PURPOSE

This handbook serves as an informal 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: http://www.miami.edu/index.php/academicbulletin/

Additionally, graduate students should review and consult the website for the Graduate School: http://www.miami.edu/gs/index.php/graduate_school

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<td>Dean</td>
<td>Shelton Berg</td>
</tr>
<tr>
<td>Associate Dean of Administration</td>
<td>Raul Murciano</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>Assistant Dean of Development</td>
<td>Holly Freyre</td>
</tr>
<tr>
<td>Director of Recruitment and Admissions</td>
<td>Karen Kerr</td>
</tr>
<tr>
<td>Director of Business Operations</td>
<td>Denise Eutsey</td>
</tr>
<tr>
<td>Director of Communications</td>
<td>Julia Berg</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>Paul Griffith</td>
</tr>
</tbody>
</table>
DEPARTMENT CHAIRS AND PROGRAM DIRECTORS

Department of Musicology (MCY)

Chair
Melissa De Graaf, interim

Program Director
Melissa De Graaf, interim

Department of Music Education and Music Therapy (MED)

Chair
Don Coffman

Program Directors
Steven Zdzinski, Music Education
Teresa Lesiuk, Music Therapy

Department of Instrumental Performance (MIP)

Chair
Ross Harbaugh

Program Directors
Thomas Sleeper, Instrumental Ensembles and Conducting
Gary Green, Director of Bands
Margaret Donaghue, Woodwinds
Rafael Padron, Guitar
Ross Harbaugh, Strings
Richard Todd, Brass
Svetoslav Stoyanov, Percussion

Department of Keyboard Performance (MKP)

Chair
Santiago Rodriguez

Program Directors
Santiago Rodriguez, Keyboard Performance
Naoko Takao, Keyboard Performance and Pedagogy
DEPARTMENT CHAIRS AND PROGRAM DIRECTORS (CONTINUED)

Department of Music Media and Industry (MMI)

**Chair**
Rey Sanchez

**Program Directors**
Serona Elton, Music Business and Entertainment Industries
Colby Leider, Music Engineering Technology; Sound Recording Arts
Rey Sanchez, Bruce Hornsby Creative American Music Program
Gary Wood, Arts Presenting and Live Entertainment Management

Department of Studio Music and Jazz (MSJ)

**Chair**
John Daversa

**Program Directors**
Kate Reid, Studio Music and Jazz - Vocal
Gary Lindsay, Studio Jazz Writing; Jazz Composition
Gary Keller, Studio Music and Jazz - Instrumental
Don Coffman, Jazz Pedagogy

Department of Theory and Composition (MTC)

**Chair**
Charles Mason

**Program Directors**
Charles Mason, Theory and Composition; Digital Arts and Sound Design
Chris Boardman, Media Writing and Production

Department of Vocal Performance (MVP)

**Chair**
Esther Jane Hardenbergh

**Program Directors**
Karen Kennedy, Choral Activities
Esther Jane Hardenbergh, Vocal Pedagogy and Performance
Division of Dance

Coordinator: Kathyanne Londono
MEMBERS OF THE GRADUATE FACULTY

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

Department of Musicology (MCY)
- Willa Collins
- Frank Cooper
- Melissa de Graaf*
- Karen Henson*
- Deborah Schwartz-Kates*
- Nancy Zavac

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

Department of Instrumental Performance (MIP)
- Gabriel Beavers*
- Tim Conner
- Margaret Donaghue*
- Gary Green*
- Ross Harbaugh*
- Trudy Kane*
- Pamela McConnell*
- Craig Morris*
- John Olah*
- Rafael Padron
- Sam Pilafian
- Brian T. Powell*
- Jay Rees*
- Thomas Sleeper*
- Svetoslav Stoyanov*
- Richard Todd*
- Dale Underwood
- Robert Weiner

Department of Keyboard Performance (MKP)
- Evelyne Brancart*
- Santiago Rodriguez*
- Naoko Takao*
- Tian Ying*

PLEASE NOTE: Faculty members marked with an asterisk (*) are eligible to chair doctoral committees.
MEMBERS OF THE GRADUATE FACULTY (CONTINUED)

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

Department of Music Media and Industry (MMI)
    Serona Elton
    Colby Leider*
    William C. Pirkle
    Brian Russell*
    Reynaldo Sanchez*

Department of Studio Music and Jazz (MSJ)
    Martin Bejerano*    Gary Lindsay*
    Shelton Berg*       Dante Luciani
    Charles Bergeron    Brian Lynch*
    Don Coffman*        Kate Reid*
    John Daversa*       Brian Russell*
    Gary Keller         Steve Rucker
    Rachel Lebon*

Department of Theory and Composition (MTC)
    Juan Chattah*
    Dorothy Hindman*
    Bryn Hughes*
    Charles Mason*
    Lansing McLoskey*

Department of Vocal Performance (MVP)
    Tony Boutté*
    Karen Kennedy*
    Esther Jane Hardenbergh*
    Alan Johnson*
    Donald Oglesby*
    Corin Overland*
    Robynne Redmon*
    Kevin Short*

PLEASE NOTE: Faculty members marked with an asterisk (*) are eligible to chair doctoral committees.
Placement Examinations are required for new students in certain graduate degree programs. The purpose of these examinations is to ensure that students have the requisite skills and knowledge to succeed in their respective degree programs. If a placement test reveals deficiencies, students will need to fulfill remediation requirements as soon as possible.

Following is a list of the examinations and the students who must take each exam:

**Musicology Placement Exam**

The Frost School of Music requires certain incoming graduate students to take a Musicology Placement Exam prior to enrolling in courses. If you are pursuing one of the following degrees, you are required to take this exam:

- All Doctoral Degrees (DMA and PhD), with the exception of Jazz.
- Master of Music Degree in:
  - Musicology
  - Music Theory and Composition
  - Instrumental Performance
  - Instrumental Conducting
  - Keyboard Performance
  - Collaborative Keyboard
  - Music Education

If your degree program is not listed here, then you are not required to take this exam.

**Exam Content:** The exam covers undergraduate knowledge of music history and literature and serves to ensure that students have sufficient background in these areas to succeed in their graduate coursework. The content of the exam covers concert music from antiquity to the 21st century, and also makes significant reference to jazz. This exam consists of 100 multiple-choice questions and is organized into two parts. In the first part, students will answer questions about listening examples that represent different styles and periods. In the second part, students will respond to questions about musical terms, styles, genres, composers, and periods.

All doctoral students should note that later in their degree program, they will also be required to take a Musicology Qualifying Exam. Thus, the Musicology Placement Exam provides doctoral students with an opportunity to identify any deficiencies that need to be remediated prior to the Qualifying Exam.
Musicology Placement Exam (continued)

PLEASE NOTE: students are expected to be well-prepared for this exam. Students who do not pass the exam may be required to take additional course work that may or may not count toward graduate degree requirements but will count toward their credit load. Consequently, students may be responsible for the financial aspect of such courses, regardless of any funding that has been awarded. Additionally, such coursework may extend the period of time needed to obtain the degree. For these reasons, students are strongly encouraged to devote considerable time and effort toward preparing for this exam.

Date/Time/Location: The exam will take place on Thursday August 21 from 10:15am-12:15pm in room 101 of the Volpe Building. Please arrive on time and bring your own writing implements.

How to Prepare: Students may find the following resources helpful in order to adequately prepare for the exam:


Hanning, Barbara Russano. Concise History of Western Music, 4th ed. New York: W. W. Norton, 2009. This book also includes companion score anthologies and listening materials. Online study resources are also available, as well as a paper study guide that students have found valuable. More information appears on the publisher’s website: <www.wwnorton.com>.
Placement Examinations (continued):

Specialized placement exams and orientations are also required for many of our degree programs, as listed below. Please contact the Program Director for each degree program for more details.

**Jazz Improvisation, Ear Training, Keyboard and Arranging Placement 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.

**Arranging Placement Exam and Orientation**

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

**Music Business and Entertainment Industries Placement Exam and Orientation**

If you are pursuing the Master of Music Degree in Music Business and Entertainment Industries, you are required to take this exam.

**Arts Presenting and Live Entertainment Management Placement Exam and Orientation**

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

**Music Engineering Technology Orientation**

If you are pursuing the Master of Science Degree in Music Engineering Technology, you are required to attend an orientation to your major.

