topics and difficulty level will remain the same.
- Some suggested means of independent preparation include studying, working with a tutor, or taking an online course.
- Taking an online course does not replace successful exam completion and does not fulfill the remediation requirement; it is simply one way that a student may prepare independently for an exam re-take.
- This option does not lengthen time toward degree but some costs may be incurred.

Remediation Option 2: Students can enroll in and must pass designated undergraduate courses. Please note the following details in regard to this option:

- Music Theory faculty will identify the designated course(s) per each student’s particular deficiency.
- A passing grade is C or higher.
- Posting of a passing grade on a student’s official transcript for designated undergraduate courses in music theory will fulfill the entrance exam remediation requirement.
- These designated undergraduate courses do NOT meet graduate degree requirements (i.e., these courses and credit hours cannot be counted toward the credit hours required for a graduate degree).
- These designated undergraduate courses do NOT count as electives for a graduate degree.
- These designated undergraduate courses DO count toward credit load during the semester in which they are taken.
- These designated undergraduate courses are likely to lengthen time to degree and may be an added expense for the student.
Other Entrance Examinations

Specialized entrance exams and orientations are also required for many of our graduate degree programs, as listed below. Please contact your Program Director for more details.

Arranging Entrance Exam and Orientation
If you are pursuing the Master of Music Degree in Media Writing and Production, you are required to take this exam.

Arts Presenting and Live Entertainment Management Orientation
If you are pursuing the Master of Arts Degree in Arts Presenting and Live Entertainment Management, you are required to attend this orientation.

Jazz Improvisation, Ear Training, Keyboard and Arranging Entrance Exam
If you are pursuing one of the following majors, you are required to take this exam:
- Jazz Performance (instrumental or vocal)
- Jazz Pedagogy
- Studio Jazz Writing
- Arranging students should bring samples of their work to the exam.

Music Business and Entertainment Industries Orientation
If you are pursuing the Master of Music Degree in Music Business and Entertainment Industries, you are required to attend this orientation.

Music Engineering Technology Orientation
If you are pursuing the Master of Science Degree in Music Engineering Technology, you are required to attend this orientation.

Music Therapy Orientation
If you are pursuing the Master of Music Degree in Music Therapy, you are required to attend this orientation.
Tuition, Fees, and Health Insurance

Upon enrollment, students are charged for tuition, fees, and health insurance. For information on tuition and fees, please visit Student Account Services. All graduate students are required to either purchase or show proof of health insurance. For information on health insurance, please visit Student Health Service.

Students should pay careful attention to health insurance and other fees:

- Some fees are optional, but you must contact student accounts immediately after enrolling if you wish to waive these fees. **If you delay, you will be required to pay all fees.**

- Graduate teaching assistantships, Mancini Fellowships, and graduate scholarships **do not** cover fees.

- Doctoral students with a graduate teaching assistantship or Mancini Fellowship are offered a subsidy that covers 80% of the health insurance expense. Students will receive an email from the Graduate School with information about this subsidy. Check your UM email on a daily basis so you do not miss these important details.

- Masters degree and artist diploma students with a graduate teaching assistantship or a Mancini Fellowship do NOT receive a health insurance subsidy. Students are responsible for paying the entire health insurance expense.

- **Monthly Payment Plans** are available to pay for tuition, fees, and health insurance:
  - The enrollment period for the 4-month plan is from July 13 to August 10, 2020.
  - The enrollment period for the 3-month plan is from August 11 to September 10, 2020.
  - If you miss these deadlines, you will not be able to sign up for a monthly payment plan. You will then have to pay for all of your expenses at the start of the fall 2020 semester.
  - You must be enrolled in at least one class in order to sign up for a monthly payment plan. If you need assistance with early enrollment (i.e., if you need to enroll prior to Orientation Week), please contact the Graduate Studies office at 305.284.6913 or msantana@miami.edu

- If you arrive in Miami and need medical care before the fall semester begins, contact the Graduate Studies office at 305.284.6913 or msantana@miami.edu to initiate course enrollment and access health insurance benefits right away.
Some fees, including health insurance, will be charged differently in the fall 2020 semester due to COVID-19 accommodations. Please check the Coronavirus (COVID-19) Response website for the latest details.

Please plan accordingly for these expenses. Failure to pay your tuition, fees, or health insurance will suspend your enrollment for future semesters.

Advising and Enrollment

To enroll in classes, follow these steps:

- Read and learn about your specific degree requirements in the University of Miami Academic Bulletin. Here you will find a description of the entire Curriculum for your degree. You will also find a Plan of Study which describes the classes you might take in each semester of your degree. You are responsible for reading, knowing, and following this information.

- Use the Class Search function in CaneLink to determine when classes are offered. Create a tentative schedule of classes for the semester.

- Identify your Graduate Advisor from your Student Center in CaneLink. If an advisor is not listed, or the name of the advisor is incorrect, contact Manny Santana at either 305.284.6913 or msantana@miami.edu.

- Meet with your Graduate Advisor to review your course selection and make any needed changes. Your advisor will then remove the advising hold, and you can enroll online in CaneLink.

- Meetings with advisors can take place over the summer via zoom or skype, or in August during Orientation Week.

- Students must be enrolled in at least one course by the first day of the semester. Any student who is not enrolled by this date will be charged a late registration fee by the University.

- We realize some graduate students may have special circumstances that interfere with traditional, face-to-face instruction (i.e., health issues, travel and visa restrictions, etc.). Know that we will work with you to accommodate your needs, so that you can still pursue your graduate degree even if you cannot come to campus every day, or at all.
Drop/Add Policy: after enrolling in courses, you may need to make some changes to your schedule. Please note:

- Drop/add deadlines for each semester are listed on the Academic Calendar. Students are responsible for knowing and following this information.

- Please make all changes to your course enrollment before these deadlines. Changes to your enrollment beyond these deadlines will only be allowed with documentation of extenuating circumstances. Requests to add/drop courses beyond the deadline will require review and approval by the Frost School Associate Dean of Graduate Studies, the University Registrar, and the Office of Financial Assistance.

- When dropping courses, please be aware of the University policy for tuition refunds. If you drop courses after the deadline given here, you will not receive a full tuition refund for the credits dropped. The percentage of tuition not refunded will appear as a new charge on your student account. Any scholarship you are receiving from the Frost School will not cover this new charge.

Tracking your Academic Progress: after your enrollment is complete, you can see how the courses you’re enrolled in align with your degree requirements.

- To do so, go to My Academics in CaneLink.

- Find the drop-down menu and click on “Academic Requirements.”

- There you will find what is known as a Degree Progress Report or “DPR.” You can view your DPR in CaneLink, or as a separate PDF (which you can download, save, print, etc.).

- The DPR is a helpful tool for tracking progress toward degree requirements. It will automatically update every semester with your enrollment, grades, GPA, etc.

- Check your DPR every semester to verify that grades have been assigned and are correct for all of your classes, lessons, and ensembles.
  - If a grade is missing or incorrect, contact the instructor right away.
  - Grades of incomplete (“I”) are only given when students face extenuating circumstances, such as extended illness, death in the family, unexpected loss of income, etc. If you have received a grade of incomplete, your instructor should provide written instructions to describe the outstanding work with deadlines for submission.
If any grades on your DPR need to be corrected/changed, such changes must be made within one calendar year (12 months).

- **No grade changes are allowed beyond one year.** If you do not receive a grade for a course, you will not earn the credits as required for your degree.

- It is important that your DPR is correct, as it is used to determine your eligibility to graduate, and may have implications for receiving federal financial aid.

- If you notice any errors on your DPR, do not panic. Simply contact Manny Santana at 305.284.6913 or msantana@miami.edu for assistance.

### Full-Time Enrollment, Credit Overload, and Tuition Scholarships

- Graduate students must be enrolled full-time in order to receive financial assistance and to complete their degree requirements in a timely manner.

- For students pursuing a masters degree or artist diploma, full-time enrollment in the Frost School equates to:
  - 9 or 10 credit hours (units) per semester, or enrollment in at least 1 credit of an 800 level course that is appropriate to the degree.

- For students pursuing a doctoral degree, full-time enrollment in the Frost School equates to:
  - 10 credit hours (units) per semester, or enrollment in at least 1 credit of an 800 level course that is appropriate to the degree.

- For additional information on full-time status, please consult the Student Handbook on the [Graduate School website](#).

- For students who choose to enroll in a fully virtual/remote format for the fall 2020 semester, requirements for full-time enrollment may be different. Please see the [COVID-19/Fall 2020 Plan for Students](#) website for more details.

- Any student who wishes to take more than 10 credits in a given semester must submit a [Credit Overload Request](#).

- Tuition scholarships awarded by the Frost School of Music will cover the number of credit hours required for the degree. Students who wish to take additional credit hours must pay for this expense.
• Partial tuition scholarships cover a percentage of credit hours required for the degree (i.e., 40 or 50%). These awards cover the specified percentage of credit hours, not to exceed the total number of credit hours required for the degree.

Please note: additional enrollment requirements may exist for students receiving financial aid from outside the Frost School. More information is available from the Office of Financial Assistance.

The University has instituted an audit process to ensure students only take courses that are required for their degree program. If a student is found to be enrolled in courses not required for the degree program, federal aid may be adjusted for that student. In essence, aid may be reduced, as aid will not be given for courses outside the degree program. Moreover, the University could incur sizable fines if federal aid is used to pay for courses outside the degree program.

**Graduate Level Courses**

Graduate level courses are numbered at the 600 level and above (i.e., 600, 700, and 800 levels). Graduate students should be very careful to only enroll in courses numbered at the 600, 700, and 800 levels.

**600 Level Courses.** Many 600-level courses are “combined” with 500-level undergraduate courses. For example, if a student enrolls in the course MIP 680 Orchestral Audition Preparation, that course may be linked with the undergraduate course MIP 580 Orchestral Audition Preparation. Consequently, both undergraduate and graduate students could be taking this course simultaneously, with the same instructor. Please make sure to select the correct course number. If you enroll in the undergraduate course, it will not fulfill your degree requirements. Additionally, enrolling in the undergraduate course may make you ineligible to receive financial aid as a graduate student.

**Ensembles.** Many of our performing ensembles have two separate course numbers for undergraduate versus graduate students. For example, undergraduate students enroll in MIP 180 Symphony Orchestra, while graduate students enroll in MIP 780 Symphony Orchestra. Please make sure to select the correct course number. If you enroll in the undergraduate course, it will not fulfill your degree requirements. Additionally, enrolling in the undergraduate course may make it difficult for you to receive financial aid as a graduate student.

**Course Sections.** When enrolling in graduate courses with multiple sections, be sure to enroll in the correct section. If you enroll in the wrong section, a final grade cannot be assigned, and credit(s) cannot be earned. If an instructor’s section is not listed in CaneLink, then the instructor should contact the Frost School scheduler to open the section.
Course Selection. If you are searching for graduate level courses in various departments of the Frost School, you may find the links below to be helpful. Remember, only courses numbered 600 and higher will fulfill graduate degree requirements.

Link to Musicology Courses in the UM Academic Bulletin: http://bulletin.miami.edu/courses-az/mcy/

Link to Music Education and Music Therapy Courses in the UM Academic Bulletin: http://bulletin.miami.edu/courses-az/med/

Link to Instrumental Performance and Conducting Courses in the UM Academic Bulletin: http://bulletin.miami.edu/courses-az/mip/


Link to Music Media and Industry Courses in the UM Academic Bulletin: http://bulletin.miami.edu/courses-az/mmi/

Link to Studio Music and Jazz Courses in the UM Academic Bulletin: http://bulletin.miami.edu/courses-az/msj/

Link to Theory and Composition Courses in the UM Academic Bulletin: http://bulletin.miami.edu/courses-az/mtc/

Link to Vocal Performance, Pedagogy and Choral Conducting Courses in the UM Academic Bulletin: http://bulletin.miami.edu/courses-az/mvp/

Artist Development Courses (required in many Master of Music degree programs):
- MMI 632 Arts Leadership
- MMI 735 World of the Working Musician
- MUS 735 Media Creation
- MUS 745 Peak Performance Strategies
- MED 755 The Teaching Artist
- MUS 755 Communication, Marketing, and Publicity for the Performing Artist

Please check CaneLink or the Academic Bulletin to determine when courses are offered. Some courses are offered online and some are offered on-campus. Some online courses meet for a shorter time period (i.e., 8 weeks). Please pay attention to these parameters when enrolling, as start/end dates can be different for online vs. on-campus classes.
Ensemble Participation

- Graduate students enrolled in 7 or more credits in a semester and whose curriculum requires ensemble credit will enroll and participate in at least one assigned ensemble per semester. Some exceptions may apply.

- Graduate students enrolled in 6 credits or fewer in a semester should participate in an ensemble if possible, but may be excused that semester, provided they have met the minimum number of ensemble credits required for their degree.

- Student placement in ensembles is based on auditions which take place the week before the semester begins.

- Students are to specific ensembles and may state a preference prior to enrollment.

- For students who choose to enroll in a fully virtual/remote format for the fall 2020 semester, requirements for full-time enrollment may be different. Please see the COVID-19/Fall 2020 Plan for Students website for more details.

PLEASE NOTE: Certain degree programs may have additional ensemble requirements which can be found in the Academic Bulletin.
Applied Lessons

Applied Lessons are intended for students who are majoring in performance or conducting.

- These lessons may be taken for 1 or 2 credits per semester, as approved by the student’s academic advisor
  - 1 credit lessons involve 30 mins of instruction per week
  - 2 credit lessons involve 60 mins of instruction per week
  - Artist Diploma students should enroll in 4 credit lessons
  - Participation in studio class and juries is expected for all applied lessons

- All lessons on the primary instrument or voice taken by Artist Diploma students majoring in performance or conducting are numbered at Level 5. For a voice student, the course identifier is as follows: MVP VO5

- All lessons on the primary instrument or voice taken by Masters Degree students majoring in performance or conducting are numbered at Level 6. For a voice student, the course identifier is as follows: MVP VO6

- All lessons on the primary instrument or voice taken by Doctoral students majoring in performance or conducting are numbered at Level 7. For a voice student, the course identifier is as follows: MVP VO7

**Lessons taken at the wrong level will not meet degree requirements**

**Students must indicate the desired number of credit hours for applied lessons when enrolling in CaneLink**

NOTE: be sure to enroll in applied lessons with the correct instructor. If you enroll in the wrong section, a final grade cannot be assigned and the credit(s) cannot be earned. If an instructor’s section for applied lessons is not listed in CaneLink, the instructor should contact the Frost School scheduler to open the section.

Secondary Applied Lessons

- Frost School Graduate students majoring in performance or conducting who wish to study an instrument/voice other than their primary instrument/voice can pursue secondary lessons. If both primary and secondary lessons are taken within the same semester, students are required to pay a $350 fee for secondary lessons as found under Frost Administrative Fees in the My.Frost Portal. This fee must be paid by credit or debit card. Frost School tuition scholarships do not cover this fee.
Secondary Applied Lessons (continued)

- Frost School Graduate students who are not majoring in performance or conducting (for whom lessons are not required) but are taking lessons to fulfill elective credits as allowed within degree requirements can pursue secondary lessons. These students are not required to pay a $350 fee for secondary lessons.

Note:

- Doctoral students who are completing a cognate in Instrumental Performance or Conducting should not take Secondary Lessons to fulfill cognate requirements. Rather, they should take lessons at the Doctoral level (i.e., MVP VO7).
- Doctoral students must follow procedures to be accepted into the cognate that will most likely involve an audition.
- Students who take lessons as part of the Doctoral Cognate do not have to pay a secondary lesson fee.

Terms of Secondary Lessons:

- Are taken for 1 credit only, for one 30-minute lesson per week, no studio class or jury
- Undergraduate students enroll at the “S” level (i.e., a voice lesson would be MVP VOS)
- Graduate students enroll at the “X” level (i.e., a voice lesson would be MVP VOX)

Secondary Lessons Approval Process (all steps must be completed, in this order):

- The student should arrange an audition with the appropriate faculty member for the instrument/voice, as found here.
- If the audition is passed, and an instructor is available to provide lessons, the student should submit the Secondary Lesson request, found here.
- The faculty member who will teach the lessons approves the request.
- The Chair of the Department in which lessons will be taught approves the request.
- If payment is required, payment is verified by the Graduate Studies Office.
- Once payment is verified, the request routes to Frost School of Music scheduling, and the student receives a PIN to enroll.