**Music Therapy Orientation**

If you are pursuing the Master of Music Degree in Music Therapy, you are required to attend an orientation to your major.
THE IMPORTANCE OF EMAIL

The Office of Graduate Studies will communicate with you on a regular basis via email, using your University of Miami email account (i.e., yourname@umiami.edu). For example, we will send you important and timely information regarding advising, enrollment, grades, graduation status, financial awards, etc.

For these reasons, it is critical for you to be available by email on a regular basis (i.e., daily). To this end, you are strongly encouraged to either:

- Designate your umiami.edu account as your primary email account and check it on a regular basis (i.e., daily)

- Make arrangements to forward your umiami.edu emails to your personal email account (i.e., gmail, hotmail, yahoo, etc.) and check this email account on a regular basis (i.e., daily)

Please note that if you miss an important deadline because you neglected to check your email, you will not be granted an exception or an extension. You are responsible for maintaining regular email communication with the Office of Graduate Studies at all times.
ADVISING AND REGISTRATION PROCEDURES

Graduate students in the Frost School of Music are advised by graduate advisors in their respective programs. If you do not know who you are advisor will be, contact either the Program Director for your degree program or the Graduate Studies Office in Gusman Hall.

Advising Procedures for Graduate Students

1. Make an advising appointment with your Graduate Advisor.

2. Following the requirements for your degree as listed in the Academic Bulletin http://www.miami.edu/index.php/academicbulletin/, create a tentative schedule by accessing the Search for Classes function on CaneLink. Bring this schedule with you to your advising appointment.

3. Meet with your advisor to discuss and finalize your schedule of classes. Your advisor will then clear you for enrollment and you can enroll on-line in CaneLink.

4. **Drop/Add Policy:** After you enroll in courses for a particular semester, you may find it necessary to make some changes to your schedule using a drop/add form. These forms are available at the Office of the Registrar: http://www.miami.edu/index.php/registrar/about_us/. When dropping or adding courses to your schedule, your advisor must approve of the change and sign the drop/add form. You need the approval and signature of the Associate Dean of Graduate Studies if you are requesting a credit overload or dropping/adding after the deadline. To determine the drop/add deadline for each semester, please access the Academic Calendar: http://www.miami.edu/index.php/registrar/calendar/

FULL-TIME ENROLLMENT

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

If you are pursuing a masters degree or artist diploma, full-time enrollment in the Frost School equates to 9 credit hours (units) per semester.

If you are pursuing a doctoral degree, full-time enrollment in the Frost School equates to 10 credit hours (units) per semester.

For additional information on full-time status, please consult the Student Handbook on the Graduate School website: http://www.miami.edu/gs/index.php/graduate_school
GRADUATE LEVEL COURSES

Graduate level courses are numbered at the 500 level and above (i.e., 500, 600, and 700 levels). When enrolling, students should be very careful to only enroll in courses numbered at the 500, 600, and 700 levels.

500 Level Courses. Students should also pay attention to the fact that many 500 level courses are offered to both undergraduate and graduate students at the same time. For these courses, CaneLink will list two sections of the course: one section is for graduate students, and one section is for undergraduate students. Be careful to enroll in the graduate section of the course. Otherwise, you will receive undergraduate credit for the course which will not fulfill your degree requirements. Additionally, enrolling in the undergraduate section may make it difficult for you 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 680 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.

PLEASE NOTE: courses taken below the 500 level (i.e., 200, 300, etc.) will not fulfill graduate degree requirements.

GRADUATE STUDENT ENSEMBLE PARTICIPATION

General Information

- Graduate music students who are 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.
- Graduate music students who are 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 graduation in their degree plan.
- Students will be assigned to a specific ensemble; however, they will be invited to state a preference prior to enrollment.
- Students must obtain permission to enroll for all ensembles. Exceptions can be made following approval from the Associate Dean for Graduate Studies.
- Student placement in ensembles is based on auditions. Times and places for ensemble auditions are listed in the Orientation Schedule that is available at the beginning of the fall semester.
ENROLLING IN APPLIED LESSONS

Regarding applied lessons (e.g., in voice or on an instrument), students should be careful to enroll at the graduate level. Applied lessons are sequenced alphabetically, therefore, a freshman (i.e., undergraduate student in the first year) would enroll in voice lessons as follows in the first semester:

<table>
<thead>
<tr>
<th>Department</th>
<th>Course Number</th>
<th>Section Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>MVP</td>
<td>VO A</td>
<td>Assigned by instructor</td>
</tr>
</tbody>
</table>

This same student would enroll in voice lessons as follows in the second semester:

<table>
<thead>
<tr>
<th>Department</th>
<th>Course Number</th>
<th>Section Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>MVP</td>
<td>VO B</td>
<td>Assigned by instructor</td>
</tr>
</tbody>
</table>

Consequently, applied lessons from levels A through H are considered undergraduate lessons.

**Masters degree students** must enroll in applied lessons in the sequence **I, J, K, L**.

As an example, a classical voice student at the masters level will enroll in lessons in this sequence:

- First semester of Applied Lessons: MVP VOI
- Second semester of Applied Lessons: MVP VOJ
- Third semester of Applied Lessons: MVP VOK
- Fourth semester of Applied Lessons: MVP VOL

**Doctoral students** must enroll in applied lessons in the sequence: **M, N, O, P, Q, R**.

As an example, a classical voice student at the doctoral level will enroll in lessons in this sequence:

- First semester of Applied Lessons: MVP VOM
- Second semester of Applied Lessons: MVP VON
- Third semester of Applied Lessons: MVP VOO
- Fourth semester of Applied Lessons: MVP VOP
- Fifth semester of Applied Lessons: MVP VOQ
- Sixth semester of Applied Lessons: MVP VOR

**PLEASE NOTE:** any lessons taken at the undergraduate level, or lessons that are repeated at any particular graduate level, will not fulfill graduate degree requirements.
ENROLLMENT IN SPECIAL PROJECTS

Special Projects can be established in any Department or Program and are designated by the course numbers MXX 493, MXX 593, or MXX 693. Courses numbered as MXX 493 are open only to undergraduate students, while courses numbered as MXX 593 are open to both undergraduate and graduate students. Courses numbered as MXX 693 are open only 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 work load 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 found here: http://www.miami.edu/frost/index.php/frost/faculty/
2. Sign the Application
3. Obtain approval and signature from faculty member’s respective Department Chair
4. Obtain approval and signature from Chair of the Department in which the course is offered (if different than #3)
5. Obtain approval and signature from student’s advisor
6. Obtain approval and signature from Associate Dean of Undergraduate or Graduate Studies, as appropriate
7. Obtain approval and signature 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.**
ENROLLMENT IN SPECIAL TOPICS

Special Topics courses can be approved for any Department or Program and are designated by the course numbers MXX 494, MXX 594, or MXX 694. Courses numbered as MXX 494 are open only to undergraduate students while courses numbered as MXX 594 are open to both undergraduate and graduate students. Courses numbered as MXX 694 are only open to graduate students.

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 work load 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
5. Sign the Application.
6. Obtain approval and signature from faculty member’s respective Department Chair.
7. Obtain approval and signature from Chair of the Department in which the course is offered (if different than #2).

Continued
ENROLLMENT IN SPECIAL TOPICS

(Continued)

8. 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.

9. 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 course addition process and added to the 4-year course rotation.
CHANGE OF MAJOR/STATUS/DEGREE

Students wishing to change their major, status, or degree program within the Frost School of Music should go to “Info for Students” on the Frost homepage:

http://www.miami.edu/frost/index.php/frost/

From there, click on “Info for Students,” then “Current Students” and look for “Graduate Change of Major/Status/Degree.” After, completing this form, obtain all necessary signatures and submit to the Office of Graduate Studies in Gusman Hall.

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:

http://www.miami.edu/gs/index.php/graduate_school/forms/

This form should be signed by the student’s advisor or Department Chair, as well as the Associate Dean of Graduate Studies in the Frost School of Music. The form can then be submitted to the Graduate School.

READMISSION

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

http://www.miami.edu/gs/index.php/graduate_school/forms/

A readmission fee of $65 must be submitted to the Office of Graduate Studies in Gusman Hall with the application form before the readmission can be processed.
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 may not be counted toward a graduate degree, but any grade of D will figure into the cumulative grade-point average. For some degree programs, a grade of C- is not sufficient for degree requirements. Please be sure to check your degree requirements in the Academic Bulletin: [http://www.miami.edu/index.php/academicbulletin/](http://www.miami.edu/index.php/academicbulletin/)

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, unless the Associate Dean of Graduate Studies approves an extension. 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>Quality 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>
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<tr>
<td>D</td>
<td>0.00</td>
</tr>
<tr>
<td>E</td>
<td>0.00</td>
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</tbody>
</table>

The quality 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 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 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 from another accredited institution after a like number of credits have been earned at the University of Miami. Transferred credits must have been acquired within the previous six years before the petition is filed.

Doctoral students may petition to transfer up to 9 graduate credit hours which must have been taken within the previous eight years. Academic credit only, not performance credit, may be transferred, and must be beyond any credits used toward a prior completed degree program.

A Petition for Transfer of Graduate Credit form may be obtained on the Graduate School website: http://www.miami.edu/gs/index.php/graduate_school/forms/

The petition must be signed by the student’s Department Chair and submitted with official academic transcripts. Please note that official 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.
LEVELS OF GRADUATE STUDY

Satisfactory progress through stages of achievement, not an accumulation of courses, is the mark of a successful graduate career. All courses taken by a graduate student in the major area or area of concentration shall be at the graduate level. With permission of the major department, a student may take elective credits (not prerequisite to the major) at any level, provided the following limits are observed:

<table>
<thead>
<tr>
<th>Total Graduate Course Credits</th>
<th>Maximum Course Credits Below Graduate Level</th>
</tr>
</thead>
<tbody>
<tr>
<td>30</td>
<td>3</td>
</tr>
<tr>
<td>31 or above</td>
<td>6</td>
</tr>
</tbody>
</table>

Approval for undergraduate credits as part of the graduate degree program can be made only after a minimum of 12 graduate credits has been completed. Awarding of credits may not be made retroactively, nor are undergraduate credits accepted from another institution.

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

**Artist Diploma (AD):**

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MCDI</td>
<td>Artist Diploma in Instrumental Conducting</td>
</tr>
<tr>
<td>MIP</td>
<td>Artist Diploma in Instrumental Performance</td>
</tr>
<tr>
<td>MKP</td>
<td>Artist Diploma in Keyboard Performance</td>
</tr>
<tr>
<td>MVP</td>
<td>Artist Diploma in Vocal Performance</td>
</tr>
</tbody>
</table>

**Master of Music (MM):**

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>JPED</td>
<td>Master of Music in Jazz Pedagogy</td>
</tr>
<tr>
<td>KPED</td>
<td>Master of Music in Keyboard Performance and Pedagogy</td>
</tr>
<tr>
<td>MBEI</td>
<td>Master of Music in Music Business and Entertainment Industries</td>
</tr>
<tr>
<td>MCDC</td>
<td>Master of Music in Choral Conducting</td>
</tr>
<tr>
<td>MCDI</td>
<td>Master of Music in Instrumental Conducting</td>
</tr>
<tr>
<td>MCY</td>
<td>Master of Music in Musicology</td>
</tr>
<tr>
<td>MED</td>
<td>Master of Music in Music Education</td>
</tr>
<tr>
<td>MEDC</td>
<td>Master of Music in Music Education with Teacher Certification</td>
</tr>
<tr>
<td>MIP</td>
<td>Master of Music in Instrumental Performance</td>
</tr>
<tr>
<td>MIPW</td>
<td>Master of Music in Instrumental Performance – Multiple Woodwinds</td>
</tr>
<tr>
<td>MKPA</td>
<td>Master of Music in Collaborative Keyboard</td>
</tr>
<tr>
<td>MKP</td>
<td>Master of Music in Keyboard Performance</td>
</tr>
<tr>
<td>MSJI</td>
<td>Master of Music in Studio Music and Jazz Instrumental Performance</td>
</tr>
<tr>
<td>MSJV</td>
<td>Master of Music in Studio Music and Jazz Vocal Performance</td>
</tr>
<tr>
<td>MTC</td>
<td>Master of Music in Composition</td>
</tr>
<tr>
<td>MTCD</td>
<td>Master of Music in Digital Arts and Sound Design</td>
</tr>
<tr>
<td>MTY</td>
<td>Master of Music in Music Therapy</td>
</tr>
<tr>
<td>MWP</td>
<td>Master of Music in Media Writing and Production</td>
</tr>
<tr>
<td>MVP</td>
<td>Master of Music in Vocal Performance</td>
</tr>
<tr>
<td>SJW</td>
<td>Master of Music in Studio Jazz Writing</td>
</tr>
<tr>
<td>SRA</td>
<td>Master of Music in Sound Recording Arts</td>
</tr>
</tbody>
</table>

**Master of Arts (MA):**

<table>
<thead>
<tr>
<th>Code</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>MPR</td>
<td>Master of Arts in Arts Presenting and Live Entertainment Management</td>
</tr>
</tbody>
</table>
Graduate Degrees and Concentration Codes (continued)

Master of Science (MS):

MUE 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
MIP Doctor of Musical Arts in Instrumental Performance
MIPW Doctor of Musical Arts in Instrumental Performance – Multiple Woodwinds
MKPA Doctor of Musical Arts in Collaborative Keyboard
MKP 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
MTC Doctor of Musical Arts in Composition
MVP Doctor of Musical Arts in Vocal Performance
VPED Doctor of Musical Arts in Vocal Pedagogy and Performance

Doctor of Philosophy (PhD):

MED PhD in Music Education
MED PhD in Music Education with Music Therapy Emphasis
Recitals and Recital Committees

Recitals constitute a significant component of the Artist Diploma curriculum, thus students should plan ahead for these events. Students must establish a recital committee before a recital date can be approved. Recital committees must include three, full-time faculty members. Two members must be from the student’s area, and one of these members must be a member of the Graduate Faculty. The third member must be from outside the student’s department.

Applications for recital dates are obtained from the Concert Hall Manager in Gusman Hall and require written approval of the performance instructor, the Concert Hall Manager, and the Associate Dean of Graduate Studies.

Artist diploma recitals must be performed between the first and last day of classes, excluding fall recess, Thanksgiving break, and spring recess. Graduate recitals can only be performed in Clarke Recital Hall and must be recorded by Recording Services or a professional licensed and insured company. Recording and recital fees will apply. Master recordings remain the property of the University and are kept in the Recording Services Archives. Copies of these recordings can be made unless specific instructions of the performer forbid it.

Application for Graduation for Artist Diploma Students

**Step 1. Check Your Academic Record**

- Students must carefully review their transcripts to assure that they:
  1. Have no grades of “I” (or “incomplete”)
  2. Have no grades of “NG” (or “no grade”)
  3. Are on track to complete the required number of credit hours to graduate in the chosen degree program by the graduation date
  4. Are on track to complete all requirements for the chosen degree program by the graduation date.

CONTINUED
Step 2. Submit the Application

- Students should submit the Application for Graduation during the first week of the semester of intended graduation. The application can be found on CaneLink.

- 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.
GENERAL PROCEDURAL GUIDELINES:
MASTER of MUSIC DEGREE in
MCDC, MCDI, MIP, MIPW, MKP, MKPA,
MSJI, MSJV, and MVP

Students pursuing a Master of Music degree in keyboard, voice, or jazz performance must perform a recital and complete a recital paper. Students pursuing a Master of Music degree in instrumental performance must perform either: a) one recital with a recital paper, or b) two recitals and extended program notes.

Recitals and Recital Committees

Students must establish a recital committee before a recital date can be approved. The committee chosen for the recital will also be the committee for the recital paper. Recital committees must include three full-time faculty members. One member must be a member of the Graduate Faculty, and one member must be from outside the student’s department.

Applications for recital dates are obtained from the Concert Hall Manager in Gusman Hall and require written approval of the performance instructor, the Concert Hall Manager, and the Associate Dean of Graduate Studies.

Classical performance degree recitals must be performed between the first and last day of classes, excluding fall recess, Thanksgiving break, and spring recess. Graduate recitals can only be performed in Clarke Recital Hall and must be recorded by Recording Services or a professional licensed and insured company. Recording and recital fees will apply. Master recordings remain the property of the University and are kept in the Recording Services Archives. Copies of these recordings can be made unless specific instructions of the performer forbid it.