**Lessons taken at the wrong level will not meet degree requirements**

**Students must indicate the desired number of credit hours for applied lessons when enrolling in CaneLink**

NOTE: be sure to enroll in applied lessons with the correct instructor, otherwise a final grade cannot be assigned and the credit(s) cannot be earned. If an instructor’s section for applied lessons is not listed in CaneLink, the instructor should contact the Frost School scheduler to open the section.
Special Projects

Special Projects can be established in any Department or Program and are designated by the course numbers MXX 493, MXX 593, MXX 693, or MXX 793. The course numbers MXX 493 and MXX 593 apply to undergraduate students, while MXX 693 and MXX 793 apply to graduate students.

Special Projects are designed to be advanced individual study, meaning one student engages in directed, individualized study in consultation with one faculty member and meets with that faculty member throughout the semester as agreed upon. The content and activities of the course must be distinctly different from any other course offerings that are available in the Frost School. This course should give the student a unique opportunity to pursue a specialized area of study from a faculty member who is recognized as an expert in that area. The student is expected to complete a culminating project within the semester of study. Special Projects are not intended to substitute for a required course in a degree program. However, exceptions can be made in special circumstances and with approval from the relevant Department Chair(s) and Associate Dean.

Special Projects can be taken for 1, 2, or 3 credit hours. The workload and contact time with faculty should correspond with the identified credit hours. Faculty members do not receive teaching load credit for Special Projects, and classrooms are not reserved for Special Projects. When a student has completed a Special Projects course, the name or content of the course does NOT appear on the student’s transcript.

To establish a Special Projects course, faculty must complete the following process:

1. Complete the Application for Special Projects
2. Obtain approval from faculty member’s respective Department Chair
3. Obtain approval from Chair of the Department in which the course is offered (if different than #3)
4. Obtain approval from student’s advisor
5. Obtain approval from Associate Dean of Undergraduate or Graduate Studies, as appropriate
6. Obtain approval from Associate Dean of Administration

This approval process CAN be completed in the semester prior to the intended semester of study (i.e., in the fall semester for a subsequent spring semester course).

Please note: the approval process for a Special Projects course MUST be completed by the University’s deadline for adding courses during the semester in which the course is being taught. This deadline is typically the tenth day of the semester. No approvals will be given beyond this University deadline.
Special Topics

Special Topics courses can be approved for any Department or Program and are designated by the course numbers MXX 494, MXX 594, MXX 694, or MXX 794. Courses numbered as MXX 494 are open only to undergraduate students while courses numbered as MXX 794 are open only to graduate students. If both undergraduate and graduate students will be taking the course, then undergraduate students should enroll in MXX 594 and graduate students should enroll in MXX 694 (for the same course).

Special Topics courses pertain to a one-time offering of advanced group study on a specified topic. The course meets in a group format, meaning a class of students (e.g., more than one student) receives instruction from a faculty member on a regular basis for the duration of a semester. The content and activities of the course must be distinctly different from any other course offerings that are currently available in the Frost School. This course should give students the opportunity to pursue a specialized area of study from a faculty member who is recognized as an expert in that area. The Special Topics option also allows visiting instructors to offer specialized courses during their time here. Special Topics are not intended to substitute for a required course in a degree program. However, exceptions can be made in special circumstances and with approval from the relevant Department Chair(s) and Associate Dean.

Special Topics can be taken for 1, 2, or 3 credit hours. All students enrolled in the course should take the same number of credit hours. The workload and contact time with faculty should correspond with the identified credit hours. Faculty members will receive teaching load credit for Special Topics, and classrooms must be reserved in advance for these courses. When a student has completed a Special Topics course, the title of the course will appear on the student’s transcript.

To establish a Special Topics course, the faculty member must complete the following approval process:

1. One semester in advance, the faculty member intending to teach the Special Topics course should approach his/her Department Chair to discuss the course. The faculty member should be prepared with a course title, as well as a course description or outline of a syllabus.
2. The Department Chair will then make a tentative room reservation at the class schedule meeting in the semester prior to the course offering.
3. The faculty member should then complete the Application for Special Topics.
4. Obtain approval from faculty member’s respective Department Chair.
5. Obtain approval from Chair of the Department in which the course is offered (if different than #2).

Continued
6. Submit the application and syllabus to the Frost School of Music Undergraduate or Graduate Committee for review and approval. Upon approval, the Associate Dean of either Undergraduate or Graduate Studies will sign the application.

7. Obtain approval and signature from Associate Dean of Administration.

**Please note:** This approval process must be completed in the semester prior to the intended semester of study (i.e., in the fall semester for a subsequent spring semester course). Part of the approval criteria for a Special Topics course includes a determination of the minimum number of students enrolled and verification that minimum enrollment has been met by the second week of classes. A particular Special Topics course can be taught a maximum of two times. If the same course is to be offered subsequent to the second time, it should first be approved through the University’s standard new course request process.

**Change of Major/Curriculum/Degree**

Students wishing to change their major, degree level, or curriculum within the Frost School of Music may do so with approval of the relevant Program Directors and Associate Dean of Graduate Studies. To request a Change of Major/Curriculum/Degree, go to the Graduate Student Resources website for the Frost School.

**Course Substitutions**

Students who wish to replace a required course in a degree program with a substitute course may do so with approval of the advisor and the Associate Dean for Graduate Studies.

***Approval must be obtained before the substitute course can be taken***

Substitutions are typically considered appropriate when the substitute course can provide content and experience that is more relevant to the students’ artistic, scholarly, and professional goals than the required course.

Note that the University upholds a threshold of 25% of the total required credits for course substitutions. Therefore, if a graduate degree requires 36 credit hours, no more than 9 credit hours may be substituted.

Faculty advisors can access the Course Substitution Request Form on the Graduate Student Resources website for the Frost School.
Course Waivers

Students who have already completed a required course (or course content) in a previous degree program may want to pursue a course waiver.

NOTE: Any waived course must be replaced by a course (or courses) within that same department equaling the waived course credit hours. Replacement courses ensure that an adequate number of credit hours within the required content area are completed toward the degree.

***Approval must be obtained before the replacement course can be taken***

As an example, a student may have already completed a music bibliography course as part of a previous degree. The student could then waive the course MCY 728 Music Bibliography (3 credits) if required for his/her current degree. The student would then need to complete 3 other credits of graduate level coursework within the MCY Department offerings.

Course waivers require approval of the advisor and the Associate Dean for Graduate Studies. Faculty advisors can access the Course Waiver Request Form on the Graduate Student Resources website for the Frost School.

Leave of Absence

Students who need to temporarily leave the University before completing their degree program may submit a Petition for Leave of Absence found on the Graduate School website.

This form requires approval of the student’s advisor or Department Chair, as well as the Associate Dean of Graduate Studies in the Frost School of Music.

Readmission

Students who have left the University for one or more semesters must submit an Application for Readmission to the Graduate School found on the Graduate School website.

A readmission fee of $65 must be submitted to the Frost School Office of Graduate Studies at the same time the application is submitted.

NOTE: Applications for Readmission to the Graduate School must be submitted prior to the semester in which the student intends to resume studies, according to the deadline given on the Academic Calendar. Students who do not apply by this deadline will not be readmitted. The readmission application requires approval from several different University entities and can take a number of weeks to complete; students are advised to plan accordingly.
Grades

Grade-Point Average

Graduate students must maintain a cumulative grade-point average of B (3.0) in order to remain in good academic standing, to retain eligibility for financial aid, and to be eligible for degree conferral. A grade of D will not be counted toward a graduate degree, but any grade of D will figure into the cumulative grade-point average. For all graduate degree programs in the Frost School, a grade of C- is considered the lowest passing grade. Please be sure to check your degree requirements in the Academic Bulletin.

Grade Interpretation (from the Academic Bulletin)

A Excellent attainment.
B Good attainment.
C Fair attainment. Passing, but below that expected of graduate students (C- is the lowest passing grade). Some programs may require higher standards.
D Poor attainment. Student earns credit but grade may not fulfill requirement for a major.
F Failure.
W Course dropped on or before the last day for withdrawing from classes as published in the University calendar. Credit can be earned only by successful repetition of the course.
I Incomplete work in passing status, with the instructor’s permission to complete the course. The "I" must be removed within one (1) calendar year after it is given. If the "I" is not so removed, credit can be earned only by successful repetition of the course.
IP Denotes "in progress" for research and creative activity courses: 710, 711, 713, 730, 731, 735, and 750: recital paper, project, thesis, and dissertation credits. (Grade will be changed to S after the semester of graduation).
S Used for acceptable (U-unacceptable) theses, dissertation, practicum, and internship credit. This grade may be used for regular courses under special circumstances with the prior approval of the instructor, department chairman and the Dean of the Graduate School.
NG Meaning "No Grade." Assigned by Enrollment Services indicating that the instructor has not yet reported the student's grade.

Quality points are awarded as follows:

<table>
<thead>
<tr>
<th>Grade</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A+</td>
<td>4.00</td>
</tr>
<tr>
<td>A</td>
<td>4.00</td>
</tr>
<tr>
<td>B+</td>
<td>3.70</td>
</tr>
<tr>
<td>B</td>
<td>3.00</td>
</tr>
<tr>
<td>B-</td>
<td>2.70</td>
</tr>
<tr>
<td>C+</td>
<td>2.30</td>
</tr>
<tr>
<td>C</td>
<td>2.00</td>
</tr>
<tr>
<td>C-</td>
<td>1.70</td>
</tr>
<tr>
<td>D+</td>
<td>0.00</td>
</tr>
<tr>
<td>D</td>
<td>0.00</td>
</tr>
<tr>
<td>E</td>
<td>0.00</td>
</tr>
</tbody>
</table>

The grade point average is determined by dividing the total of quality points earned by the total of credits attempted. The symbols “S,” “W,” and “I” are not counted as credit attempted.
Repeat Rule

A student may repeat a course in which a failing grade was earned, but the repetition of the course will not remove the previous grade from the student’s record. A course may be repeated only once unless written authorization is provided by the Dean of the Graduate School. All grades are included in the computation of the quality point average.

If a student repeats a course for which s/he previously earned an unsatisfactory grade and the repeat grade is C- or higher, the number of credit hours required for graduation will be increased by the number of credits repeated. Registrations which involve repeating a course in which a grade of “A” or “B” has already been earned may not earn quality points or credit hours, nor count as credits attempted.

Transfer of Graduate Credit

Students pursuing a masters degree may petition to transfer up to 6 graduate credit hours earned with a grade of B or higher from another accredited institution. Transferred credits must have been acquired within the previous six years before the petition is filed, and must be beyond any credits applied to a previous degree.

Doctoral students may petition to transfer up to 9 graduate credit hours earned with a grade of B or higher from another accredited institution. Transferred credits must have been taken within the previous eight years, and must be beyond any credits used toward a prior completed degree program. Academic credit only, not performance credit, may be transferred for the doctoral degree.

A Petition for Transfer of Graduate Credit form may be obtained from the Graduate School website. The petition must be approved by the student’s Department Chair and submitted with official academic transcripts from the previous institution. Paper transcripts are typically provided within an envelope sealed by the academic institution in which the courses were completed. If the envelope is opened, the transcripts are no longer considered official, and cannot be accepted.

Time to Completion

Students pursuing a masters degree must complete all degree requirements within 6 years from the time of admission. Students pursuing a doctoral degree must complete all degree requirements within 8 years from the time of admission. Students who do not complete their degree requirements within these time-frames may be asked to re-apply, and may be expected to meet additional degree requirements.
Graduation Requirements

To be eligible for graduation, students must:

- Ensure that complete transcripts showing previous degree conferral are on file in the Graduate Studies Office of the Frost School of Music.

- Successfully complete all degree requirements as listed for their degree program in the Academic Bulletin.

- Successfully complete all Final Project requirements. These projects are listed in the Academic Bulletin and further details are provided in this handbook, within the section “Graduate Degree Programs.” Students should also consult regularly with their advisor and/or committee chair(s) regarding Final Project requirements.

- Ensure that grades have been assigned for all courses. Students should review their current University of Miami transcripts or DPR each semester to assure that they:
  - Have no grades of “I” (or “incomplete”)
  - Have no grades of “NG” (or “no grade”)
  - In either case, or if the student suspects the assigned grade is incorrect, the student should contact the instructor immediately to determine necessary steps in order for the grade to be assigned or changed.
  - Grade changes must be made within one calendar year (12 months). No grade changes are allowed beyond one year.
  - If a final, passing grade is not assigned for a course, the credits are not earned.
  - Students cannot graduate with grades of “I” or “NG” on their record.
  - Final Projects are graded on an S/U basis, with “S” indicating satisfactory progress, and “U” indicating unsatisfactory progress. S/U grades do not impact GPA. If a student receives a grade of U, the credits are not earned and must be retaken in a subsequent semester in order to fulfill degree requirements.

- Submit an Application for Graduation via CaneLink during the first two months of the semester of intended graduation.
  - Students who do not graduate during the semester in which they apply must submit a new Application for Graduation at the very start of the new semester in which they intend to graduate. Failure to re-apply will delay graduation. Applications may be submitted in any semester, including summers.
III. GRADUATE DEGREE PROGRAMS

Graduate Degrees and Concentration Codes

At the graduate level, the Frost School of Music offers the Artist Diploma (AD), the Masters Degree (MM, MA, MAT, or MS), and the Doctorate (DMA or PhD). Students should become familiar with the title and 4- or 5-letter concentration code for their chosen degree program.

**Artist Diploma (AD):**

- MCDI  Artist Diploma in Instrumental Conducting
- MIPF  Artist Diploma in Instrumental Performance
- MKPF  Artist Diploma in Keyboard Performance
- MVPF  Artist Diploma in Vocal Performance

**Master of Music (MM):**

- JPED  Master of Music in Jazz Pedagogy
- KPED  Master of Music in Keyboard Performance and Pedagogy
- MBEI  Master of Music in Music Business and Entertainment Industries
- MCDC  Master of Music in Choral Conducting
- MCDI  Master of Music in Instrumental Conducting
- MEDU  Master of Music in Music Education
- MEDUC  Master of Music in Music Education with Teacher Certification
- MIPF  Master of Music in Instrumental Performance
- MIPW  Master of Music in Instrumental Performance – Multiple Woodwinds
- MKPF  Master of Music in Keyboard Performance
- MSJI  Master of Music in Studio Music and Jazz Instrumental Performance
- MSJV  Master of Music in Studio Music and Jazz Vocal Performance
- MTCP  Master of Music in Composition
- MTYE  Master of Music in Music Therapy with Undergraduate Equivalency
- MTYP  Master of Music in Music Therapy
- MUSY  Master of Music in Musicology
- MVPF  Master of Music in Vocal Performance
- MWPD  Master of Music in Media Writing and Production
- SJWR  Master of Music in Studio Jazz Writing

**Master of Arts (MA):**

- MPRS  Master of Arts in Arts Presenting and Live Entertainment Management
Master of Arts in Teaching (MAT):

MEDU Master of Arts in Teaching, Music Education

Master of Science (MS):

MUEE Master of Science in Music Engineering Technology

Doctor of Musical Arts (DMA):

KPED Doctor of Musical Arts in Keyboard Performance and Pedagogy
MCDC Doctor of Musical Arts in Choral Conducting
MCDI Doctor of Musical Arts in Instrumental Conducting
MIPF Doctor of Musical Arts in Instrumental Performance
MIPW Doctor of Musical Arts in Instrumental Performance – Multiple Woodwinds
MKPF Doctor of Musical Arts in Keyboard Performance
MSJC Doctor of Musical Arts in Jazz Composition
MSJI Doctor of Musical Arts in Studio Music and Jazz - Instrumental Performance
MSJV Doctor of Musical Arts in Studio Music and Jazz - Vocal Performance
MTCP Doctor of Musical Arts in Composition
MVPF Doctor of Musical Arts in Vocal Performance
VPED Doctor of Musical Arts in Vocal Pedagogy and Performance

Doctor of Philosophy (PhD):

MEDU PhD in Music Education
MEDU PhD in Music Education with Music Therapy Emphasis
Recital Requirements

For students majoring in performance or conducting, recitals serve to wholly or partially fulfill Final Project degree requirements. Students pursuing other majors may give recitals to fulfill elective requirements within their degree program. All students who give recitals must follow the policies described below.

Students who observe these policies are more likely to graduate, and to graduate on time. The information below pertains to all or most graduate recitals, regardless of degree program. For further recital requirements that are specific to each degree program, please read the Final Project Guidelines for your degree program, as found later in this section of the handbook.

Basic Terms

- Students must be enrolled in the appropriate recital course during the semester in which the recital is given. These courses are available in the Academic Bulletin.