Performance Recital Guidelines

Master’s Recital (1 Credit). The student publicly performs a full-length recital that may include chamber music in which the student’s instrument plays a prominent role. Selection of repertoire is made in consultation with the major professor who assists in the preparation of the performances.

Master’s Advanced Recital (2 Credits). The student prepares and presents a full-length recital in which all music performed features the student as soloist. The student prepares extended program notes on the repertoire performed that are to be included with the recital program distributed to the audience. The performance is recorded in both audio and video so
that the recitalist presents a DVD as evidence of the recital to the Dean of Graduate Studies prior to the end of the semester in which the recital was given. The repertoire will be selected in close consultation with the major professor who will assist in the preparation process. The student under the guidance of the major professor will carry out all aspects of performance preparation including scheduling, venue arrangements, program notes, and the like.

**Conducting Recital Guidelines**

**Master’s Recital (1 Credit).** The student should prepare a DVD compilation of conducting single or multiple works during live performances of major ensembles drawn from throughout the student’s Masters degree experience. These performances are made in consultation with the major professor who assists in their preparation.

**Master’s Advanced Recital (2 Credits).** The student prepares and presents a full-length conducting recital. The ensemble(s) and repertoire will be selected in close consultation with the major professor who will assist in the preparation process. All aspects of performance preparation including scheduling, venue arrangements, program notes, and the like will be carried out by the conducting student under the guidance of the major professor.

**Recital Papers and Recital Paper Committees**

The recital paper is an important aspect of the student’s culminating experience. Research about works on the recital program is intended to help a student gain insight into the music and its presentation. Additionally, the recital paper documents a student’s ability to analyze music structurally, stylistically, and as it relates to performance, as well as the ability to clearly communicate these ideas.

The final copy of the recital paper is the official record of the research work done by the student. The recital paper and a recording of the recital are archived in the Music Library in the Frost School of Music. The quality of the recital and the 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.

The recital paper committee is the same as the recital committee. This committee must include three, full-time faculty members. One member must be a member of the Graduate Faculty, and one member must be from outside the student’s department.

When writing the recital paper, students must ensure that it 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.

Students pursuing a masters degree in MKP or MVP must write a recital paper and should enroll in MED 601 Recital Paper Preparation in the semester prior to the one in which they plan to give their recital. Students in jazz performance degree programs should enroll in MED 601 during the semester in which they plan to give their recital. Students pursuing a masters degree in MIP may choose to perform a recital and write a recital paper. These
students should enroll MED 601 Recital Paper Preparation in the semester prior to the one in which they plan to give their recital.

**Defending the Recital Paper**

Students must give an oral defense of the recital paper. Defenses can be scheduled by those students who have successfully completed the Recital Paper Preparation class with a grade of “C” or better. Students who received below a C in the Recital Paper Preparation class cannot schedule a defense unless they have retaken the Recital Paper Preparation class or are currently retaking the Recital Paper Preparation class and have the written permission of the instructor.

**Defense Procedures for the Recital Paper: Scheduling**

- The defense of the recital paper 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 defense must take place in the semester before the one in which the recital is scheduled; otherwise, the recital will be cancelled and cannot be rescheduled until the subsequent fall or spring semester.
- Defense of jazz recital papers must take place at least one week before the announced deadline for theses and dissertations (see the current academic calendar).
- The student must work with the committee chair to arrange the time, date, and location for the defense.
- Once the final defense is scheduled, the student or committee chair should notify the Graduate Studies office of the date, time, location, and committee membership. The Graduate Studies office will notify all committee members of the defense, send reminders, and prepare all necessary defense documents.

**Defense Procedures for the Recital Paper: Submitting the Document**

- Students must submit a hard copy of the recital paper 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 finished project.
- Students must also submit an electronic copy of the recital paper (PDF) to the Office of Graduate Studies gradstudies.music@miami.edu two weeks prior to the defense.

**Defense Procedures for the Recital Paper: Documenting the Defense**

- Prior to the defense, the committee chair should obtain two Certificates of Approval,
the affidavit for the outside committee member, and the SACS rubrics from the Graduate Studies Office in the Frost School.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense. The signature page should follow the format learned in MED 601 Recital Paper Preparation. The signature page should include a space for the signature of the Associate Dean of Graduate Studies in Music on the top, right-hand side.

- The outside committee member must sign an affidavit in blue ink to verify that the student’s defense and document met or exceeded the expected level of quality for graduate work. If the defense does not meet these standards, the outside committee member should make specific comments on the document. The Office of Graduate Studies in the Frost School should be informed immediately of a substandard defense.

- If the student successfully defends the recital paper, all forms should be signed in blue ink.

- The committee chair then returns the two certificates, the SACS rubrics, and the outside committee member affidavit to the Graduate Studies Office in the Frost School to document that the student passed the defense.

- The student retains the signed signature pages to include in the final document, or obtains signatures later after required revisions have been made.

Defense Procedures for the Recital Paper: Submitting the Final Document

- After making any revisions requested by the committee, the student should submit the final version of the recital paper, including the fully-executed signature page, to the Office of Graduate Studies in the Frost School.

- All pages must be printed on white, 20% cotton bond paper (or better), bound in a true plastic spiral with a clear plastic cover on top and a black plastic cover on the back.

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

Classical Recital Paper Policy

The policy requires that the oral defense of the recital paper take place in the fall or spring semester preceding the semester in which the recital is scheduled; otherwise, the recital will be cancelled and can only be rescheduled in a subsequent fall or spring semester. The faculty of the performance departments MIP, MKP, and MVP established this policy for the Master of Music degree in performance 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. Also, the student’s committee must 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, who will refer it to the Graduate Advisory Committee. 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 Graduate Advisory Committee 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.

Preparation of Recital Papers

Guidelines for preparation of recital papers are provided to all students enrolled in the course MED 601, Recital Paper Preparation. Students interested in obtaining information about recital paper preparation prior to taking the course will find the following documents useful:


Master of Music Extended Program Notes (MIP, MIPW Only) Guidelines

The purpose of the Extended Program Notes is for the student to demonstrate the ability to identify, gather, document, and present written material that enhances the audience’s understanding of music performed in recital. The content of the program notes should be appropriate for an educated consumer who is truly interested in the music that will be performed. The 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 aid the astute music listener. The length of the program notes should be that of a substantial term paper. The actual notes printed in the program might be extracted from the Extended Program Notes document.
Students should work closely with an advisor in the preparation of 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 Program Notes committee is the same as the recital committee. This committee must include three, full-time faculty members. One member must be a member of the Graduate Faculty, and one member must be from outside the student’s department.

The format of the document must follow Turabian and comply with the Boyle, Fiese, and Zavac Handbook. Students pursuing a Master of Music degree in performance must demonstrate that they are truly educated in music and can present themselves well in written and aural forms.

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 the Appendix to this handbook and consult with your committee members as needed.

Students pursuing a Master of Music degree in instrumental performance have the option to perform two recitals and write extended program notes. These students should enroll in MIP 712 Masters Recital for the first recital. Students should then enroll in MIP 601 Program Notes Preparation, and finally, students should enroll in MIP 713 Advanced Masters Recital for the second recital.

**Defending Extended Program Notes**

Students must give an oral defense of the Extended Program Notes, following the procedures outlined below.

**Defense Procedures for Extended Program Notes: Scheduling**

- The defense of the extended program notes 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 defense must take place in the semester before the one in which the recital is scheduled; otherwise, the recital will be cancelled and cannot be rescheduled until the subsequent fall or spring semester.

- The student must work with the committee chair to arrange the time, date, and location for the defense.
Once the final defense is scheduled, the student or committee chair should notify the Graduate Studies Office of the date, time, location, and committee membership. The Graduate Studies Office will notify all committee members of the defense, send reminders, and prepare all necessary defense documents.

**Defense Procedures for Extended Program Notes: Submitting the Document**

- Students must submit a hard copy of the extended program notes 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 finished project.

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

**Defense Procedures for Extended Program Notes: Documenting the Defense**

- Prior to the defense, the committee chair should obtain two Certificates of Approval, the affidavit for the outside committee member, and the SACS rubrics from the Graduate Studies Office in the Frost School.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense. The signature page should follow the format learned in MIP 601 Program Notes Preparation. The signature page should include a space for the signature of the Associate Dean of Graduate Studies in Music on the top, right-hand side.

- The outside committee member must sign an affidavit verifying that the student’s defense and document met or exceeded the expected level of quality for graduate work. If the defense does not meet these standards, the outside committee member should make specific comments on the document. The Office of Graduate Studies in the Frost School should be informed immediately of a substandard defense.

- If the student successfully defends the extended program notes, all forms should be signed in blue ink.

- The committee chair then returns the two certificates, the SACS rubrics, and the outside committee member affidavit to the Office of Graduate Studies in the Frost School to document that the student passed the defense.

- The student retains the signed signature pages to include in the final document, or obtains signatures later after required revisions have been made.
Defense Procedures for Extended Program Notes: *Submitting the Final Document*

- After making any revisions requested by the committee, the student should submit the final version of the extended program notes, including the fully-executed signature page, to the Office of Graduate Studies in the Frost School.

- All pages must be printed on white, 20% cotton bond paper (or better), bound in a true plastic spiral with a clear plastic cover on top and a black plastic cover on the back.

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

**Application for Graduation for Masters Degree Students**

**Step 1. Check Your Academic Record**

- Students must carefully review their transcripts to assure that they:
  1) Have no grades of “I” (or “incomplete”)
  2) Have no grades of “NG” (or “no grade”)
  3) Are on track to complete the required number of credit hours to graduate in the chosen degree program by the graduation date
  4) Are on track to complete all requirements for the chosen degree program by the graduation date.

**Step 2. Submit the Application**

- Students should submit the Application for Graduation during the first week of the semester of intended graduation. The application can be found on CaneLink.

- 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.
GENERAL PROCEDURAL GUIDELINES:
MASTER of MUSIC DEGREE in
MCY, MED, and MTY

Final Project for the Master of Music Degree

Masters degree programs outside of performance require completion of a substantial final project, such as a thesis or project paper. The guidelines provided here are general in nature. Please check with your advisor to obtain information on the specific requirements for this project as well as correct formatting and submission procedures.

Graduate Committee for the Master of Music Degree

When the student has decided on the 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. One member must be a member of the Graduate Faculty. One 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 in front of 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 the Appendix to this handbook and consult with your 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 should consult with the committee chair to establish the date, time, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.
- Proposal defenses can only take place during the fall and spring semesters when classes are in session (i.e., not during reading days, final exams, fall recess, spring break, etc.).
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 defense and send reminders.

Proposal Defense Procedures for the Final Project: Submitting the Proposal

- Students must submit a hard copy of 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.

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

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

- 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: www.citiprogram.org. The student must then establish an eProst account through the Human Subjects Research Office with the University: http://uresearch.miami.edu/regulatory-compliance-services/hsro. Following these two steps, 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.

Final Defense Procedures for the Final Project: **Purpose**

- When the student has completed the final project, the student must then defend the project in front of the graduate committee.

- The student’s advisor will provide guidelines for the content and formatting of the written aspect of the final project.

- 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.

- Students who complete a thesis that is submitted to the Electronic Theses and Dissertations system of the Graduate School should consult the Graduate School website for specific instructions on how to prepare and submit the final document. Please take the initiative to be well-informed on these submission instructions in advance; do not wait until the last minute. *Failure to plan ahead may delay graduation until the following semester and require enrollment in additional credits.*

Final Defense Procedures for the Final Project: **Scheduling**

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

- The student should consult with the committee chair to establish the date, time, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.

- Final defenses can only take place during the fall and 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.

- PLEASE NOTE: Students who complete a thesis that is submitted to the Electronic Theses and Dissertations system of the Graduate School should consult the University of Miami academic calendar for additional information on scheduling final defenses. *Failure to defend and submit final copies by the submission date will result in a one-*
semester delay in graduation and require enrollment in additional credits.

- When the final 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 defense, send reminders, and prepare all necessary defense documents.

Final Defense Procedures for the Final Project: Submitting the Document

- Students must submit a hard copy of the written final project 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 finished project.

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

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

For masters degree students, final defenses can be made public with the permission of the committee.

- Prior to the final defense, the committee chair should obtain two Certificates of Approval, the affidavit for the outside committee member, and the SACS rubrics from the Graduate Studies Office.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense.
  - For students who submit their theses to the Graduate School, the signature page should include a space for the signature of the Dean of the Graduate School on the top, right-hand side.
  - For all other final projects, the signature page should include a space for the signature of the Associate Dean of Graduate Studies in the Frost School of Music on the top, right-hand side.

- 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.

• If the student has successfully defended the final project, the Certificates of Approval and SACS rubrics should be signed in blue ink.

• The outside committee member must sign the affidavit in blue ink to verify that the student’s defense and document met or exceeded the expected level of quality for graduate work. If the defense does not meet these standards, the outside committee member should make specific comments on the document. The Office of Graduate Studies in the Frost School should be informed immediately of a substandard defense.

• The committee chair then returns the two certificates, the outside committee member affidavit, and the SACS rubrics to the Graduate Studies Office to document that the student passed the final defense.

• After the student has made any revisions required by the committee, then the committee signs the signature pages in blue ink. The student is responsible for obtaining these signatures and for submitting the fully-executed signature page with the final version of the document. All revisions must be completed before the student can submit the final version of the 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.

• For projects that require 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: [http://uresearch.miami.edu/regulatory-compliance-services/hsro](http://uresearch.miami.edu/regulatory-compliance-services/hsro)

**Comprehensive Examinations for Masters Degree Students**

Certain masters degree programs require students to take Comprehensive Examinations in addition to the final project. These exams are typically taken in the final semester of study.
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(i.e., during the semester of graduation) and represent a significant milestone in the academic experience. Due to the rigorous nature of these exams, students should be well-prepared. Students should contact their advisors early on in their degree program to obtain specific details regarding comprehensive examination requirements. The exam is typically written and evaluated by a committee of faculty members in the student’s department who are familiar with the student’s discipline.

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.

Application for Graduation for Masters Degree Students:

Step 1. Check Your Academic Record

- Students must carefully review their transcripts to assure that they:
  1) Have no grades of “I” (or “incomplete”)
  2) Have no grades of “NG” (or “no grade”)
  3) Are on track to complete the required number of credit hours to graduate in the chosen degree program by the graduation date
  4) Are on track to complete all requirements for the chosen degree program by the graduation date.

Step 2. Submit the Application

- Students should submit the Application for Graduation during the first week of the semester of intended graduation. The application can be found on CaneLink.

- 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.
Music Business and Entertainment Industries (MBEI)

**Cumulative Exam.** Students are required to successfully pass a cumulative exam as part of the MBEI and JDMM Master’s degree program. The exam should be taken at the end of the semester when the student will complete all required coursework, other than completing the internship course. For example, 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 take the exam in the spring. The exam is administered at the officially designated final exam day/time that corresponds to the MBEI forum course. The exam is comprised of questions taken from all of the required MMI courses, and is primarily made up of multiple choice questions, with one or several essays, although this format is subject to change. Students are permitted to use their notes and textbooks while taking the exam. In the past, exams have been administered via Blackboard, which enables students to take the exam remotely. While subject to change, it is likely that this practice will continue. Specific details regarding the number and type of questions, and exam location (in person or via Blackboard) are communicated to students via email in the weeks leading up to the exam date. Exams are typically graded within 1-3 days, and students are informed whether or not they have achieved a passing score via email. If a student does not pass the exam, they will be told what further actions will be required of them in order to achieve a passing score.

**Internship.** Students are required to complete an internship course, MMI 702, as part of the MBEI and JDMM Master’s degree program. Specific course requirements can be found in the course syllabus for MMI 702. All of the 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).
Arts Presenting and Live Entertainment Management (MPR)

Internship. A live entertainment industry internship is the capstone project for the Arts Presenting and Live Entertainment Management Master of Arts degree. 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. Students will learn first-hand how an organization functions and will contribute to the organizations operation. Experience in this working environment will provide students with insight into career opportunities and future personal development.

Identifying, applying and securing an internship position with an entertainment organization are the full responsibility of the student. During the course of study in the Arts Presenting and Live Entertainment Management program, students will become aware of the diversity of organizations and functional roles within the industry that may be of interest for an internship. It is advised that students give consideration to 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 full-time internship position should be sequenced in the fourth semester, after the completion of all other classroom courses. Prior to beginning a full-time internship, students must register with the Toppel Career Center and follow the step-by-step administrative guidelines throughout the internship. Concurrently students will meet the internship academic requirements outlined in the MMI 704 course syllabus.