- Orchestral Mock Audition Recital Option: when a student is required to give or elects to give more than one recital during a graduate degree program in classical instrumental performance, one of the recitals may take the form of an Orchestral Mock Audition, with advisor approval. In this recital, the student plays from a full-length orchestral audition list that is pre-approved by the advisor. A mock audition recital simulates a real audition and comprises three rounds: preliminary, semifinal, and a final. At least the preliminary round may be held behind a screen. Appropriate excerpts for each round will be chosen by the recital committee from the approved list. The total time spent playing will be equivalent to standard recital length requirements (i.e., 60 minutes).

- For conducting recitals, students have two options, as approved by the advisor. Option 1: the student can prepare a video compilation of themselves conducting single or multiple works during live performances of major ensembles drawn from throughout their degree program. Option 2: the student prepares and presents a full-length conducting recital.

- Following the procedures described below, students should schedule recitals several months in advance, and prepare for the associated expenses, such as fees for the venue, recording, accompanist, program, etc.

- Prior to scheduling a recital, the student should consult with his/her studio teacher to determine possible dates and venues, and to identify appropriate recital committee members.
Recital Dates

- Recitals must be performed between the first and last day of classes in the fall and spring semesters, excluding fall recess, Thanksgiving break, and spring recess.

- Students should consult with the studio teacher to identify at least three possible recital dates before initiating the recital scheduling process.

Recital Venues

- Students should obtain studio teacher approval for the appropriate recital venue (i.e., Clarke Recital Hall, Gusman Concert Hall, or other Frost School performance space).

- Some recitals can be given at venues outside the Frost School, such as the Church of the Venerable Bede on the UM campus, or other venues as approved by the studio teacher. Students must obtain written approval for a recital date from an outside venue prior to initiating the recital scheduling process.

- Regardless of venue, all recitals must be scheduled through the Frost School.

Recital Committee

- Students must establish a recital committee before scheduling the recital. Recital committee specifications for each degree program are found later in this section of the handbook.

- Students should invite faculty members to serve on their recital committees and obtain their agreement prior to scheduling the recital. Students should not list names of faculty members on the recital approval request without their knowledge. When the recital request is approved, the Frost School Graduate Studies Office will send a one-time email notice to the recital committee of the recital date and location.

- If a faculty member agrees to serve on a recital committee, the student should not assume that the same faculty member will be available to serve on any subsequent recital committees. Students should obtain faculty agreement for each recital that is given.

- As the date of a recital approaches, the student should send email reminders to recital committee members regarding the date and location of the recital.
Graduate Recital Approval Request

- Once the student has determined potential recital dates, identified a suitable venue, and formed the recital committee, the student can initiate a Graduate Recital Approval Request, as found in the Frost School of Music Online Recital Handbook. Through this process, the student schedules the recital and confirms details about the venue and committee formation.

- If any changes are made later to the recital (i.e., change in committee chair or membership, change in recital date or venue, etc.), or if the recital is cancelled and must be re-scheduled, a new Graduate Recital Approval Request must be submitted.

Recital Recordings

- All recitals performed at a Frost School venue must be recorded by the Frost School of Music Recording Services or a professional licensed and insured company. Master recordings remain the property of the University and are kept in the Recording Services Archives. Copies of these recordings can be made with student approval.

- For details on recording expenses, please visit the Frost School Recording Services website.

- For recitals held outside the Frost School, recording equipment can be checked out from the Weeks Music Library. Alternatively, students can hire a professional licensed and insured company to record a recital in a non-Frost School venue, with the permission of the venue.

- To meet degree requirements, date- and time-stamped, professional quality recordings must be made of all recitals and submitted to Dana Salminen, Director of Production Services, d.salminen@miami.edu for archival purposes.

Recital Programs

- Programs are required for all graduate recitals, the content and format of which must be approved by the studio teacher. More details about recital programs are available in the Frost School of Music Online Recital Handbook.

Recital Evaluations

- All graduate recitals must be evaluated by each member of the recital committee.

- Students should send email reminders to their recital committee members regarding submission of the recital evaluation.
The Graduate Recital Evaluation form is completed digitally and available on both the Graduate Studies website and in the Frost School of Music Online Recital Handbook.

On occasion, faculty members are unable to attend student recitals. In these situations, students should confirm with the faculty member that a video or audio recording will be adequate for evaluation of the recital, and make necessary arrangements.

PLEASE NOTE: recital evaluations from all committee members are required for degree conferral. Students should remind faculty to submit recital evaluations in a timely manner, so as not to delay graduation.
Defense Procedures for Final Projects

The final, oral defense represents a critical experience in the graduate degree, thus students are responsible for knowing and following defense procedures. Students who follow these procedures are more likely to graduate, and to graduate on time. For other requirements specific to each degree program, please read the Final Project Guidelines for your degree program later in this section of the handbook.

Defense Procedures: Scheduling

- Masters degree students who are not completing a masters thesis in musicology, music education, or music therapy may schedule the final defense during fall or spring semesters whenever classes are in session, excluding fall recess, Thanksgiving break, and spring recess, as well as reading days or final exams.

- Masters degree students who are completing a masters thesis in musicology, music education, or music therapy, as well as all Doctoral students, must follow Graduate School deadlines for scheduling the final defense.

  o Failure to defend and submit final the Final Project by Graduate School deadlines will result in a one-semester delay in graduation and require enrollment in additional credits at the student’s expense.

- All students must be enrolled in the corresponding Final Project course during the semester that the defense is held. All courses may be found in the Academic Bulletin.

- For Doctoral students, the proposal defense and the final defense may not be held in the same semester.

- The student must work with the committee chair to arrange the defense time, date, and location, and to determine if it should be held in person or virtually. No defenses may be held in faculty offices, as these spaces are not large enough to accommodate all committee members and still maintain social distancing. As needed, the chair should reserve a room on the Frost Administration webpage for Room Reservations. Final defenses can be made public with the permission of the committee, and may require a larger space.

- The student or committee chair should then notify the Graduate Studies office of the date, time, location, and committee membership for the defense. The Graduate Studies office will send a one-time email notification to all committee members of the defense. Students should also send email reminders to their committee
members prior to the defense.

- As circumstances dictate, a defense can also be held virtually using videoconferencing, such as Zoom, Skype, Microsoft Teams, etc.

**Defense Procedures for the Final Project: Preparing and Submitting the Project for the Defense**

- When writing the Final Project, students must ensure that the document does not include the unauthorized use of materials that are protected by copyright law. Please read the information provided in Appendix A to this handbook and consult with your committee members as needed.

- Students should prepare the Final Project document using stylistic guidelines provided by the committee chair (i.e., APA or Turabian).

- Students must submit a copy of the Final Project to each committee member two weeks in advance of the defense date, to allow adequate time to read and comment on the finished project.

- Students must also submit an electronic copy of the Final Project to the Office of Graduate Studies at gradstudies.music@miami.edu two weeks prior to the defense.

- PLEASE NOTE: if the Final Project is not submitted to the committee and the Office of Graduate Studies within this time frame, the defense will be cancelled.

- **Masters Degree Students who are not completing a masters thesis in musicology, music education, or music therapy:**
  - Prior to the defense, the student should prepare the Certificate of Defense Approval for Master’s Project from the Frost School Graduate Student Resources website.
  - The front matter for Masters Final Projects, including the title page, signature page, and abstract, should strictly follow the template provided in Appendix B of this handbook. One signed signature page should be included with the final version of the Project. The Associate Dean of Graduate Studies will sign the signature page when the Final Project is submitted. Projects that do not follow the given template will not be accepted.
• Masters Degree Students who are completing a masters thesis in musicology, music education, or music therapy, as well as all Doctoral Students who are completing Final Projects:

  o These students will submit the Final Project via the Electronic Theses and Dissertations (ETD) database of the Graduate School and should consult this website for additional information on scheduling final defenses and document submission.

  o Failure to defend and submit the Final Project by the Graduate School deadline will result in a one-semester delay in graduation and require enrollment in additional credits at the student’s expense.

  o Students should carefully follow the templates and guidelines provided by the Graduate School, regarding the title page, signature page, abstract, table of contents, and general formatting.

  o Students should prepare and submit the Certificate of Defense Approval for their particular project (i.e., Master’s Thesis, Doctoral Essay, Doctoral Dissertation) as found on the Graduate School website.

Final Defense Procedures for the Final Project: Conducting and Documenting the Defense

• Prior to the defense, the committee chair should download and prepare the Graduate SACS rubric from the Frost School website, Assessment Resources. After the defense, each member of the committee should complete a rubric and return it to the Frost School Graduate Studies Office.

• At the start of the defense, the committee chair should make appropriate introductions.

• The student should then provide a brief yet detailed overview of the entire final project.

• If the defense is public, any audience member is welcome to ask questions or make comments at this time.

• After public questions have been addressed, the audience is excused and only the student and the committee are involved in the final portion of the defense.

• Committee members then pose questions and offer comments on the student’s work. While the bulk of the discussion focuses on the project, the committee may
ask other questions that are relevant to the student’s discipline.

- Following this phase of questioning, the committee excuses the defending student from the room. The committee then discusses the student’s work and makes a decision regarding pass or fail. The committee also may recommend revisions to the final project.

- The committee chair should facilitate the entire defense experience and ensure that the defense starts and ends on time, and that all procedures are followed. Overall, the committee’s intent is to ensure that the student has completed a project that makes a meaningful, relevant contribution to the student’s discipline and that the work meets standards for graduate study.

- If the student successfully defends the Final Project, committee members will then complete the Certificate of Defense Approval which they will receive by email.

### Defense Procedures: Submitting the Final Project after the Defense

- **Masters Degree Students who are not completing a masters thesis in musicology, music education, or music therapy:**
  
  - If the Final Project does not require revisions, the committee members can sign the signature page immediately following or at the defense. If the Final Project requires revisions, the student must obtain committee member signatures later, after required revisions have been approved.

  - After making any revisions requested by the committee, the student should submit the final version of the Project electronically, including the fully-executed signature page, to the Frost School Graduate Studies Office. Students will receive detailed instructions from the Graduate Studies Office for uploading their Project to the University’s cloud-based storage system. After the Project has been checked for template compliance and signatures, it will be permanently and digitally housed within the Weeks Music Library.

  - The final version of the Project must be received by 5:00pm on the last day of final exams for the semester in which the student is scheduled to graduate.

- **Masters Degree Students who are completing a masters thesis in musicology, music education, or music therapy, as well as all Doctoral Students who are completing Final Projects:**
  
  - These students will submit their Final Project via the Electronic Theses and Dissertations (ETD) database of the Graduate School and should consult this
website for additional information on scheduling final defenses and document submission.

- **Failure to defend and submit final copies of the thesis by the Graduate School deadline will result in a one-semester delay in graduation and require enrollment in additional credits at the student’s expense.**

- Students need to prepare and submit a Signature Page following the ETD template. This page will be uploaded with the final document, but signatures are not needed (the form serves to document the members of the committee).

- Following completion of any required revisions, students need to submit the [ETD Final Content Approval Form](#) which must be signed electronically by all committee members, showing approval of final content.

- Students should take the initiative to be well-informed about these submission instructions in advance and not wait until the last minute.

- **Failure to plan ahead may delay graduation until the following semester and require enrollment in additional credits.**

- For projects that required IRB oversight, students must submit a Final Report to the IRB at the completion of their research. Instructions for this report are available on the [Human Subjects Research Office](#) website.

**Submission of the Final Doctoral Essay**

When submitting the signature page and final document to the Graduate School, students must identify a category for their final project within the on-line Scholarly Repository in order for it to be successfully uploaded. The following categories are available for DMA degree programs:

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Category within Scholarly Repository</th>
</tr>
</thead>
<tbody>
<tr>
<td>DMA Composition</td>
<td>Composition</td>
</tr>
<tr>
<td>DMA Instrumental Conducting</td>
<td>Instrumental Performance</td>
</tr>
<tr>
<td>DMA Instrumental Performance</td>
<td>Instrumental Performance</td>
</tr>
<tr>
<td>DMA Keyboard Performance</td>
<td>Keyboard Performance</td>
</tr>
<tr>
<td>DMA Keyboard Performance and Pedagogy</td>
<td>Keyboard Performance</td>
</tr>
<tr>
<td>DMA Jazz Performance Instrumental</td>
<td>Studio Music and Jazz</td>
</tr>
<tr>
<td>DMA Jazz Performance Vocal</td>
<td>Studio Music and Jazz</td>
</tr>
<tr>
<td>DMA Jazz Composition</td>
<td>Studio Music and Jazz</td>
</tr>
</tbody>
</table>
If you are not certain about which category is appropriate for your final project, please consult with the Associate Dean of Graduate Studies before submitting your document to the Electronic Theses and Dissertations system of the Graduate School.

Submission of the Final Doctoral Lecture Recital Materials

After receiving a favorable evaluation of the lecture recital presentation and successfully defending the lecture recital research paper, the student submits the following items to the Electronic Theses and Dissertations database of the Graduate School:

- Final version of the research paper revised per committee recommendations.
- The Power Point presentation from the Lecture Recital, included as an appendix to the research paper.
- The DVD of the Lecture Recital presentation.
- Submission of these materials must be made according to Graduate School deadlines.
  - Failure to comply with these deadlines will delay graduation for at least one semester and require enrollment in additional credits.
- When submitting the signature page and final lecture recital materials, students must identify a category for their final project within the Scholarly Repository, in order for it to be successfully uploaded.
- The following categories are available for DMA degree programs that allow students to present a lecture recital and research paper in lieu of the Doctoral Essay:

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Category within Scholarly Repository</th>
</tr>
</thead>
<tbody>
<tr>
<td>DMA Instrumental Performance</td>
<td>Instrumental Performance</td>
</tr>
<tr>
<td>DMA Keyboard Performance</td>
<td>Keyboard Performance</td>
</tr>
<tr>
<td>DMA Keyboard Performance and Pedagogy</td>
<td>Keyboard Performance</td>
</tr>
</tbody>
</table>

If you are not certain about which category is appropriate for your final project,
please consult with the Associate Dean of Graduate Studies before submitting your lecture recital materials to the Electronic Theses and Dissertations system of the Graduate School.

Submission of the Final Doctoral Dissertation

- When submitting the signature page and final document, all PhD students must select the following category within the Scholarly Repository: PhD Music Education.
Final Project Guidelines for the ARTIST DIPLOMA in:
- Instrumental Conducting (MCDI)
- Instrumental Performance (MIPF, MIPW)
- Keyboard Performance (MKPF)
- Vocal Performance (MVPF)

The Final Project requirements for the Artist Diploma consist of recitals. Students are responsible for knowing and following recital policies. Students who observe the policies below are more likely to graduate, and to graduate on time.

Basic Terms of the Artist Diploma Recital:

- Artist Diploma students give two, full-length (i.e., 60-minute) recitals; MXX 814 Artist Diploma Recital.

Recital Committees for the Artist Diploma:

- Students must establish a recital committee before scheduling a recital.
- For each Artist Diploma recital, the committee must include three, full-time faculty members.
- Two members must be from the student’s major department, and one of these members must be a member of the Graduate Faculty.
- The third member must be chosen from a different department in the Frost School.
- Students should invite faculty members to be on their recital committee and obtain their agreement to serve.

Recital Requirements:

- Detailed information on further recital requirements, such as scheduling, venues, programs, recordings, and evaluations; are found earlier in this section of the handbook, under Recital Requirements.
Final Project Guidelines for the MASTER of MUSIC DEGREE in:

- Choral Conducting (MCDC)
- Instrumental Conducting (MCDI)
- Instrumental Performance (MIPF, MIPW)
- Keyboard Performance (MKPF)
- Jazz Performance – Instrumental or Vocal (MSJI, MSJV)
- Vocal Performance (MVPF)

The Final Project requirements for the Master of Music degrees in performance and conducting include recitals and various other projects in the form of papers, exams, or portfolios. Students are responsible for knowing and following the policies for these projects, as described below. Students who observe the policies below are more likely to graduate, and to graduate on time.

Recitals

Basic Terms of the Master of Music Recital for Performance Majors:

- All Master of Music students majoring in performance are required to give one, full-length (i.e., 60-minute) recital; MXX 812 Masters Recital. This recital consists mainly of solo pieces but may include chamber music in which the student’s instrument plays a prominent role. Repertoire selection is made in consultation with the major professor who assists in preparation of the performances.

- Students are required to write program notes for this recital if majoring in classical instrumental performance, or jazz performance (instrumental or vocal).