Exit Exam. Upon completion of the internship and fulfilling all necessary administrative and academic requirements, graduating students must successfully complete the program exit exam. This comprehensive live entertainment management exam is administered through Blackboard.

Music Engineering Technology (MUE): Masters Research Project and Sound Recording Arts (SRA): Masters Research Project

Students pursuing the Master of Music Degree in MUE or SRA must complete a substantial final project that is defended before a faculty committee. 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. Consequently, please read the information provided in the Appendix to this handbook and consult with your committee members as needed. Defense procedures for both degree programs are located at the end of this section.

MUE Masters Research Project Topic. Research topics should provide an opportunity to explore a specific area of interest to the audio engineering professional community. The topic should provide a means to accomplish original research within the topic area and lend itself to a written report. The topic must be approved by the project advisor. 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; and at the end of the fourth semester, the student must submit and defend the project paper.

**MUE Masters Research Project Committee.** The project committee is typically comprised of two Music Engineering Technology faculty members and one outside committee member who may be selected from another department within the Frost School, or from outside the Frost School. The committee typically is chaired by a member of the Music Engineering Technology faculty.

**SRA Masters Research Project Topic.** The masters degree in Sound Recording Arts culminates in a research project on a topic approved by the committee chair. In cases where a student is funded from an extramural source, the project topic must also be approved by that source. Research projects consist of two components. The first is a set of original sound recordings, at least 30 minutes in duration. The second component, which need not be related to the submitted sound recordings, consists of a thesis document that describes a single project of original work that advances the art and/or science of sound recording.

**SRA Masters Research Project Committee.** Three committee members are required. Two committee members should be chosen from the Department of Music Media and Industry, with at least one from the Music Engineering Program. A third member can be chosen from any Department within the Frost School of Music; alternatively, an outside committee member may be chosen with committee chair approval.

**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: [www.citiprogram.org](http://www.citiprogram.org). The student must then establish an eProst account through the Human Subjects Research Office with the University: [http://uresearch.miami.edu/regulatory-compliance-services/hsro](http://uresearch.miami.edu/regulatory-compliance-services/hsro) Following these two steps, 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.

**Defense Procedures for the MUE and SRA Masters Research Project: Scheduling**

- The oral defense of the Masters Research Project 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 work with the committee chair to arrange the time, date, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.

- Once the final defense is scheduled, the student or committee chair should notify the Graduate Studies Office of the date, time, location, and committee membership. The Graduate Studies Office will notify all committee members of the defense, send reminders, and prepare all necessary defense documents.

**Defense Procedures for the MUE and SRA Masters Research Project: Submitting the Document**

- Students must submit the Masters Research Project in hard copy 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 finished project. Sound recordings (as applicable) should also be submitted two weeks in advance, using a format approved by the committee.

- 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.

- Students must also submit an electronic copy of the Masters Research Project (PDF) to the Office of Graduate Studies gradstudies.music@miami.eu two weeks prior to the defense.

**Defense Procedures for the MUE and SRA Masters Research Project: Documenting the Defense**

- Prior to the defense, the committee chair should obtain two Certificates of Approval and the SACS rubrics from the Graduate Studies Office in the Frost School.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense. The signature page should include a space for the signature of the Associate Dean of Graduate Studies in Music on the top, right-hand side.
• If the student successfully defends the Masters Research Project, all forms should be signed in blue ink.

• The committee chair then returns the two certificates and the SACS rubrics to the Office of Graduate Studies in the Frost School to document that the student passed the defense.

• The student retains the signed signature pages to include in the final document, or obtains signatures later after revisions have been made. Faculty members should sign the signature page to confirm that any necessary revisions have been made to the final project. The student is responsible for obtaining these signatures and for submitting the fully-executed signature page with the final version of the document.

Defence Procedures for the MUE and SRA Masters Research Project: Submitting the Final Document

• After making any revisions requested by the committee, the student should submit the final version of the Masters Research Project, including the fully-executed signature page, to the Office of Graduate Studies in the Frost School. The paper should adhere to the IEEE guidelines for technical papers, as well as to the Graduate School’s Guidelines for Preparing Theses.

• All pages must be printed on white, 20% cotton bond paper (or better), bound in a true plastic spiral with a clear plastic cover on top and a black plastic cover on the back. Sound recordings (as applicable) should be submitted with the paper document using a format approved by the committee.

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

• For projects that require 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: http://uresearch.miami.edu/regulatory-compliance-services/hsro
Application for Graduation for Masters Degree Students:

**Step 1. Check Your Academic Record**

- Students must carefully review their transcripts to assure that they:

  1) Have no grades of “I” (or “incomplete”)
  2) Have no grades of “NG” (or “no grade”)
  3) Are on track to complete the required number of credit hours to graduate in the chosen degree program by the graduation date
  4) Are on track to complete all requirements for the chosen degree program by the graduation date.

**Step 2. Submit the Application**

- Students should submit the Application for Graduation during the first week of the semester of intended graduation. The application can be found on CaneLink.

- 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.
GENERAL PROCEDURAL GUIDELINES:
MASTER of MUSIC DEGREE in KPED

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 Director of the Keyboard Performance and Pedagogy program.

Defense Procedures for the KPED Project: Scheduling

- The oral defense of the KPED Project 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 work with the committee chair to arrange the time, date, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.
- Once the final defense is scheduled, the student or committee chair should notify the Graduate Studies Office of the date, time, location, and committee membership. The Graduate Studies Office will notify all committee members of the defense, send reminders, and prepare all necessary defense documents.
Defense Procedures for the KPED Project: Submitting the Document

- Students must submit the written KPED project in hard copy 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 finished project. This document must conform to Graduate School’s Guidelines for Preparing Theses.

- 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.

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

Defense Procedures for the KPED Project: Documenting the Defense

- Prior to the defense, the committee chair should obtain two Certificates of Approval and the SACS rubrics from the Graduate Studies Office in the Frost School.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense. The signature page should include a space for the signature of the Associate Dean of Graduate Studies in Music on the top, right-hand side.

- If the student successfully defends the KPED project, all forms should be signed in blue ink.

- The committee chair then returns the two certificates and the SACS rubrics to the Office of Graduate Studies in the Frost School to document that the student passed the defense.

- The student retains the signed signature pages to include in the final document, or obtains signatures later after revisions have been made.

Defense Procedures for the KPED Project: Submitting the Final Document

- After making any revisions requested by the committee, the student should submit the final version of the KPED Project, including the fully-executed signature page, to the Office of Graduate Studies in the Frost School.

- All pages must be printed on white, 20% cotton bond paper (or better), bound in a true plastic spiral with a clear plastic cover on top and a black plastic cover on the back.

- The final version of the KPED Project must be submitted by 5:00pm on the last day of final exams for the semester in which the student is scheduled to graduate.
Application for Graduation for Masters Degree Students:

**Step 1. Check Your Academic Record**

- Students must carefully review their transcripts to assure that they:
  1) Have no grades of “I” (or “incomplete”)
  2) Have no grades of “NG” (or “no grade”)
  3) Are on track to complete the required number of credit hours to graduate in the chosen degree program by the graduation date
  4) Are on track to complete all requirements for the chosen degree program by the graduation date.

**Step 2. Submit the Application**

- Students should submit the Application for Graduation during the first week of the semester of intended graduation. The application can be found on CaneLink.

- 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.
Jazz Pedagogy (JPED): Comprehensive Exam

Comprehensive Exam. Students are required to successfully pass a comprehensive exam as part of the JPED Master’s degree program. Students must make arrangements with the JPED program director to take the exam in their last semester and must successfully complete the exam in order to graduate.

Studio Jazz Writing (SJW): Masters Jazz Writing Project

Masters Jazz Writing Project. 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 is 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 not a member of the jazz faculty.

Defense Procedures for the Masters Jazz Writing Project: Scheduling

- The oral defense of the Masters Jazz Writing Project 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 work with the committee chair to arrange the time, date, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.
- Once the final defense is scheduled, the student or committee chair should notify the
Graduate Studies Office of the date, time, location, and committee membership. The Graduate Studies Office will notify all committee members of the defense, send reminders, and prepare all necessary defense documents.

Defense Procedures for the Masters Jazz Writing Project: *Submitting the Document*

- Students must submit the Masters Jazz Writing Project in hard copy 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 finished project.