- With advisor approval, performance majors in some programs may give a second, additional recital, which will count toward electives within the degree requirements. Students approved to give a second recital must enroll in the appropriate course, as MXX 812 Masters Recital can only be taken once. Please note:

  In MIP, the second recital course is MIP 813 Masters Second Recital.
  In MKP the second recital course is MKP 815 Masters Second Recital.
  In MVP, the second recital course is MVP 813 Masters Second Recital.
  In MSJ, an optional recital may be given prior to the required recital, as MSJ 712 Preliminary Masters Recital.
  All courses are listed in the Academic Bulletin.

- **Master’s Advanced Recital.** With advisor approval, students majoring in classical instrumental performance (MIP) may choose to give a second recital in the form of
MIP 815 Master’s Advanced Recital. This full-length recital (i.e., 60 minutes) features the student as soloist in all music performed. The student also prepares extended program notes on the repertoire performed while enrolled in MIP 701 Program Notes Preparation. Work on the extended program notes is overseen by the recital committee chair and the final version is defended before the entire recital committee. Additional details on the extended program notes and the defense procedures are found later in this section of the handbook. This recital and the program notes course count toward electives within the degree requirements.

Recital Committee for the Master of Music in Performance:

- Students must establish a recital committee before scheduling a recital. For each Master of Music recital, the committee must include three, full-time faculty members. Two members must be from the student’s major department, and one of these members must be a member of the Graduate Faculty. The third member must be chosen from a different department in the Frost School.

- Students should invite faculty members to be on their recital committee and obtain their agreement to serve.

Recital Requirements:

- Detailed information on further recital requirements, such as scheduling, venues, programs, recordings, and evaluations; are found earlier in this section of the handbook, under Recital Requirements.

Basic Terms of the Master of Music Recital for Conducting Majors:

- All Master of Music students majoring in conducting are required to give one, full-length (i.e., 60-minute) recital; MXX 812 Masters Recital. The student should prepare a video compilation of conducting single or multiple works during live performances of major ensembles drawn from throughout the student’s degree program. These performances are made in consultation with the major professor who assists in their preparation. Students are required to write program notes.

- In addition to the Masters Recital, students pursuing the Master of Music degree in choral conducting also write and defend a Masters Recital Paper which requires enrollment in MED 701 Recital Paper Preparation and subsequently, MVP 811 Masters Recital Paper. Work on the recital paper is overseen by the recital committee chair and the final version is defended before the entire recital committee. Additional details on the recital paper and defense procedures are found later in this section of the handbook. The Master of Music degree in choral conducting offers no elective recitals.
• Master of Music students majoring in instrumental conducting choose between a one-recital option and a two-recital option for their degree.

  o Students who choose the one-recital option complete MIP 812 Masters Recital and also write and defend a Masters Recital Paper which requires enrollment in MED 701 Recital Paper Preparation and subsequently, MIP 811 Masters Recital Paper. Work on the recital paper is overseen by the recital committee chair and the final version is defended before the entire recital committee. Additional details on the recital paper and defense procedures are found later in this section of the handbook.

  o Students who choose the two-recital option first give MIP 812 Masters Recital, and subsequently give MIP 815 Master’s Advanced Recital. For the advanced recital, the student also prepares extended program notes on the repertoire performed while enrolled in MIP 701 MM Recital Program Notes Preparation. Work on the extended program notes is overseen by the recital committee chair and the final version is defended before the entire recital committee. Additional details on the extended program notes and the defense procedures are found later in this section of the handbook.

Recital Committee for the Master of Music in Conducting:

• Students must establish a recital committee before scheduling a recital. For each Master of Music recital, the committee must include three, full-time faculty members. Two members must be from the student’s major department, and one of these members must be a member of the Graduate Faculty. The third member must be chosen from a different department in the Frost School.

• Students should invite faculty members to be on their recital committee and obtain their agreement to serve.

Recital Requirements:

• Detailed information on further recital requirements, such as scheduling, venues, programs, recordings, and evaluations; are found earlier in this section of the handbook, under Recital Requirements.
Final Projects

In addition to recital requirements, students pursuing a master’s degree in performance or conducting are required to complete a final project, as follows:

<table>
<thead>
<tr>
<th>Degree Program</th>
<th>Final Project</th>
</tr>
</thead>
<tbody>
<tr>
<td>MM in Conducting (choral)</td>
<td>Masters Recital Paper</td>
</tr>
<tr>
<td>MM in Conducting (instrumental)</td>
<td>Masters Recital Paper - OR - Extended Program Notes</td>
</tr>
<tr>
<td>MM in Instrumental Performance</td>
<td>Comprehensive Masters Jury</td>
</tr>
<tr>
<td>MM in Jazz Performance (instrumental or vocal)</td>
<td>Comprehensive Masters Jury</td>
</tr>
<tr>
<td>MM in Keyboard Performance</td>
<td>Oral Comprehensive Exam</td>
</tr>
<tr>
<td>MM in Vocal Performance</td>
<td>Masters Project</td>
</tr>
</tbody>
</table>

Students can also consult the Academic Bulletin to confirm which final project is required in their particular degree program. Basic details on each project are provided here, yet students should communicate with advisors on a regular basis regarding project requirements.

Masters Recital Paper

Through this culminating experience, students conduct research about works on the recital program, which helps them gain insight into the music and its presentation. Additionally, the recital paper documents a student’s ability to analyze music structurally and stylistically as it relates to performance, as well as the ability to clearly communicate these ideas.

The final version of the recital paper is the official record of the research work done by the student and is archived in the Weeks Music Library in the Frost School of Music. The quality of the recital paper reflects on the student, the major professor, the department, and the Frost School of Music. Adherence to standards of quality is a shared responsibility.

When writing the recital paper, students must ensure that it does not include the unauthorized use of materials that are protected by copyright law. Students should read the information provided in Appendix A of this handbook and consult with committee members as needed.
Students who write a recital paper enroll in MED 701 Recital Paper Preparation in the semester prior to the one in which they plan to give their recital. In the semester that students write and defend the final version of the recital paper, they enroll in MXX 811 Masters Recital Paper.

Students interested in obtaining information about recital paper preparation prior to taking the course will find the following documents useful:


Defending the Master’s Recital Paper

- Students must defend the recital paper before the entire recital committee.

- Defenses can be scheduled by those students who have successfully completed MED 701 Recital Paper Preparation with a grade of “C-” or better. Students who received a grade below C- in MED 701 Recital Paper Preparation cannot schedule a defense unless they have retaken the course, or are currently retaking the course and have the written permission of the instructor.

- Step-by-step instructions for the final defense are found earlier in this section of the handbook, under Defense Procedures for Final Projects.

Classical Recital Paper Policy

For students majoring in classical instrumental performance or conducting, the oral defense of the Recital Paper takes place in the semester preceding the one in which the recital is scheduled; otherwise, the recital will be cancelled and can only be rescheduled in a subsequent fall or spring semester. This policy was established for the following reasons: (a) to promote the completion of the paper as a preparation for the recital, (b) to ensure that a student gains an understanding of the historical, analytical, and pedagogical aspects of the recital music, and (c) to leave the final preparation of the recital unencumbered by pressure to complete the paper.

To accommodate this policy, the student, with the guidance of his/her major professor, must determine the program content at the beginning of the semester before the recital. The student’s committee must also be in place in time for the reading and defense of the paper. This policy is believed to be in the best interest of the student and faculty committee.
Appeal of the Policy for Recital Paper Deadline

For students who do not meet the classical recital paper defense deadline (by the end of the semester before the recital), the recital will be cancelled. Any appeal to reinstate the recital must be submitted in writing, before the beginning of the semester in which the recital was to take place, to the Associate Dean for Graduate Studies in the Frost School. An appeal should describe any extenuating circumstances that provide the basis for the appeal and should be signed by the student and the teacher. The Associate Dean may either: (a) deny the appeal, or (b) allow the recital to proceed as scheduled and require the paper defense to be held two weeks before the recital.

Extended Program Notes

By writing Extended Program Notes, the student demonstrates the ability to identify, gather, document, and present written material that enhances the audience’s understanding of the recital content. Program notes should be appropriate for an educated consumer who is truly interested in the music that will be performed. As such, the program notes should enhance the listener’s interest through insightful information that illuminates the composer, the context in which the piece was written, the relationship of the piece with other works, instrument performance practice, listening guide points, and other factors that can aide the astute music listener. The length of the program notes should be that of a substantial term paper. The actual notes included in the recital program should be extracted from the Extended Program Notes document.

Students should work closely with the recital committee chair in preparing the Extended Program Notes. The implication is that the recital music must be selected far in advance of the recital so that the student has adequate time to gather, synthesize, and write the program notes. The student should also be in regular contact with all members of the recital committee to assure agreement among all parties as to what is appropriate for inclusion, the quality of the materials, and the quality of the written presentation.

The final version of the program notes is the official record of the research work done by the student and is archived in the Weeks Music Library in the Frost School of Music. The quality of the program notes reflects on the student, the major professor, the department, and the Frost School of Music. Adherence to standards of quality is a shared responsibility.

When writing the program notes, students must ensure that the document does not include the unauthorized use of materials that are protected by copyright law. Please read the information provided in Appendix A of this handbook and consult with your committee members as needed.

When working on program notes, students must enroll in MIP 701 Recital Program Notes Preparation. In the semester that students write and defend the final version of the
program notes, they are enrolled in MIP 815 Masters Advanced Recital.

Students interested in obtaining information about program notes preparation prior to taking the course will find the following resources to be useful:


**Defending Extended Program Notes**

- Students must give an oral defense of the program notes before the entire recital committee.

- Step-by-step instructions for the final defense are found earlier in this section of the handbook, under *Defense Procedures for Final Projects*.

**Comprehensive Masters Jury: Instrumental Performance**

Students pursuing the Master of Music degree in classical, instrumental performance must give a Comprehensive Masters Jury. In this 30-minute performance-based exam, the student performs and discusses a wide array of music written for their instrument. The music for this jury may include solos, excerpts, etudes, exercises, scales, and any other material the studio professor deems relevant. The material will be chosen to test the student comprehensively on the depth of their knowledge about their instrument and their ability on it. For the discussion portion, the jury panel may ask the student to answer questions about the music played, regarding historical context, pedagogical considerations, or performance/practice strategies.

The student’s studio teacher will select the material to be covered in the jury and it will be tailored to the student’s needs and career focus. The faculty from the student’s program will assess this jury which is held at the end of the final semester of study during regular jury times. The outcome of the jury is documented by the student’s performance instructor using the *Masters Comprehensive Review Form*. 
**Comprehensive Masters Jury: Jazz Performance, Instrumental or Vocal**

In the final semester of the Master of Music degree in Studio Music and Jazz, Instrumental or Vocal Performance, the student will be required to perform a Comprehensive Jury. This jury will be no longer than 30 minutes, during which the student will perform and discuss a wide array of music written for the specified instrument/voice. The requirements may include improvisation, knowledge of standard pieces and harmonic progressions, jazz repertoire particular to the instrument/voice, assigned exercises, scales, and any other material the studio professor deems relevant. The material will be chosen to test the student comprehensively on depth of knowledge and ability on their instrument/voice.

For the discussion portion, the jury panel may ask the student to answer questions about the music played, regarding historical context, pedagogical considerations, or performance/practice strategies, and to defend recital program notes. The student’s studio teacher will select the material to be covered in the jury and it will be tailored to that student’s need and career focus. The studio teacher and two members of the MSJ faculty will assess this jury, to be held at the conclusion of the final semester of study during regular jury times. The outcome of the jury is documented by the student’s performance instructor, using the [Masters Comprehensive Review Form](#).

**Oral Comprehensive Exam: Keyboard Performance**

Students pursuing the Master of Music degree in Keyboard Performance must take an oral comprehensive exam which is scheduled after the Masters Recital. The exam shall be approximately 20 minutes in length before a committee consisting of three regular, full-time members of the MKP Department, including the principal teacher/advisor. During the exam, the committee will ask questions to test the depth and breadth of the student’s knowledge and understanding relevant to professional-level preparation and performance of works presented in the Masters Recital. This exam may also include questions NOT directly related to the Masters Recital program, thus encompassing relevant aspects from the historical, stylistic, pedagogical, and performance points of view. The outcome of the exam is documented using the [Masters Comprehensive Review Form](#).

**Masters Project: Vocal Performance**

In the final semester of the Master of Music degree in Vocal Performance, the student will build and present to the full-time faculty a professional portfolio appropriate for agent and professional auditions, and publicity materials for performing organizations. The portfolio will include a professional headshot, resume, and packet of four recorded arias (audio and DVD) appropriate for auditions and employment as a singing professional. These arias are separate from the recital repertoire. The specific, recorded arias will be chosen in consultation with the studio voice teacher and the assigned vocal coach. With the studio
instructor’s approval, the portfolio will be presented to the faculty at a 30-minute, scheduled oral defense during the last semester of study. The outcome of the defense is documented using the Masters Comprehensive Review Form.
Final Project Guidelines for the MASTER of MUSIC DEGREE in:

- Musicology (MUSY)
- Music Education (MEDU)
- Music Therapy (MTYP)

Final Project for the Master of Music Degree

Masters degree programs in Musicology, Music Education, and Music Therapy require completion of a substantial final project, such as a thesis, masters project, or clinical project. Some of these degrees further require a comprehensive exam or review, in addition to a thesis or project. Students are responsible for knowing and following the policies for these projects, as described below. Students who observe the policies below are more likely to graduate, and to graduate on time.

Committee for the Master of Music Degree Final Project

- When the student has decided on a topic for the final project, the student should establish a graduate committee to oversee the project.
- The committee must include three, full-time faculty members.
- Two members must be from the student’s major department and one of these members, the Chair, must be a member of the Graduate Faculty.
- The third committee member must be from outside the student’s department. As appropriate, the outside committee member may be selected from a different school in the University (i.e., from outside the Frost School). All committee members should be selected for their ability to make a unique contribution to the student’s final project.

Proposal Defense Procedures for the Final Project: Purpose

Before initiating significant work on the final project, the student must write a proposal for the project and successfully defend it before the committee. The student’s advisor will provide guidelines for the content and formatting of the written proposal.

When writing the proposal, students must ensure that the document does not include the unauthorized use of materials that are protected by copyright law. Please read the information provided in Appendix A of this handbook and consult with committee members as needed.
Proposal Defense Procedures for the Final Project: **Scheduling**

- The defense should be scheduled at least three weeks in advance of the defense date.

- The student must work with the committee chair to arrange the defense time, date, and location, and to determine if it should be held in person or virtually. No defenses may be held in faculty offices, as these spaces cannot accommodate social distancing. The chair should reserve a room on the Frost Administration webpage for Room Reservations.

- Proposal defenses may be scheduled during fall or spring semesters and only when classes are in session, excluding fall recess, Thanksgiving break, and spring recess, as well as reading days or final exams.

- Once the proposal defense is scheduled, the student or committee chair should notify the Office of Graduate Studies in the Frost School of the date, time, location, and committee membership. The Graduate Studies Office will notify all committee members of the proposal defense. Students should also send email reminders to their committee members prior to the proposal defense.

- As circumstances dictate, a defense can also be held virtually using videoconferencing, such as Zoom, Skype, Microsoft Teams, etc.

Proposal Defense Procedures for the Final Project: **Submitting the Proposal**

- Students must submit a copy of the proposal to the committee two weeks in advance of the defense date, so that the committee members have adequate time to read and comment on the project.

- Students must also submit an electronic copy of the written proposal (PDF) to the Office of Graduate Studies gradstudies.music@miami.edu two weeks prior to the defense.

- If the written proposal is not submitted to the committee and the Office of Graduate Studies within this time frame, the defense will be cancelled.

Proposal Defense Procedures for the Final Project: **Conducting the Proposal Defense**

- Students must be enrolled in at least one credit of the corresponding course (i.e., masters thesis or masters project) during the semester in which the proposal defense takes place.

- During the proposal defense, the student should provide a brief yet detailed
Committee members then discuss the merits of the project, ask questions, and provide suggestions. The committee’s intent is to ensure that the student has a positive and challenging experience in scholarly activity. Additionally, the committee must determine whether or not the project makes a meaningful, relevant contribution to the student’s discipline, and that the proposed work meets standards for graduate study.

- If the student successfully defends the final project proposal, the student may move forward with the final project.

**Participation in Research by Human Subjects**

If the student’s project involves collection of data from live human beings, the project must also be approved by the University of Miami Institutional Review Board (IRB). For example, if the student wants to survey a group of people about some aspect of music, this project involves human subjects. If the student wants to interview other students about music learning, this project involves human subjects. If the student wants to administer a test regarding responses to music, this project involves human subjects.

For these kinds of projects, the student must obtain CITI Certification by completing an online training module regarding the protection of human subjects in research. The student must then establish an eProst account through the University of Miami Human Subjects Research Office. The student can then complete and submit an IRB application that consists of a detailed explanation of the intended research.

The IRB application must be approved before the student can initiate the research. Please note that for complex projects, IRB approval can sometimes take several weeks. Consequently, students should carefully consider the need for and relevance of human subject involvement in their research when selecting a topic. The IRB process is time-intensive and can extend the amount of time required to complete the final project and to obtain the degree.

If the student’s project requires IRB approval, at least one member of the graduate committee should also have CITI Certification and be familiar with IRB procedures. Ideally, this committee member should be the chair.

Certain research projects may involve human subjects yet not require IRB oversight. For example, if a student’s project involves interviewing one expert in a particular discipline, IRB approval may not be needed. In these cases, students should utilize the “Not Human Subjects Research Self Certification Tool.” If the student is ever in doubt about IRB involvement, the student should contact the Human Subjects Research Office directly.
Final Defense Procedures for the Final Project

- Step-by-step instructions for the final defense are found earlier in this section of the handbook, under Defense Procedures for Final Projects.

Comprehensive Examination for Music Therapy Students

The Master of Music degree in music therapy requires students to take a written Comprehensive Examination in addition to completing either a thesis or clinical project. This three-hour exam is given in the final semester of study (i.e., during the semester of graduation) and prior to the defense of the final project. The comprehensive exam represents a significant milestone in the academic experience and due to its rigorous nature, students should be well-prepared. Students should contact their advisors early in the degree program to obtain specific details regarding exam requirements. The exam is typically written and evaluated by a committee of two to three faculty members in music therapy, and if needed, music education.

Per Graduate School policy, students who fail the comprehensive exam may be given one opportunity to retake the exam, with the committee’s approval. The re-take of the comprehensive exam may not be taken during the same semester as the original exam, or during a summer session. Additionally, the re-take must be completed within one calendar year of the original exam. Students who do not pass the exam re-take will be dismissed from the degree program. The outcome of the exam is documented using the Masters Comprehensive Review Form.
Final Project Guidelines for the MASTER of MUSIC in:
- Music Education with Teaching Certification (MEDUC)

Comprehensive Review

Students pursuing the Master of Music in music education with teaching certification will:
1. Design a curriculum unit for a K-12 classroom during their student teaching semester
2. Implement this unit during their student teaching semester
3. Measure the impact of instruction on their students’ learning

Students will use a systems approach to curriculum design and revision (including objectives, instructional methods, assessment of objectives, and instructional revisions based on the assessments). Students should draw from their graduate courses, specifically MED 762 Music Learning and Curriculum, and MED 764 Music Assessment, to complete this project. Students will write a full report that includes:
   1. The curriculum unit
   2. The impact on student learning project.

The curriculum will include lesson plans, scope and sequence, and assessment tools. The impact on student learning portion of the report will include the following sections: introduction and background, methodology, results, and conclusions. Finally, students will prepare an oral presentation of their project/ideas before a committee of 2 to 3 faculty members. This project does not require an oral defense. The outcome of the review is documented using the Masters Comprehensive Review Form.

Final Project Guidelines for the MASTER of ARTS in TEACHING,
- Music Education (MEDU)

Teaching Portfolio for Master of Arts Students

Students in this degree program will prepare a Teaching Portfolio comprising:
- A teaching statement of philosophy.
- A curriculum unit in some special area of music education (general, choral, instrumental, modern).
- Videos of group teaching, with corresponding lesson plans, reflections, and connections to Florida Educator Accomplished Practices.

This portfolio will be submitted to a panel of music education faculty for review and final approval. This project does not require an oral defense. The outcome of the review is documented using the Masters Comprehensive Review Form.
Final Project Guidelines for the MASTER of MUSIC DEGREE in:

- Music Business and Entertainment Industries (MBEI)

Students who observe the policies below are more likely to graduate, and to graduate on time.

Cumulative Exam

Students must pass a cumulative exam as part of the MBEI and JD/MM Master's degree program. The exam is taken at the end of the semester when the student is expected to complete all required coursework, with the exception of the internship course. If all of the coursework except for the internship is complete at the end of the fall semester, the student should take the exam at the end of the fall semester, rather than waiting to complete the internship in the spring and taking the exam in the spring.

The exam is prepared and evaluated by a committee of 2 to 3 faculty members within the Department of Music Media and Industry. Exam questions cover material from all of the required MMI courses, and are primarily multiple choice, with one or several essay items, although this format is subject to change. Students may use notes and textbooks while taking the exam. The exam is typically administered via Blackboard, which enables students to take the exam remotely. While subject to change, it is likely that this practice will continue. Students will receive specific details regarding the number and type of questions, and exam location (in person or via Blackboard) in the weeks leading up to the exam date.

Per Graduate School policy, students who fail the cumulative exam may be given one opportunity to retake it, with the committee’s approval. The exam may not be re-taken during the same semester as the original exam, or during a summer session, and must be completed within one calendar year of the original exam. Students who do not pass the exam re-take will be dismissed from the degree program. The outcome of the exam is documented using the Masters Comprehensive Review Form.

Internship

Some students in the MBEI or JD/MM degree programs will complete MMI 802 Internship in Music Industry. Specific requirements can be found in the syllabus for this course. All internships that MBEI students perform are supervised, in part, by the Toppel Career Center. Students must complete the internship orientation with the Toppel Center before beginning the internship. While the MBEI Program maintains a list of internship opportunities that we are made aware of, the list is small relative to the large number of internship openings which are available in the industry. Students are responsible for securing their own internships (i.e. identifying potential employers, contacting them to inquire how to apply, applying, interviewing, and securing the position).
Final Project Guidelines for the MASTER of ARTS DEGREE in:
- Arts Presenting and Live Entertainment Management (MPRS)

Students who observe the policies below are more likely to graduate, and to graduate on time.

**Exit Exam**

Upon completion of all administrative and academic requirements, students must successfully complete a comprehensive exit exam that covers material from all required MMI courses and is administered through Blackboard. The exam is prepared and evaluated by a committee of 2 to 3 faculty members within the Department of Music Media and Industry.

Per Graduate School policy, students who fail the cumulative exam may be given one opportunity to retake the exam, with the committee’s approval. The re-take of the comprehensive exam may not be taken during the same semester as the original exam, or during a summer session, and must be completed within one calendar year of the original exam. Students who do not pass the exam re-take will be dismissed from the degree program. The outcome of the exam is documented using the Masters Comprehensive Review Form.

**Internship**

Some students will complete a live entertainment industry internship as the capstone project. An internship is an opportunity for the students to work within a live entertainment organization in a functional role and to put into practice the skills and knowledge they have mastered within their discipline. Experience in this working environment will provide students with insight into career opportunities and future personal development.

Identifying, applying, and securing an internship are the full responsibility of the student. During the degree program, students will learn about various organizations and functional roles within the industry that may be of interest for an internship. Students should consider their internship possibilities immediately upon entering the program, as securing the most desirable internship position will require time and research. All internship positions must be approved by the program director.

The internship should be taken in the fourth semester, after the completion of all other courses. Prior to internship, students must register with the Toppel Career Center and follow their administrative guidelines. Concurrently students will meet the internship academic requirements outlined in the MMI 804 course syllabus.
Final Project Guidelines for the MASTER of SCIENCE DEGREE in:

- Music Engineering Technology (MUEE)

Students are responsible for knowing and following the policies for this project, and by observing them, are more likely to graduate, and to graduate on time.

Masters Research Project

Students pursuing the Master of Science Degree in MUEE must complete a substantial final project that is defended before a faculty committee. Research topics should provide an opportunity to explore a specific area of interest to the audio engineering professional community. The topic must be approved by the student’s advisor and should provide a means to accomplish original research within the topic area and lend itself to a written report. Students must adhere to the following research project timetable and complete each phase of the project on time:

- at the end of the first semester of study, the student must declare in writing an area of interest
- at the end of the second semester, the student must provide in writing a project title and abstract and select the project committee
- at the end of the third semester, the student must show completion of the research project
- at the end of the fourth semester, the student must submit and defend the project paper.

MUEE Masters Research Project Committee

The project committee is typically comprised of three members, including two Music Engineering Technology faculty members, one of whom is a member of the Graduate Faculty. The third committee member may be selected from another department within the Frost School, or from a college or school outside the Frost School. The committee typically is chaired by a member of the Music Engineering Technology faculty.

Participation in Research by Human Subjects

If the student’s project involves collection of data from live human beings, the project must also be approved by the University of Miami Institutional Review Board (IRB). For example, if the student wants to survey a group of people about some aspect of music, this project involves human subjects. If the student wants to interview other students about music learning, this project involves human subjects. If the student wants to administer a test regarding responses to music, this project involves human subjects.
For these kinds of projects, the student must obtain CITI Certification by completing an online training module regarding the protection of human subjects in research. The student must then establish an eProst account through the University of Miami Human Subjects Research Office. The student can then complete and submit an IRB application that consists of a detailed explanation of the intended research.

The IRB application must be approved before the student can initiate the research. Please note that for complex projects, IRB approval can sometimes take several weeks. Consequently, students should carefully consider the need for and relevance of human subject involvement in their research when selecting a topic. The IRB process is time-intensive and can extend the amount of time required to complete the final project and to obtain the degree. If the student’s project requires IRB approval, at least one member of the graduate committee should also have CITI Certification and be familiar with IRB procedures. Ideally, this committee member should be the chair.

Certain research projects may involve human subjects yet not require IRB oversight. For example, if a student’s project involves interviewing one expert in a particular discipline, IRB approval may not be needed. In these cases, students should utilize the “Not Human Subjects Research Self Certification Tool.” If the student is ever in doubt about IRB involvement, the student should contact the Human Subjects Research Office directly.

**Final Defense Procedures for the Final Project**

- Step-by-step instructions for the final defense are found earlier in this section of the handbook, under Defense Procedures for Final Projects.
Final Project Guidelines for the MASTER of MUSIC DEGREE in:

- Media Writing and Production (MWPD)

Students are responsible for knowing and following the policies for this project, and by observing them, are more likely to graduate, and to graduate on time.

**Media Writing and Production Project**

To best prepare students for future professional opportunities, this project entails the creation of a project proposal, business plan, completion and presentation, reflective journal, and media writing and production portfolio and electronic press kit.

**Media Writing and Production Project Committee**

The project committee consists of the Media Writing and Production program director and two members from other Frost School Departments, preferably from MSJ or MMI. At least one member of the committee must be a member of the Graduate Faculty.

**Final Defense Procedures for the Final Project**

- Step-by-step instructions for the final defense are found earlier in this section of the handbook, under Defense Procedures for Final Projects.
Final Project Guidelines for the MASTER of MUSIC DEGREE in:
• Keyboard Performance and Pedagogy (KPED)

The Final Project requirements for this degree include a recital and a pedagogy project. Students are responsible for knowing and following final project policies. Students who observe the policies below are more likely to graduate, and to graduate on time.

Basic Terms of the Master of Music Recital for Keyboard Performance and Pedagogy:

• Students pursuing the Keyboard Performance and Pedagogy major give one, full-length (i.e., 60 minute) recital.

• Lecture Recital Option: with advisor approval, students may instead give a Lecture Recital as an alternative to the traditional performance recital. The Lecture Recital should be 45-60 minutes in length, followed by a brief (i.e., 5-10 minute) question and answer period. The Lecture Recital content must relate to music performance and teaching, touching upon any combination of focuses, such as performance and interpretation, performance practice, musical analysis, pedagogy, music history, technology use, or other aspects approved by the advisor. Approximately 30 to 40% of the Lecture Recital will consist of student performance of excerpts or of whole works being discussed. As expected in the discipline, the lecture script and performance segments must be integrated into a comprehensive whole. The presentation should be accompanied by visual aids (such as Power Point), as well as a short (i.e., 1-2 page) printed handout highlighting the findings and resources.

Recital Committee for the Master of Music in Keyboard Performance and Pedagogy:

• Students must establish a recital committee before scheduling a recital.

• Recital committees must include three, full-time faculty members. Two members must be from the student’s major department, and one of these members must be a member of the Graduate Faculty. The third member must be chosen from a different department in the Frost School.

• Students should invite faculty members to be on their recital committee and obtain their agreement to serve.

Recital Requirements:

• Detailed information on further recital requirements, such as scheduling, venues, programs, recordings, and evaluations; are found earlier in this section of the handbook, under Recital Requirements.
Keyboard Performance and Pedagogy (KPED): The KPED Project

KPED Project Topic

Project topics should provide an opportunity to explore a specific body of knowledge in the field of keyboard performance and pedagogy. The topic, which must be approved by the student’s program director and the project committee, should provide a means to accomplish original research and to present that research in a format approved by the committee. A typical project consists of a workshop or lecture presentation appropriate for professional conference presentations, with supporting written document, or it may be entirely in a written format.

Students should adhere to the following timetable and complete each phase of the project on schedule or risk delays in degree completion. At the end of the second semester of study, the student should provide in writing the project title and abstract and select the project committee. The bulk of the work for the project is completed during the third semester of study, and the final project should be presented or submitted in the fourth semester. The oral defense should occur subsequent to the presentation and submission of all supportive materials to the faculty committee, allowing sufficient time for the committee to review all the materials prior to the defense.

KPED Project Committee

The committee is typically comprised of the student’s major professor, the program director, and an additional member of the keyboard performance faculty. The committee is usually chaired by the Program Director for Keyboard Performance and Pedagogy.

Final Defense Procedures for the Final Project

- Step-by-step instructions for the final defense are found earlier in this section of the handbook, under Defense Procedures for Final Projects.
Final Project Guidelines for the MASTER of MUSIC DEGREE in:

- Jazz Pedagogy (JPED)

**Jazz Pedagogy Project**

Students are responsible for knowing and following the policies for this project, and by observing them, are more likely to graduate, and to graduate on time.

The culminating project for the Master of Music degree in Jazz Pedagogy consists of a portfolio that students create during their four semesters in the program. Many potential employers require video evidence of teaching in multiple environments, thus the teaching demonstrations of each student will be video-recorded. All videos, plus several documents required of the students, will be placed in the portfolio, to be assessed in the fourth semester. Many of the teaching demonstrations will take place as part of MSJ 724 Seminar in Jazz Pedagogy, which occurs simultaneously with MSJ 153 Jazz Band III. This project does not require an oral defense.

Students will receive detailed instructions from the Graduate Studies Office for uploading their project to a cloud-based storage system. This final version must be received by 5:00pm on the last day of final exams during the semester in which the student intends to graduate. The portfolio will then be stored as part of the student’s permanent academic record.
Final Project Guidelines for the MASTER of MUSIC DEGREE in:

- Studio Jazz Writing (SJWR)

Masters Jazz Writing Project

Students are responsible for knowing and following the policies for this project, and by observing them, are more likely to graduate, and to graduate on time.

Studio Jazz Writing majors must complete a final project in three parts. Part one entails composing and/or arranging music with some emphasis on the jazz idiom that is a minimum of 30 minutes in length. The student is responsible for all aspects of the project including: rehearsing, recording, mixing, mastering and final production of a CD (with linear notes and cover). Part two of the project involves creation of a video with original audio composed/arranged that is recorded and mastered to a DVD with a minimum length of 10 minutes. Part three consists of a project paper that briefly describes the CD and DVD music and includes an analysis of the recording process from start to finish. By the time the project is complete, students must also have established a website that features their work.

When writing the final project, students must ensure that the document does not include the unauthorized use of materials that are protected by copyright law. Please read the information provided in the Appendix to this handbook and consult with your committee members as needed.

Masters Jazz Writing Project Committee

The project committee is comprised of the Studio Jazz Writing program director as chair, and two other full-time music faculty, one of whom is chosen from outside the Studio Music and Jazz Department.

Final Defense Procedures for the Final Project:

Step-by-step instructions for the final defense are found earlier in this section of the handbook, under Defense Procedures for Final Projects.
Final Project Guidelines for the MASTER of MUSIC DEGREE in:
• Composition (MTCP)

Masters Thesis in Composition

Students are responsible for knowing and following the policies for this final project, and by observing them, are more likely to graduate, and to graduate on time.

The project consists of a major original composition and a recital of the student’s works. The final project composition does not have to be included on the recital. In lieu of the recital, students also have the option of writing a document about the composition project that provides a historical context and analysis of the composition. In those cases, the document follows thesis standards in Turabian style.

Committee for the Final Project

• The committee must include three, full-time faculty members, including two faculty members from the student’s major department, one of whom must be a member of the Graduate Faculty.