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

Defense Procedures for the Masters Jazz Writing Project: *Documenting the Defense*

- Prior to the defense, the committee chair should obtain two Certificates of Approval and the SACS rubrics from the Graduate Studies Office in the Frost School.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense. The signature page should include a space for the signature of the Associate Dean of Graduate Studies in Music on the top, right-hand side.

- If the student successfully defends the Masters Jazz Writing Project, all forms should be signed in blue ink.

- The committee chair then returns the two certificates and the SACS rubrics to the Office of Graduate Studies in the Frost School to document that the student passed the defense.

- The student retains the signed signature pages to include in the final document, or obtains signatures later after revisions have been made. Faculty members should sign the signature page in blue ink to confirm that any necessary revisions have been made to the final project. The student is responsible for obtaining these signatures and for submitting the fully-executed signature page with the final version of the document.

Defense Procedures for the Masters Jazz Writing Project: *Submitting the Final Document*

- After making any revisions requested by the committee, the student should submit the final version of the Masters Jazz Writing Project, including the fully-executed signature page, to the Office of Graduate Studies in the Frost School.
• All pages must be printed on white, 20% cotton bond paper (or better), bound in a true plastic spiral with a clear plastic cover on top and a black plastic cover on the back.

• The final version of the Masters Jazz Writing Project must be submitted by 5:00pm on the last day of final exams for the semester in which the student is scheduled to graduate.

Application for Graduation for Masters Degree Students:

**Step 1. Check Your Academic Record**

• Students must carefully review their transcripts to assure that they:

1) Have no grades of “I” (or “incomplete”)

2) Have no grades of “NG” (or “no grade”)

3) Are on track to complete the required number of credit hours to graduate in the chosen degree program by the graduation date

4) Are on track to complete all requirements for the chosen degree program by the graduation date.

**Step 2. Submit the Application**

• Students should submit the Application for Graduation during the first week of the semester of intended graduation. The application can be found on CaneLink.

• 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.
GENERAL PROCEDURAL GUIDELINES:
MASTER of MUSIC DEGREE in
MTC, MTCD, and MWP

Students pursuing the Master of Music Degree in MTC, MTCD, or MWP must complete a substantial final project that is defended before a faculty committee. 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. Consequently, please read the information provided in the Appendix to this handbook and consult with your committee members as needed. Defense procedures for all three degree programs are located at the end of this section.

**Composition (MTC): Final Project**

**MTC Final Project.** The final project consists of a major original composition in combination with a document that provides historical context and analysis of the composition. The document follows thesis standards in Turabian style.

**MTC Committee for the Final Project.** The committee must include three, full-time faculty members. One member must be a member of the Graduate Faculty. One 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.

**Digital Arts and Sound Design (MTCD): Final Project**

**MTCD Final Project.** The final project consists of a major composition utilizing music technology that is presented in conjunction with a document that explains the composition. The document follows thesis standards in Turabian style.

**MTCD Final Project Committee.** The committee for the final project in Digital Arts and Sound Design will include three members. Two members will be from the Department of Theory and Composition, and the third member may be from any division of the University, as appropriate to the student’s topic.

**Media Writing and Production (MWP): Media Writing Project**

**MWP Media Writing Project Topic.** The research topic should give the student the opportunity to demonstrate an understanding of music scoring and audio production techniques, including pre-production, in-the-studio, and post-production phases. In addition, it should serve as a vehicle for the realization of a major recording project, utilizing the
technical resources of a major recording facility and professional MIDI setup. The project must be approved by the student’s committee. A research topic is selected in the second term of the program in an area of interest to the student and related to the student’s professional goals. At the beginning of the third term, work is begun on the project and a detailed outline of a sequence of tentative activities given to the chairperson of the committee and/or program director for review and approval. The project is completed in the fourth term prior to the oral defense date, in sufficient time to write the accompanying paper.

**MWP Media Writing 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.

**Defense Procedures for the Final Project in MTC, MTCD, and MWP:**

The final project must be defended in front of the student’s committee. While the final project tends to be the focus of the defense, all aspects of the student’s degree program may be included in the defense.

**Defense Procedures for the Final Project in MTC, MTCD, and MWP: Scheduling**

- The oral defense of the final project 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 work with the committee chair to arrange the time, date, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.

- Once the final defense is scheduled, the student or committee chair should notify the Graduate Studies Office of the date, time, location, and committee membership. The Graduate Studies Office will notify all committee members of the defense, send reminders, and prepare all necessary defense documents.

**Defense Procedures for the Final Project in MTC, MTCD, and MWP: Submitting the Document**

- Students must submit the final project in hard copy 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 finished project. Sound recordings (as applicable) should also be submitted two weeks in advance, using a format approved by the committee.

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

Defense Procedures for the Final Project in MTC, MTCD, and MWP: Documenting the Defense

- Prior to the defense, the committee chair should obtain two Certificates of Approval and the SACS rubrics from the Graduate Studies Office in the Frost School.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense. The signature page should include a space for the signature of the Associate Dean of Graduate Studies in Music on the top, right-hand side.

- If the student successfully defends the final project, all forms should be signed in blue ink.

- The committee chair then returns the two certificates and the SACS rubrics to the Office of Graduate Studies in the Frost School to document that the student passed the defense.

- The student retains the signed signature pages to include in the final document, or obtains signatures later after revisions have been made. Faculty members should sign the signature page to confirm that any necessary revisions have been made to the final project. The student is responsible for obtaining these signatures and for submitting the fully-executed signature page with the final version of the document.

Defense Procedures for the Final Project in MTC, MTCD, and MWP: Submitting the Final Document

- After making any revisions requested by the committee, the student should submit the final version of the final project, including the fully-executed signature page, to the Office of Graduate Studies in the Frost School.

- All pages must be printed on white, 20% cotton bond paper (or better), bound in a true plastic spiral with a clear plastic cover on top and a black plastic cover on the back. Sound recordings (as applicable) should also be submitted two weeks in advance, using a format approved by the committee.

- The final version of the final project must be submitted by 5:00pm on the last day of final exams for the semester in which the student is scheduled to graduate.
Application for Graduation for Masters Degree Students:

**Step 1. Check Your Academic Record**

- Students must carefully review their transcripts to assure that they:
  1) Have no grades of “I” (or “incomplete”)
  2) Have no grades of “NG” (or “no grade”)
  3) Are on track to complete the required number of credit hours to graduate in the chosen degree program by the graduation date
  4) Are on track to complete all requirements for the chosen degree program by the graduation date.

**Step 2. Submit the Application**

- Students should submit the Application for Graduation during the first week of the semester of intended graduation. The application can be found on CaneLink.

- 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.
Credit Requirements

For the DMA in conducting, performance, or pedagogy, 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.

Cognate

Within the 60 credit hours required for the degree, 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 music courses (electives) that complement the student’s discipline.

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.

Cognates are offered in a number of Departments within the Frost School. The Department in which the cognate resides administers the cognate. Students must apply to the cognate Department for acceptance. This process may include an audition, interview, portfolio, or testing as determined by the cognate Department. 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.
### Available Cognates

<table>
<thead>
<tr>
<th>Cognate</th>
<th>Department</th>
<th>Faculty In-Charge</th>
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</thead>
<tbody>
<tr>
<td>Collaborative Keyboard</td>
<td>Keyboard Performance</td>
<td>Santiago Rodriguez</td>
</tr>
<tr>
<td>Conducting: Choral</td>
<td>Vocal Performance</td>
<td>Karen Kennedy</td>
</tr>
<tr>
<td>Conducting: Instrumental</td>
<td>Instrumental Performance</td>
<td>Gary Green</td>
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<tr>
<td></td>
<td></td>
<td>Thomas Sleeper</td>
</tr>
<tr>
<td>Higher Education</td>
<td>Music Education and Therapy</td>
<td>Stephen Zdzinski</td>
</tr>
<tr>
<td>Instrumental Performance</td>
<td>Instrumental Performance</td>
<td>Gary Green</td>
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<td>Margaret Donaghue</td>
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<td>Ross Harbaugh</td>
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<td>Craig Morris</td>
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<td>Svetoslav Stoyanov</td>
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<tr>
<td>Jazz Performance</td>
<td>Studio Music and Jazz</td>
<td>John Daversa</td>
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<tr>
<td>Keyboard Pedagogy</td>
<td>Keyboard Performance</td>
<td>Naoko Takao</td>
</tr>
<tr>
<td>Music Business</td>
<td>Music Media and Industry</td>
<td>Reynaldo Sanchez</td>
</tr>
<tr>
<td>Music Education</td>
<td>Music Education and Therapy</td>
<td>Stephen Zdzinski</td>
</tr>
<tr>
<td>Music Technology</td>
<td>Across a number of departments</td>
<td>Raul Murciano</td>
</tr>
<tr>
<td>Music Theory</td>
<td>Music Theory-Composition</td>
<td>Charles Mason</td>
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<tr>
<td>Musicology</td>
<td>Musicology</td>
<td>Deborah Schwartz-Kates</td>
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<tr>
<td>Vocal Accompanying</td>
<td>Vocal Performance</td>
<td>Alan Johnson</td>
</tr>
<tr>
<td>Vocal Pedagogy</td>
<td>Vocal Performance</td>
<td>Esther Jane Hardenbergh</td>
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<tr>
<td>Vocal Performance</td>
<td>Vocal Performance</td>
<td>Esther Jane Hardenbergh</td>
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</tbody>
</table>