• The third committee member must be from outside the student’s department. As appropriate, the outside committee member may be selected from a different school in the University (i.e., from outside the Frost School).

• All committee members should be selected for their ability to make a unique contribution to the student’s final project.

Final Defense Procedures for the Final Project:

• Step-by-step instructions for the final defense are found earlier in this section of the handbook, under Defense Procedures for Final Projects.
Final Project Guidelines for the DOCTOR OF MUSICAL ARTS DEGREE in:

- **Conducting**
  - Choral Conducting (MCDC)
  - Instrumental Conducting (MCDI)

- **Performance**
  - Instrumental Performance (MIPF, MIPW)
  - Keyboard Performance (MKPF)
  - Jazz Performance – Instrumental or Vocal (MSJI, MSJV)
  - Vocal Performance (MVPF)

- **Composition**
  - Jazz Composition (MSJC)
  - Composition (MTCP)

- **Pedagogy and Performance**
  - Keyboard Performance and Pedagogy (KPED)
  - Vocal Pedagogy and Performance (VPED)

**Credit Requirements**

For the Doctor of Musical Arts (DMA) in conducting, performance, composition, or pedagogy and performance, a minimum of 42 credit hours of course work is required, at least 24 of which must be completed in residence. A minimum of 60 credit hours beyond the master’s degree is required for the degree.

**The Doctoral Cognate for the Doctor of Musical Arts**

Within the 60 credit hours required for the DMA, students may select a formal area of study known as the cognate. A total of 12 credit hours are devoted to the cognate. If a cognate is not selected, the student should work with the advisor to select a meaningful collection of elective courses that support and further the student’s artistic and scholarly aspirations.

The cognate allows the student to obtain specialized knowledge and skill in an additional area of music. For example, a student pursuing the DMA in instrumental performance may wish to obtain a cognate in musicology or music business. Completion of a cognate should give the student a heightened level of understanding in this topic area, and could give the student a competitive advantage when pursuing post-graduation opportunities. When completed, cognates are listed on the student’s official transcript.
Doctoral Cognate Policies:

- Students must apply to the cognate for acceptance; a process that may include an audition, interview, portfolio submission, or testing as determined by the Faculty-in-Charge for that cognate.

- Students must complete all requirements specified for a cognate to be recognized as having completed the cognate. Otherwise, the credits will be considered electives and the cognate will not be granted.

- In order to ensure completion of the cognate in a timely manner, students should decide on a cognate no later than the end of their second semester of full-time study.

- No credits required in the DMA program can apply to the cognate. Any overlap will require approved course substitutions within either the DMA program or the cognate as determined to be most appropriate by the Associate Dean of Graduate Studies.

- One course substitution is allowed within the 12 credits of the doctoral cognate. Any proposed substitutions must first be approved by the Faculty-in-Charge of the cognate, and subsequently by the Associate Dean of Graduate Studies in the Frost School, using the Course Substitution Request form. The substituted course should reside within the same Department as the required course. Approval should be obtained before the substituted course is taken.

- If a course that is required in a cognate has already been taken in a previous graduate degree, then a course waiver request must first be approved by the Faculty-in-Charge of the cognate, and subsequently the Associate Dean of Graduate Studies in the Frost School, using the Course Waiver Request form. Ideally, the replacement course should reside within the same Department as the waived course. Approval should be obtained before the replacement course is taken.

- Procedures for completing a cognate:
  1. Contact the Faculty-in-Charge for the desired cognate (see below for list).
  2. Complete the application process for that cognate.
  3. If the student is accepted into the cognate, the Faculty-in-Charge must then complete and sign a Doctoral Cognate Acceptance Form.
  4. Obtain a copy of the requirements for the identified cognate.
  5. Complete all required courses in the cognate with a grade of C- or higher. The cognate can then be listed on the student’s official transcript at the time of degree conferral.

All available cognates are listed below. Detailed information on each cognate can be found on the Frost School Graduate Student website.
<table>
<thead>
<tr>
<th>Doctoral Cognate</th>
<th>Faculty-in-Charge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arts Presenting</td>
<td>Gary Wood</td>
</tr>
<tr>
<td>Choral Conducting</td>
<td>Amanda Quist</td>
</tr>
<tr>
<td>Collaborative Piano</td>
<td>Santiago Rodriguez</td>
</tr>
<tr>
<td>Conducting – Instrumental</td>
<td>Gerard Schwarz (orchestral)</td>
</tr>
<tr>
<td></td>
<td>Robert Carnochan (wind)</td>
</tr>
<tr>
<td>Instrumental Performance</td>
<td>Richard Todd (brass)</td>
</tr>
<tr>
<td></td>
<td>Svet Stoyanov (percussion)</td>
</tr>
<tr>
<td></td>
<td>Ross Harbaugh (strings)</td>
</tr>
<tr>
<td></td>
<td>Margaret Donaghue (winds)</td>
</tr>
<tr>
<td>Jazz Performance</td>
<td>John Daversa</td>
</tr>
<tr>
<td>Keyboard Pedagogy</td>
<td>Naoko Takao</td>
</tr>
<tr>
<td>Music Business</td>
<td>Serona Elton</td>
</tr>
<tr>
<td>Music Education</td>
<td>Stephen Zdzinski</td>
</tr>
<tr>
<td>Music Technology</td>
<td>Will Pirkle</td>
</tr>
<tr>
<td>Musicology</td>
<td>David Ake</td>
</tr>
<tr>
<td>Theory</td>
<td>Charles Mason</td>
</tr>
<tr>
<td>Vocal Accompanying</td>
<td>Alan Johnson</td>
</tr>
</tbody>
</table>

**Recitals for the Doctor of Musical Arts**

Recitals constitute a critical aspect of most Doctor of Musical Arts degrees. Students should consult their degree requirements in the [Academic Bulletin](#) to determine whether a not recitals are necessary. Through these performances, students demonstrate both performance skills and knowledge of musical styles within distinct historical periods. Students are responsible for knowing and following recital policies. Students who observe the policies below are more likely to graduate, and to graduate on time.
Qualifying Recital

Doctoral students must present an “in-studio” qualifying recital for faculty within their performing area during the first semester in residence. Keyboard Pedagogy and Performance majors may present a qualifying recital or mini-pedagogy workshop to fulfill this requirement.

Initial Doctoral Recital

The first doctoral recital or pedagogy workshop should be presented before the qualifying exams are taken. The recital program must be approved in advance by at least three faculty members (including the advisor) from the specific performance area.

Subsequent Recitals (or Workshops)

These events are planned and prepared in consultation with the student’s advisor. Two additional recitals are required for most performance programs, although this requirement varies for some programs. Students should consult with their advisors regarding recital requirements and are responsible for knowing and following the requirements for their particular degree program.

Recital Committees for the Doctor of Musical Arts

- Students must establish a recital committee before scheduling a recital.
- Recital committees for doctoral students must include four members, including three members from the student’s major area (one of whom is the committee chair), and one member from another department of the Frost School.
- The committee chair will be Regular Faculty and/or hold a doctoral degree that is relevant to the student’s discipline (i.e., DMA, PhD, EdD, etc.), as well as Graduate Faculty status.
- The other two committee members from the student’s major department will be Regular Faculty or members of the Graduate Faculty.
- At least one member of the committee must hold a doctoral degree (i.e., DMA or PhD).
- The fourth committee member should be selected from a different department within the Frost School.
• The recital committee may be the same or different from the doctoral committee.

Recital Requirements:

• Detailed information on further recital requirements, such as scheduling, venues, programs, recordings, and evaluations; are found in a previous section of this handbook, under Recital Requirements.

Doctoral Qualifying Examinations for the Doctor of Musical Arts

All DMA students must take doctoral qualifying examinations. These substantive exams represent a significant milestone within the doctoral degree and help to determine a student’s readiness for moving forward with the final project.

To explain further, the doctoral qualifying exams are not an assessment of what a student has learned thus far in doctoral coursework, but rather an evaluation of knowledge and skills acquired throughout a lifetime of musical training and experience. These exams determine whether or not a student has gained the depth and breadth of knowledge appropriate to the discipline, such that s/he shows potential to function independently as a pedagogue and scholar. Consequently, students should be well-prepared for these exams.

Please read below for exam policies, and specific exam instructions for each doctoral degree program.

Policies Relevant to All Doctoral Qualifying Examinations:

• All qualifying exam components must be successfully completed before a student can apply for doctoral committee approval, defend the dissertation proposal or doctoral essay proposal, and apply for Doctoral Candidacy.

• If a student fails a qualifying exam (or a portion of the exam), s/he can re-take the exam in a subsequent semester, with departmental approval. A student who fails a qualifying examination (or portion of the exam) for a second time will be dismissed from the degree program.

• Successful completion of doctoral qualifying examinations is documented by an appropriate faculty member within the student’s major department (i.e., advisor or exam coordinator), using the Doctoral Qualifying Results form.

• Doctoral proposal defenses may be scheduled in the same semester as qualifying exam completion.
All degree programs listed below require completion of discipline-specific qualifying examinations. Detailed information on each exam can be found on the Frost School Graduate Studies website.

**Doctoral Qualifying Examinations by Degree Program:**

- DMA in Instrumental Performance or Conducting
- DMA in Keyboard Performance
- DMA in Keyboard Performance and Pedagogy
- DMA in Jazz Performance (Instrumental or Vocal)
- DMA in Jazz Composition
- DMA in Composition (classical)
- DMA in Choral Conducting
- DMA in Vocal Performance
- DMA in Vocal Pedagogy and Performance

**Next Steps: What Happens after Qualifying Examinations?**

After successfully completing these exams, doctoral students should follow these three steps, in this order, each of which is explained in greater detail in later sections of this handbook:

1. Apply for Doctoral Committee approval.
2. Defend the proposal for the Final Doctoral Project (i.e., Doctoral Essay or Lecture Recital).
3. Apply for Doctoral Candidacy.

**The Doctoral Essay**

The Doctoral Essay is the culminating project of the DMA degree. Through the doctoral essay, students create an intellectual and scholarly work that makes a meaningful contribution to the discipline. Students who observe the policies below are more likely to graduate, and to graduate on time.

**Approval of the Doctoral Essay Committee**

- After students have passed all qualifying examinations and either passed or remediated any entrance exam requirements, they should next establish their doctoral committee to oversee the doctoral essay.
• The committee should consist of four members, including three members from the student’s major area (one of whom is the committee chair), and one member from another department of the Frost School.

• The committee chair will be Regular Faculty and/or hold a doctoral degree that is relevant to the student’s discipline (i.e., DMA, PhD, EdD, etc.), as well as Graduate Faculty status.

• The other two members from the student’s major department will be Regular Faculty or members of the Graduate Faculty.

• At least one member of the committee must hold a doctoral degree (i.e., DMA or PhD).

• The fourth committee member can be selected from a different department within the Frost School.

• Beyond these requirements, a committee may be expanded to a maximum of six members, based on the needs of the student.

• Requests for exceptions to these committee requirements can be submitted in writing for consideration by the Associate Dean of Graduate Studies in the Frost School.

• The Doctoral Committee must be approved by the committee chair and the Associate Dean of Graduate Studies in the Frost School. Students should complete the Doctoral Committee Approval Form, found on the Frost School Graduate Studies website.

**Doctoral Essay Proposal**

Before initiating significant work on the doctoral essay, the student must write a proposal and successfully defend it before the doctoral committee. The committee chair will provide guidelines for the content and formatting of the written proposal.

To help DMA students prepare the proposal, the Frost School of Music offers extensive resources for student and faculty use, “DMA Essay Proposal Preparation,” that are available through the University’s cloud-based storage system. All DMA students and faculty automatically have unlimited access to these resources.

Students should have regular contact with their advisor/committee chair while preparing the proposal and throughout all stages of the doctoral essay, to ensure they are working on a viable topic, utilizing the correct essay format, and completing work that meets doctoral standards.
When writing the proposal, students must ensure that the document does not include the unauthorized use of materials that are protected by copyright law. Please read the information provided in Appendix A of this handbook and consult with committee members as needed.

Proposal Defense Procedures for the Doctoral Essay: Scheduling

- Students must be enrolled in the appropriate Doctoral Essay course during the semester in which the defense takes place. All courses may be found in the Academic Bulletin.

- The proposal defense should be scheduled at least three weeks in advance of the defense date.

- The student must work with the committee chair to arrange the defense time, date, and location, and to determine if it should be held in person or virtually. No defenses may be held in faculty offices, as these spaces cannot accommodate social distancing. The chair should reserve a room on the Frost Administration webpage for Room Reservations.

- Proposal defenses may be scheduled during fall or spring semesters and only when classes are in session, excluding fall recess, Thanksgiving break, and spring recess, as well as reading days or final exams.

- The proposal defense cannot take place in the same semester as the final defense.

- The student or committee chair should notify the Office of Graduate Studies in the Frost School of the date, time, location, and committee membership. The Graduate Studies Office will notify all committee members of the defense. Students should also remind committee members of the upcoming defense date.

- As circumstances dictate, a defense can also be held virtually using videoconferencing, such as Zoom, Skype, Microsoft Teams, etc.

Proposal Defense Procedures for the Doctoral Essay: Submitting the Proposal

- Students must submit the written proposal to the committee two weeks in advance of the defense date, so that the committee members have adequate time to read and comment on the project.

- Students must also submit an electronic copy of the written proposal (PDF) to the Office of Graduate Studies gradstudies.music@miami.edu two weeks prior to the defense.
• If the written proposal is not submitted to the committee and the Office of Graduate Studies within this time frame, the defense will be cancelled.


• Prior to the defense, the student should prepare the “Certificate of Defense Approval for Doctoral Proposal” from the Frost School Graduate Student Resources website.

• During the defense, the student should provide a brief yet detailed overview of the intended research.

• Committee members then discuss the merits of the project, ask questions, and provide suggestions as well as instructions for revisions. The committee’s intent is to ensure that the student has a viable topic that will lead to a positive and challenging experience in scholarly activity. Additionally, the committee must determine whether or not the project makes a meaningful, relevant contribution to the student’s discipline, and that the proposed work meets standards for graduate study.

• If the student successfully defends the doctoral essay proposal, all committee members will then complete the Certificate of Defense Approval for Doctoral Proposal which they will receive by email.

Participation in Research by Human Subjects

If the student’s project involves collection of data from live human beings, the project must also be approved by the University of Miami Institutional Review Board (IRB). For example, if the student wants to survey a group of people about some aspect of music, this project involves human subjects. If the student wants to interview other students about music learning, this project involves human subjects. If the student wants to administer a test regarding responses to music, this project involves human subjects.

For these kinds of projects, the student must obtain CITI Certification by completing an online training module regarding the protection of human subjects in research. The student must then establish an eProst account through the University of Miami Human Subjects Research Office. The student can then complete and submit an IRB application that consists of a detailed explanation of the intended research.

The IRB application must be approved before the student can initiate the research. Please note that for complex projects, IRB approval can sometimes take several weeks. Consequently, students should carefully consider the need for and relevance of human subject involvement in their research when selecting a topic. The IRB process is time-intensive and can extend the amount of time required to complete the final project and to obtain the degree.
If the student’s project requires IRB approval, at least one member of the graduate committee should also have CITI Certification and be familiar with IRB procedures. Ideally, this committee member should be the chair.

Certain research projects may involve human subjects yet not require IRB oversight. For example, if a student’s project involves interviewing one expert in a particular discipline, IRB approval may not be needed. In these cases, students should utilize the “Not Human Subjects Research Self Certification Tool.” If the student is ever in doubt about IRB involvement, the student should contact the Human Subjects Research Office directly.

Applying for Doctoral Candidacy

Achieving candidacy indicates that students have completed a substantial amount of their academic requirements and are prepared to move forward with the final project. Students may apply for Doctoral Candidacy after they have passed the oral defense of the doctoral essay proposal. Students must apply for Doctoral Candidacy at least one semester prior to graduating.

The Application for Admission to Candidacy is located on the Graduate School website. On this application, students must identify the members of their Doctoral Committee as previously approved by the Associate Dean of Graduate Studies in the Frost School. Once approved, documentation of Admission to Candidacy will be noted in the student’s transcripts and visible in CaneLink.

Final Defense Procedures for the Final Project

After the steps above have been completed, students can fully engage in the doctoral essay work. Once completed, the final version of the essay must be defended before the doctoral committee.

- Step-by-step instructions for the final defense are found earlier in this section of the handbook, under Defense Procedures for Final Projects.
The Lecture Recital

In some DMA programs (i.e., MSJI and VPED), students are required to present a lecture recital as one of the recitals necessary for degree completion.

In other DMA programs (i.e., MIPF, MKPF, and KPED), students may choose to present a lecture recital combined with a research paper (i.e., a modified version of the Doctoral Essay) that is submitted to the Electronic Theses and Dissertations database of the Graduate School.

This combined version of the lecture recital and research paper is presented in addition to the required recitals and may take the place of the Doctoral Essay as the culminating project for the DMA degree.

Basic Terms of the Lecture Recital

The lecture recital is a major presentation of approximately 75 minutes that is followed by a question and answer period. The content of the lecture recital must relate to musical performance, musical analysis, performance practice, pedagogy, comparative editions, interpretation, musical style, or other issues that directly relate to a central theme of music performance.

Approximately 30 to 40% of the lecture recital will consist of performances by the student of excerpts from the works or of whole works being discussed. The format can vary, but the lecture script and performance excerpts must be integrated into a comprehensive whole and not separated into discrete sections.

The lecture should not be a verbatim presentation of the script, but should clearly communicate the substance, form, and logic of the script in a manner appropriate to the audience.

Approval of the Lecture Recital Committee

- The information below pertains to students who choose to present a lecture recital and corresponding research paper in lieu of the doctoral essay.

- After students have passed all qualifying examinations and either passed or remediated any entrance exam requirements, they should next establish their doctoral committee to oversee the lecture recital.

- The committee should consist of four members, including three members from the student’s major area (one of whom is the committee chair), and one member from
another department of the Frost School.

- The committee chair will be Regular Faculty and/or hold a doctoral degree (i.e., DMA or PhD) as well as Graduate Faculty status.

- The other two members from the student’s major department will be Regular Faculty or members of the Graduate Faculty.

- At least one member of the committee must hold a doctoral degree (i.e., DMA or PhD).

- The fourth committee member can be selected from a different department within the Frost School.

- Beyond these requirements, a committee may be expanded to a maximum of six members, based on the needs of the student.

- Requests for exceptions to these committee requirements can be submitted in writing for consideration by the Associate Dean of Graduate Studies in the Frost School.

Lecture Recital Proposal

A written lecture recital proposal must be submitted, defended, and approved in the semester prior to the lecture recital. The proposal consists of a statement of purpose and extensive bibliography supporting the lecture recital. Committee members may request additional materials as part of the proposal. The proposal defense follows these procedures:

Proposal Defense Procedures for the Lecture Recital: Scheduling

- The defense should be scheduled at least three weeks in advance of the defense date.

- The student must work with the committee chair to arrange the defense time, date, and location, and to determine if it should be held in person or virtually. No defenses may be held in faculty offices, as these spaces cannot accommodate social distancing. The chair should reserve a room on the Frost Administration webpage for Room Reservations.

- Proposal defenses may be scheduled during fall or spring semesters and only when classes are in session, excluding fall recess, Thanksgiving break, and spring recess, as well as reading days or final exams.
The student must be enrolled in the appropriate lecture recital course during the semester in which the defense takes place.

The proposal defense cannot take place in the same semester as the final defense.

The student or committee chair should notify the Office of Graduate Studies in the Frost School of the date, time, location, and committee membership. The Graduate Studies Office will notify all committee members of the defense. Students should also remind faculty of the upcoming defense date.

As circumstances dictate, a defense can also be held virtually using videoconferencing, such as Zoom, Skype, Microsoft Teams, etc.

Proposal Defense Procedures for the Lecture Recital: **Submitting the Proposal**

- Students must submit the written proposal to the committee two weeks in advance of the defense date, so that the committee members have adequate time to read and comment on the project.

- Students must also submit an electronic copy of the written proposal (PDF) to the Office of Graduate Studies gradstudies.music@miami.edu two weeks prior to the defense.

- If the written final project is not submitted to the committee and the Office of Graduate Studies within this time frame, the defense will be cancelled.

Proposal Defense Procedures for the Lecture Recital: **Conducting and Documenting the Proposal Defense**

- Prior to the defense, the student should prepare the “Certificate of Defense Approval for Doctoral Proposal” from the Frost School Graduate Student Resources website.

- During the defense, the student should provide a brief yet detailed overview of the intended lecture recital.

- Committee members then discuss the merits of the project, ask questions, and provide suggestions. The committee’s intent is to ensure that the student has a viable topic that will lead to a positive and challenging experience in scholarly activity. Additionally, the committee must determine whether or not the project makes a meaningful, relevant contribution to the student’s discipline, and that the proposed work meets standards for graduate study.

- If the student successfully defends the lecture recital proposal, all committee members then sign the Certificate of Approval which they will receive by email.
Applying for Doctoral Candidacy

Achieving candidacy indicates that students have completed a substantial amount of their academic requirements and are prepared to move forward with the final project. Students may apply for Doctoral Candidacy after they have passed the oral defense of the lecture recital proposal. Students must apply for Doctoral Candidacy at least one semester prior to graduating.

The Application for Admission to Candidacy is located on the Graduate School website. On this application, students must identify the members of their Doctoral Committee as previously approved by the Associate Dean of Graduate Studies in the Frost School. Once approved, documentation of Admission to Candidacy will be noted in the student’s transcripts and visible in CaneLink.

Lecture Recital Hearing

At least three weeks prior to the lecture recital date, the final script and materials to be used in the lecture recital must be presented to the full committee in a manner analogous to a recital hearing. Prior to the actual presentation of the lecture recital, the committee will approve the script, materials, and presentation.

Lecture Recital Materials and Procedures

Lecture Script and Media. The student expands the proposal into a comprehensive description and written script of the lecture recital. The documentation must include a table of musical examples to be performed during the recital and full reference citations of all sources used in preparing the lecture recital. The documentation must also include an overview statement, the sequenced integrated presentation, and a compilation of other appropriate material such as interviews, historical photos, slides used etc. Visual aids, computer-generated imagery, graphs, notated examples, and Power Point slides may also be included in the documentation as appropriate.

Lecture Recital Performance Details. The student is responsible for reserving the performance space for the lecture recital following standard recital policies for the Frost School, as found in the Frost School of Music Online Recital Handbook. Additionally, the student must arrange for a professional DVD recording of the lecture recital (both audio and video). The student must also arrange for any other performers who contribute to the lecture recital and coordinate adequate rehearsal time prior to the lecture recital presentation. The student must prepare a recital program that follows Frost School guidelines and that is available for the committee and any other audience members on the day of the lecture recital.
Lecture Recital Evaluation

As the date of a recital approaches, students should send email reminders to doctoral committee members regarding the date and location of the lecture recital. Additionally, to meet degree requirements, the lecture recital must be evaluated by the student’s recital committee. Students should send email reminders to their recital committee members regarding submission of the recital evaluation. The Graduate Recital Evaluation form is available on the Frost School Graduate Studies website.

Committee members should evaluate the lecture recital for the quality of presentation and organization, originality and creativity, as well as scholarly content and musical performance. Articulate presentation of concepts, the appropriateness of the relationship of lecture to musical performance, the suitability of audio/visual aides, and the effectiveness of communication will contribute positively to the evaluation. Should the committee not approve the lecture recital, it can be repeated once in the following semester.

PLEASE NOTE: Recital evaluations from all committee members are required for degree conferral. Students should remind faculty to submit recital evaluations in a timely manner, so as not to delay graduation.

Lecture Recital Research Paper

Concurrent with preparation for the lecture recital, the student must write a comprehensive research paper that is a modified version of the Doctoral Essay. This paper should provide a written summary and expansion of the material presented in the actual Lecture Recital. Students should have regular contact with their advisor regarding this paper, to receive input on content, as well as formatting, and stylistic guidelines. The Power Point presentation from the Lecture Recital should be included as an appendix to the research paper.

When writing the paper, students must ensure that the document does not include the unauthorized use of materials that are protected by copyright law. Students should read the information provided in Appendix A of this handbook and consult with committee members, as needed.

Final Defense Procedures for the Lecture Recital Research Paper

If the student receives a favorable evaluation of the lecture recital presentation, the student must next defend the lecture recital research paper.

- Step-by-step instructions for the final defense are found earlier in this section of the handbook, under Defense Procedures for Final Projects.
Creative Activity Credits for the Doctor of Musical Arts

As part of all DMA degrees, students must complete a minimum of 12 credit hours of course work at the 800 course level to reflect work done toward doctoral recitals and/or the doctoral essay or lecture recital.

If the student has completed 12 credit hours but is not yet done with the doctoral essay or lecture recital, the student must then enroll in MXX 850 Research in Residence. Such credits do not count toward the 60 credit hours required for the degree.

Checklist for Doctor of Musical Arts Degree Requirements:

Also known as: what you need to do to graduate. Please be sure to read preceding pages in the handbook for additional details.

- Book your recitals.
- Remind faculty of recital dates and to submit recital evaluations. Remind them several times.
- Take Doctoral Qualifying Examination. Remind your advisor to submit the results of your exam.
- Apply for Doctoral Committee Approval.
- Defend the proposal for the Doctoral Essay or Lecture Recital. Ensure the appropriate documents are signed and submitted to verify the defense.
- Apply for Doctoral Candidacy.
- Defend the final version of the Doctoral Essay or Lecture Recital. Ensure the appropriate documents are signed and submitted to verify the defense.
- Submit Doctoral Essay or Lecture Recital materials per Graduate School guidelines and deadlines, using the appropriate submission category for the Scholarly Repository.
Final Project Guidelines for the DOCTOR of PHILOSOPHY in:
- Music Education (MEDU)
- Music Education with Music Therapy Emphasis (MEDU)

Credit Requirements
A minimum of 36 credit hours of course work are required for the PhD, of which 24 hours must be completed in residence. A minimum of 60 semester hours beyond the master’s degree is required for the degree.

Doctoral Qualifying Examination for the PhD
All PhD students must complete a doctoral qualifying examination process. This rigorous experience represents a significant milestone within the doctoral degree and helps to determine a student’s readiness for moving forward with the final project.

To explain further, the doctoral qualifying process is not an assessment of what a student has learned thus far in doctoral coursework, but rather an indicator of knowledge and skills acquired throughout a lifetime of musical training and experience. These exams determine whether or not a student has gained the depth and breadth of knowledge appropriate to the discipline, such that the individual shows potential to function independently as a pedagogue and scholar. Consequently, students should be well-prepared for these exams.

Doctoral Qualifying Examination Policies
- All qualifying exam components must be successfully completed before a student can apply for doctoral committee approval, defend the dissertation proposal, and apply for Doctoral Candidacy.
- If a student fails a qualifying exam (or a portion of the exam), s/he can re-take the exam in a subsequent semester, with departmental approval. A student who fails a qualifying examination (or portion of the exam) for a second time will be dismissed from the degree program.
- Successful completion of doctoral qualifying examinations is documented by an appropriate faculty member within the student’s major department (i.e., advisor or exam coordinator), using the [Doctoral Qualifying Results form](#).
- Doctoral proposal defenses may be scheduled in the same semester as qualifying exam completion.
• A detailed description of the doctoral qualifying examination process for the PhD, including expectations and timelines, is found on the Frost School Graduate Studies website.

Next Steps: What Happens after Qualifying Examinations?

After successfully completing these exams, doctoral students should follow these three steps, in this order, each of which is explained in greater detail in later sections of this handbook:

1. Apply for Doctoral Committee approval.
2. Defend the proposal for the dissertation.
3. Apply for Doctoral Candidacy.

The Doctoral Dissertation

The culminating research document for the PhD is the doctoral dissertation. A PhD is traditionally considered a research-oriented academic degree, thus the dissertation should consist of independent, original research that demonstrates the candidate’s mastery of both subject matter and method of inquiry.

Approval of the Doctoral Dissertation Committee

• After students have passed the qualifying examination, they should next establish their doctoral committee to oversee the doctoral dissertation.

• The committee should consist of five members, including three members from the student’s major department (one of whom is the committee chair), one other faculty member from another department within the Frost School, and one faculty member from outside the Frost School.

• The committee chair and two other members from the MED Department must be members of the Graduate Faculty.

• Requests for exceptions to these committee requirements can be submitted in writing for consideration by the Associate Dean of Graduate Studies in the Frost School.
Beyond these requirements, a committee may be expanded to a maximum of six members, based on the needs of the student.

The Doctoral Committee must be approved by the committee chair and the Associate Dean of Graduate Studies in the Frost School. Students should complete the Doctoral Committee Approval Form, found on the Frost School Graduate Studies website.

Doctoral Dissertation Proposal

Before initiating significant work on the dissertation, the student must write a proposal and successfully defend it in front of the doctoral committee. The committee chair will provide guidelines for the content and formatting of the written proposal.

When writing the proposal, students must ensure that the document does not include the unauthorized use of materials that are protected by copyright law. Please read the information provided in the Appendix to this handbook and consult with your committee members as needed.

Proposal Defense Procedures for the Doctoral Dissertation: Scheduling

- The defense should be scheduled at least three weeks in advance of the defense date.
- The student must work with the committee chair to arrange the defense time, date, and location, and to determine if it should be held in person or virtually. No defenses may be held in faculty offices, as these spaces cannot accommodate social distancing. The chair should reserve a room on the Frost Administration webpage for Room Reservations.
- Proposal defenses may be scheduled during fall or spring semesters and only when classes are in session, excluding fall recess, Thanksgiving break, and spring recess, as well as reading days or final exams.
- The student must be enrolled in MED 830 Doctoral Dissertation during the semester in which the defense takes place.
- The proposal defense and the final defense cannot take place in the same semester.
- When the proposal defense details are determined, the student or committee chair should notify the Office of Graduate Studies in the Frost School of the date, time, location, and committee membership. The Graduate Studies Office will notify all committee members of the defense. Students should also send reminders to faculty of the upcoming defense date.
Proposal Defense Procedures for the Doctoral Dissertation: Submitting the Proposal

- Students must submit the written proposal to the committee two weeks in advance of the defense date, so that the committee members have adequate time to read and comment on the project.

- Students must also submit a copy of the written proposal (PDF) to the Office of Graduate Studies gradstudies.music@miami.edu two weeks prior to the defense.

- If the written proposal is not submitted to the committee and the Office of Graduate Studies within this time frame, the defense will be cancelled.


- Prior to the defense, the student should prepare the “Certificate of Defense Approval for Doctoral Proposal” from the Frost School Graduate Studies website.

- During the defense, the student should provide a brief yet detailed overview of the intended research.

- Committee members then discuss the merits of the project, ask questions, and provide suggestions as well as request revisions. The committee’s intent is to ensure that the student has a viable topic that will lead to a positive and challenging experience in scholarly activity. Additionally, the committee must determine whether or not the project makes a meaningful, relevant contribution to the student’s discipline, and that the proposed work meets standards for graduate study.

- If the student successfully defends the dissertation proposal, all committee members then sign the Certificate of Approval which they will receive via email.

Participation in Research by Human Subjects

If the student’s project involves collection of data from live human beings, the project must also be approved by the University of Miami Institutional Review Board (IRB). For example, if the student wants to survey a group of people about some aspect of music, this project involves human subjects. If the student wants to interview other students about music learning, this project involves human subjects. If the student wants to administer a test regarding responses to music, this project involves human subjects.

For these kinds of projects, the student must obtain CITI Certification by completing an online training module regarding the protection of human subjects in research. The student must then establish an eProst account through the University of Miami Human Subjects Research Office. The student can then complete and submit an IRB application that consists
of a detailed explanation of the intended research.

The IRB application must be approved before the student can initiate the research. Please note that for complex projects, IRB approval can sometimes take several weeks. Consequently, students should carefully consider the need for and relevance of human subject involvement in their research when selecting a topic. The IRB process is time-intensive and can extend the amount of time required to complete the final project and to obtain the degree. If the student’s project requires IRB approval, at least one member of the graduate committee should also have CITI Certification and be familiar with IRB procedures. Ideally, this committee member should be the chair.

Certain research projects may involve human subjects yet not require IRB oversight. For example, if a student’s project involves interviewing one expert in a particular discipline, IRB approval may not be needed. In these cases, students should utilize the “Not Human Subjects Research Self Certification Tool.” If the student is ever in doubt about IRB involvement, the student should contact the Human Subjects Research Office directly.

**Applying for Doctoral Candidacy**

Achieving candidacy indicates that the student has completed a substantial amount of the academic requirements and is prepared to move forward with the final project. Students may apply for Doctoral Candidacy after they have passed the oral defense of the doctoral essay proposal. Students must apply for Doctoral Candidacy at least one semester prior to graduating.

The Application for Admission to Candidacy is located on the Graduate School website. On this application, students must identify the members of their Doctoral Committee as previously approved by the Associate Dean of Graduate Studies in the Frost School. Once approved, documentation of Admission to Candidacy will be noted in the student’s transcripts and visible in CaneLink.

**Final Defense Procedures for the Doctoral Dissertation**

After the steps above have been completed, students can fully engage in the doctoral dissertation work. Once completed, the final version of the dissertation must be defended before the doctoral committee.

- Step-by-step instructions for the final defense are found earlier in this section of the handbook, under Defense Procedures for Final Projects.
Creative Activity Credits for the Doctor of Philosophy

As part of the PhD, students must complete a minimum of 12 credit hours of MED 830 to reflect work done toward the dissertation. If the student has completed 12 credit hours of MED 830 but is not yet done with the dissertation, the student must then enroll in MED 850 Research in Residence. Such credits do not count toward the 60 credits required for the degree.

Checklist for Doctor of Philosophy Degree Requirements

Also known as: what you need to do to graduate. Please be sure to read preceding pages in the handbook for additional details.

- Take Doctoral Qualifying Examination. Remind your advisor to submit the results of your exam.
- Apply for Doctoral Committee Approval.
- Defend the proposal for the Doctoral Dissertation. Ensure the appropriate documents are signed and submitted to verify the defense.
- Apply for Doctoral Candidacy.
- Defend the final version of the Doctoral Dissertation. Ensure the appropriate documents are signed and submitted to verify the defense.
- Submit the Doctoral Dissertation per Graduate School guidelines and deadlines, using the appropriate submission category for the Scholarly Repository.
IV. RESOURCES

Frost School Resources

All information regarding use of Frost School facilities can be found on our Office of Administration webpage. Here you can find out how to reserve a room for a special event, book a practice room, or rent an instrument locker.

Our Community Outreach division provides multiple opportunities to contribute to the cultural richness of South Florida, while gaining valuable experience.

Our world-class Marta and Austin Weeks Library provides a wealth of print and digital materials, access to state-of-the-art recording equipment, as well as open spaces for quiet study.

The Student Affairs Sub-Committee functions under the auspices of the Frost School Council and invites representation from undergraduate and graduate students. For more information, please contact Dr. Kimberly Sena-Moore at ksenamoore@miami.edu.

The Student Council welcomes input and engagement from both undergraduate and graduate students in the Frost School. For more information, please contact Christina Tellechea at ctellechea@miami.edu.

The School Culture, Equity, and Diversity Committee welcomes input and engagement from both undergraduate and graduate students in the Frost School.

Additional resources are found on the Frost School Student Life webpage.

University Resources

Student Rights and Responsibilities

Students are expected to abide by the University’s Graduate Honor Code, as found in the Student Rights and Responsibilities Handbook on the Dean of Students website. This handbook provides detailed descriptions of potential honor code violations, hearing procedures, and appeals processes for graduate students who are charged with violations, as well as instructions for reporting complaints regarding suspected violations.
Resources for Academic Success and Professional Development

The **Office of Academic Enhancement (OAE)** promotes academic excellence, campus engagement, and professional development with an emphasis on serving underrepresented and first-generation populations.

The **Camner Center for Academic Resources** provides a multitude of services, such as tutoring and accommodations for students with disabilities.

’**Canes Central**’ offers a centralized location for student concerns about registration, records, billing and payment, financial aid, ’Cane Cards, etc.

The **Graduate Activity Fee Allocation Committee (GAFAC)** oversees distribution of the Graduate Activity to individuals and student groups. Funds are commonly used to help students attend conferences, conduct research, give artistic performances, publish research, etc.

The **Graduate Student Association (GSA)** promotes graduate student participation in University affairs.

**Handshake** is a career-services platform that can connect students with job opportunities, including requests for musical performances (i.e., gigs).

The **Office of International Student and Scholar Services (ISSS)** serves as the central reference point for international students on campus. A professional staff of International Student Advisors provide a variety of support services and enrichment activities to meet the needs of the international student, as well as immigration advising.

The **Office of Multicultural Student Affairs (MSA)** provides leadership and advocacy for underrepresented and ethnically diverse students.

The **Toppel Career Center** offers services and resources to help students explore and prepare for future career opportunities.

The **Writing Center** provides valuable one-on-one assistance for all types of writing at no cost.
Resources for Student Health, Well-Being, and Personal Concerns

If you have any concerns about how you (or other students) are being treated, or find yourself facing circumstances that interfere with your academic progress, a number of valuable resources are available for you here on campus.

As a first step, students are encouraged to contact their academic advisor, and subsequently, Department Chair. Additionally, any graduate student with a concern can contact the Associate Dean of Graduate Studies in the Frost School, Dr. Shannon de l’Etoile, sdel@miami.edu, 305.284.6913.

If for any reason a student is not able or willing to contact the above individuals, please consider the following resources that are available for students:

- Alcohol and Other Drug Education
- ‘Cane Watch to anonymously report concerns about violation of ethics
- ‘Canes Care for ‘Canes to anonymously report concerns about other students
- Counseling Center
- Dean of Students Office
- Ombudsperson
- Police Department
- Student Health Service
- Title IX Office, which includes:
  - It’s On Us Campaign, to prevent sexual misconduct
  - Guidance for Pregnant and Parenting Students
V. APPENDICES

APPENDIX A

Copyright Considerations for Final Projects

As you prepare your Final Project, it is incumbent upon you to ensure that your project does not include the unauthorized use of materials which are protected by copyright law. Please read the information included here and consult any of the following links as needed.

What is copyright?
Copyright is a form of protection grounded in the U.S. Constitution and granted by law for original works of authorship fixed in a tangible medium of expression. Copyright covers both published and unpublished works.

What does copyright protect?
Copyright, a form of intellectual property law, protects original works of authorship including literary, dramatic, musical, and artistic works, such as poetry, novels, movies, songs, computer software, and architecture. Copyright does not protect facts, ideas, systems, or methods of operation, although it may protect the way these things are expressed. See Circular 1, Copyright Basics, section http://www.copyright.gov/circs/circ01.pdf

How is a copyright different from a patent or a trademark?
Copyright protects original works of authorship, while a patent protects inventions or discoveries. Ideas and discoveries are not protected by the copyright law, although the way in which they are expressed may be. A trademark protects words, phrases, symbols, or designs identifying the source of the goods or services of one party and distinguishing them from those of others.

How long does a copyright last?
The term of copyright for a particular work depends on several factors, including whether it has been published, and, if so, the date of first publication. As a general rule, for works created after January 1, 1978, copyright protection lasts for the life of the author plus an additional 70 years. For an anonymous work, a pseudonymous work, or a work made for hire, the copyright endures for a term of 95 years from the year of its first publication or a term of 120 years from the year of its creation, whichever expires first. For works first published prior to 1978, the term will vary depending on several factors. To determine the length of copyright protection for a particular work, consult chapter 3 of the Copyright Act (title 17 of the United States Code). More information on the term of copyright can be found in Circular 15a, Duration of Copyright, http://www.copyright.gov/circs/circ01.pdf, Copyright Basics, Circular 22, How to Investigate the Copyright Status of a Work.
https://www.copyright.gov/circs/circ22.pdf
What is Public Domain?
After a work’s copyright term has expired, the work enters the public domain. A work that is in the public domain may be used freely, without permission from the original author. It is highly recommended that your thesis or dissertation utilize information from the public domain whenever possible to avoid any delays or changes because you could not receive permission.

Over the last century, the term of copyright has changed dramatically. Therefore, it may be difficult to determine if a work has entered the public domain. The only works that can be definitively ruled in the public domain are those that were published BEFORE 1923. All works published or created after 1923 will require some research to determine if the copyright is expired.

What is Fair Use?
One of the more important limitations is the doctrine of “fair use.” The doctrine of fair use has developed through a substantial number of court decisions over the years and has been codified in section 107 of the copyright law. Section 107 contains a list of the various purposes for which the reproduction of a particular work may be considered fair, such as criticism, comment, news reporting, teaching, scholarship, and research. Section 107 also sets out four factors to be considered in determining whether or not a particular use is fair.

- The purpose and character of the use, including whether such use is of commercial nature or is for nonprofit educational purposes
- The nature of the copyrighted work
- The amount and substantiality of the portion used in relation to the copyrighted work as a whole
- The effect of the use upon the potential market for, or value of, the copyrighted work

The distinction between what is fair use and what is infringement in a particular case will not always be clear or easily defined. There is no specific number of words, lines, or notes that may safely be taken without permission. Acknowledging the source of the copyrighted material does not substitute for obtaining permission.

The 1961 Report of the Register of Copyrights on the General Revision of the U.S. Copyright Law cites examples of activities that courts have regarded as fair use: “quotation of excerpts in a review or criticism for purposes of illustration or comment; quotation of short passages in a scholarly or technical work, for illustration or clarification of the author’s observations; use in a parody of some of the content of the work parodied; summary of an address or article, with brief quotations, in a news report; reproduction by a library of a portion of a work to replace part of a damaged copy; reproduction by a teacher or student of a small part of a work to illustrate a lesson; reproduction of a work in legislative or judicial proceedings or reports; incidental and fortuitous reproduction, in a newsreel or broadcast, of a work located in the scene of an event being reported.”
Copyright protects the particular way authors have expressed themselves. It does not extend to any ideas, systems, or factual information conveyed in a work. The safest course is to get permission from the copyright owner before using copyrighted material. The Copyright Office cannot give this permission. When it is impracticable to obtain permission, you should consider avoiding the use of copyrighted material unless you are confident that the doctrine of fair use would apply to the situation. The Copyright Office can neither determine whether a particular use may be considered fair nor advise on possible copyright violations. If there is any doubt, it is advisable to consult an attorney.

**How to Obtain Permission?**
Permission is not required for every use of a copyrighted work, and not all unauthorized uses are infringing. But copyright law gives owners of copyrighted works a bundle of exclusive rights, including the right to reproduce their works or authorize others to reproduce them, subject to certain limitations defined in sections 107 through 122 of the copyright law. To determine if a particular use requires permission from a copyright owner, you need to evaluate whether one of these limitations applies to the use. In many situations, securing permission is the most certain way to ensure an intended use is not an infringement of the copyright owner’s rights. For more information, see the Circular titled "How to Obtain Permission."

**Copyright Resources**

Use the following list of resources to get educated about topics such as copyright protection, fair use, and obtaining permission.

- **Copyright Basics**: [http://www.copyright.gov/circs/circ01.pdf](http://www.copyright.gov/circs/circ01.pdf)
- **How to Investigate the Copyright Status of a Work**: [http://www.copyright.gov/circs/circ22.pdf](http://www.copyright.gov/circs/circ22.pdf)
- **How to Obtain Permission**: [http://www.copyright.gov/circs/m10.pdf](http://www.copyright.gov/circs/m10.pdf)
- “Understanding Music Copyright – A Guide for Music Educators” by Serona Elton, for the Florida Music Director Journal (link found at [http://www.eltonentertainment.com/#!articles/c10p7](http://www.eltonentertainment.com/#!articles/c10p7))
• *Copyright Essentials for Librarians and Educators*, by Kenneth C. Crews (available at booksellers including Amazon and Barnes and Noble). Note, chapter 15, *Music and Copyright* by Dwayne K. Buttler


• *The Teacher’s Guide to Music, Media, and Copyright Law*, by James Frankel (available at booksellers including Amazon and Barnes and Noble).

• “Musical Arrangements and Copyright Law” by Serona Elton, for Southwestern Musician, the official publication of the TMEA) (link found at [http://www.eltonentertainment.com/#!articles/c10p7](http://www.eltonentertainment.com/#!articles/c10p7))


• The University of Pittsburg website for Graduate Students, available at [http://www.pitt.edu/~graduate/etd/copyright.html](http://www.pitt.edu/~graduate/etd/copyright.html)

• University of Michigan’s *A Graduate Student’s Guide to Copyright: Open Access, Fair Use, and Permissions*, available at: [http://guides.lib.umich.edu/dissertationcopyright](http://guides.lib.umich.edu/dissertationcopyright)

• Virginia Tech’s *Copyright Information for Authors, Researchers, and Scholars*, available at [http://scholar.lib.vt.edu/copyright/cprtetd.html](http://scholar.lib.vt.edu/copyright/cprtetd.html)

Appendix B

Template for Front Matter of Masters Degree Final Projects
Not Submitted to the Graduate School’s
Electronic Thesis and Dissertation (ETD) Process:

Title Page, Spacer Page, Signature Page,
Abstract, and Table of Contents
UNIVERSITY OF MIAMI

TITLE IS CENTERED HERE - ALL CAPS AND SINGLE SPACED IF IT WRAPS AROUND

By

Mary Louise Doe-Jones

A MASTERS PROJECT

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Master of Music

Coral Gables, Florida

Month Year

Note: wherever the term “Master of Music” is included on these templates, “Master of Science” should be substituted for students pursuing the masters degree in Music Engineering Technology.
UNIVERSITY OF MIAMI

A project submitted in partial fulfillment of the requirements for the degree of Master of Music

TITLE SINGLE SPACED—ALL CAPS AND SINGLE SPACED IF IT WRAPS AROUND – NO BOLD

Mary Louise Doe-Jones

Approved:

_______________________________  ________________________________
Albert Chairman, D.M.A.                Amy Committee Member, D.M.A.
Professor of Instrumental Performance                  Professor of Instrumental Performance

_______________________________  ________________________________
Otto Outside Member, Ph.D.                Shannon K. de l’Etoile, Ph.D.
Professor of Composition                  Associate Dean of Graduate Studies

(Dean’s line MUST be included on this page and placed here.)

NOTE:

1) Do NOT add “Chairman,” “Committee Member,” or “Outside Member” to any signees’ name. Signature lines should include only the signees’ name, degree earned, and title. Do not add “Dr.” or “Professor” in front of a signee’s name.

2) Check accuracy of each committee member’s name and title in advance of the defense.

3) Students are strongly encouraged to ask their committee chair to review this page prior to the final defense to ensure it is formatted correctly. Incorrect Signature pages will have to be revised and re-signed.
DOE-JONES, MARY LOUISE (M.M., Instrumental Performance)

Title of Thesis Underlined and Single-Spaced; Should Wrap Around Like This. Capitalize first letter of each major word in underlined title. (Month Year)

Abstract of a thesis at the University of Miami.

Thesis supervised by Professor Albert Chairman.
No. of pages in text. (Last page number inserted here in parentheses)

Provide here a 1-2 page, double-spaced summary of the completed project, including (as appropriate): purpose, procedures, main findings, and implications for future creative work.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LIST OF EXAMPLES</td>
<td>v</td>
</tr>
<tr>
<td>LIST OF FIGURES</td>
<td>vi</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>vii</td>
</tr>
<tr>
<td>Chapter 1</td>
<td>STYLE AND INFLUENCES</td>
</tr>
<tr>
<td>Subchapter</td>
<td>1</td>
</tr>
<tr>
<td>Subchapter</td>
<td>3</td>
</tr>
<tr>
<td>Subchapter</td>
<td>7</td>
</tr>
<tr>
<td>Chapter 2</td>
<td>REVIEW AND RELATED LITERATURE</td>
</tr>
<tr>
<td>Subchapter</td>
<td>12</td>
</tr>
<tr>
<td>Subchapter</td>
<td>16</td>
</tr>
<tr>
<td>Chapter 3</td>
<td>HOW MUSIC INFLUENCES MOOD</td>
</tr>
<tr>
<td>Subchapter</td>
<td>20</td>
</tr>
<tr>
<td>Subchapter</td>
<td>27</td>
</tr>
<tr>
<td>Subchapter</td>
<td>32</td>
</tr>
<tr>
<td>Chapter 4</td>
<td>CHAPTER FOUR</td>
</tr>
<tr>
<td>Subchapter</td>
<td>39</td>
</tr>
<tr>
<td>Subchapter</td>
<td>52</td>
</tr>
<tr>
<td>Subchapter</td>
<td>62</td>
</tr>
<tr>
<td>Chapter 5</td>
<td>CHAPTER FIVE</td>
</tr>
<tr>
<td>Subchapter</td>
<td>78</td>
</tr>
<tr>
<td>Subchapter</td>
<td>90</td>
</tr>
<tr>
<td>Subchapter</td>
<td>108</td>
</tr>
<tr>
<td>Chapter 6</td>
<td>REFERENCES</td>
</tr>
<tr>
<td>Chapter 7</td>
<td>APPENDICES</td>
</tr>
</tbody>
</table>

Number this page with a Roman numeral in the footer of the page, centered. The abstract is technically page 1, although page numbers should not be included in the abstract.