Procedures for Completing a Cognate:

1. Contact the faculty in-charge for the cognate you have selected.

2. Complete the application process for that cognate.

3. The designated faculty member must then provide written approval of your acceptance. A simple e-mail sent to the Graduate Studies Office will suffice.

4. Visit the Office of Graduate Studies in the Frost School to formally declare the cognate and to obtain a copy of the Academic Progress Record (APR) for the cognate. The APR will list the specific courses that must be completed in order to earn the cognate.

5. When all cognate requirements have been met, the student must take the completed Cognate APR to the faculty member who initially approved the cognate to obtain his/her signature. The student must then submit the signed Cognate APR to the
Graduate Students Office in the Frost School of Music.

**Qualifying Examinations**

All DMA students must take qualifying exams. These substantive exams represent a significant milestone within the doctoral degree and help to determine a student’s readiness for moving forward with the capstone projects. Consequently, students should be well-prepared for these exams. After successfully completing these exams, students can apply for Doctoral Candidacy and defend the doctoral essay proposal.

Doctoral qualifying exams are given in the areas of Musicology, Music Theory, and Psychology of Music. Please check with your advisor to determine which exams you are required to take.

Please consult the Graduate Studies website for the Frost School of Music to obtain detailed information on exam dates, as well as study guides that will help you prepare.

All required qualifying examinations must be successfully completed by the end of the third semester of full-time doctoral study, or the completion of 30 credit hours of doctoral study. Students must complete the qualifying examinations before they can apply for Doctoral Candidacy and before they can defend the dissertation proposal or doctoral essay proposal.

Please note that proposal defenses can only be scheduled in the semester following successful exam completion. Proposal defenses cannot be scheduled in the same semester as exam completion. Students are strongly encouraged to pay careful attention to this timeline so that they can graduate on time.

Students who fail a qualifying exam (or a portion of the exam) can re-take the exam in the subsequent semester. A student who fails a qualifying examination (or portion of the exam) for a second time will be dismissed from his/her respective degree program.

**Doctoral Candidacy**

After successfully completing the qualifying exams, students can apply 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 must be admitted to candidacy before defending the doctoral essay proposal. The Application for Admission to Candidacy can be found on the Graduate School website at:

[http://www.miami.edu/gs/index.php/graduate_school/forms/](http://www.miami.edu/gs/index.php/graduate_school/forms/)

On this application, students must identify the members of their Doctoral committee who will oversee the Doctoral Essay. This committee can be the same or different from the recital committee. 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. Two other committee
members 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). Committees are first
approved by the committee chair and then the Associate Dean of Graduate Studies in the Frost
School before students apply for candidacy. 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.

Students should submit the completed application to the Office of Graduate Studies in the
Frost School of Music, located in Gusman Hall. The Associate Dean of Graduate Studies will
review the application and then forward it to the Graduate School for final approval. Once
approved, documentation of Admission to Candidacy will be noted in the student’s
transcripts.

**Doctoral Recitals**

Recitals constitute a critical aspect of the Doctor of Music Arts degree. Through these
performances, students demonstrate both performance skills and knowledge of musical styles
within distinct historical periods. To ensure that credit is given for completed recitals,
students should be sure to enroll for recital credits during the semester in which the recital is
performed. The guidelines given here are general in nature. Students should consult with
their advisors regarding recital requirements and are responsible for knowing and following
the requirements for their particular degree program.

**Qualifying Recital**

An “in-studio” qualifying recital for faculty within the student's performing area is to be
presented during the first semester in residence. Keyboard Pedagogy 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 the supervisory
committee, made up of at least three members (including the advisor) from the specific
performance teaching area.

**Subsequent Recitals (or Workshops)**

These activities are planned and prepared in consultation with the student’s advisor and must
be approved by the supervisory committee. Two additional recitals are required for most
performance programs, although this requirement varies for some programs (conducting
majors and accompanying majors).
Booking Recitals and Recital Committees

Students must establish a recital committee before a recital date can be approved. Recital committees for doctoral students must include four faculty 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 and two other committee members will be members of the Graduate Faculty. At least one member of the committee must hold a doctoral degree (i.e., DMA or PhD). The recital committee may be the same or different from the committee for the Doctoral Essay.

Applications for recital dates are available from the Concert Hall Manager in Gusman Hall and require written approval of the performance instructor, the Concert Hall Manager, and the Associate Dean of Graduate Studies.

Classical performance degree recitals must be performed between the first and last day of classes, excluding fall recess, Thanksgiving break, and spring recess. Graduate recitals can only be performed in Clarke Recital Hall and must be recorded by Recording Services or a professional licensed and insured company. Recording and recital fees will apply. Master recordings remain the property of the University and are kept in the Recording Services Archives. Copies of these recordings can be made unless specific instructions of the performer forbid it.

The Doctoral Essay

The Doctoral Essay is the culminating project of the DMA degree. Through the doctoral essay, students demonstrate the ability to create an intellectual and scholarly work that makes a meaningful contribution to the discipline. Ultimately, the doctoral essay indicates that the student is an articulate and informed performer.

Doctoral Essay Committee
This committee is determined at the time the student applies for candidacy. The committee must include four faculty 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. Two other committee members 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). Committees are first approved by the committee chair and then the Associate Dean of Graduate Studies in the Frost School before students apply for candidacy. 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 essay committee may be the same or different from the recital committee.
Doctoral Essay Proposal

Before initiating significant work on the doctoral essay, 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. To help DMA students get started on the doctoral essay, the Frost School of Music offers the course, MED 602 DMA Essay Proposal. Students should enroll for the course in the semester prior to the semester in which they want to propose their essay topic. Ideally, students should take this course in their third semester of the DMA. During the course, students will be able to write the entire proposal, or at least substantial portions of it. Students should have regular contact with their advisor while taking this course to make sure they are working on a viable topic.

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.

PLEASE NOTE: Committee approval of the doctoral essay proposal should be obtained no later than first semester of the student’s third (final) year in the program. Failure to meet this deadline will delay graduation by at least one semester and require enrollment in additional credits.

Proposal Defense Procedures for the Doctoral Essay: Scheduling

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

- The student should consult with the committee chair to establish the date, time, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.

- Proposal defenses can only take place during the fall and spring semesters when classes are in session (i.e., not during reading days, final exams, fall recess, spring break, etc.).

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

- 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 defense, send reminders, and prepare all necessary defense documents.

Proposal Defense Procedures for the Doctoral Essay: Submitting the Proposal

- Students must submit the written proposal in hard copy 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.

**Proposal Defense Procedures for the Doctoral Essay: Conducting and Documenting the Proposal Defense**

- Prior to the defense, the committee chair should obtain the “Certificate of Proposal Defense Approval” from the Graduate Studies office.

- 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. 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 doctoral essay proposal, all committee members then sign the Certificate of Approval in blue ink.

- The committee chair then returns the certificate to the Graduate Studies Office to document that the student passed the proposal defense.

**Participation by Human Subjects**

If the student’s doctoral essay will involve 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: [www.citiprogram.org](http://www.citiprogram.org). The student must then establish an eProst account through the Human Subjects Research Office with the University: [http://uresearch.miami.edu/regulatory-compliance-services/hsro](http://uresearch.miami.edu/regulatory-compliance-services/hsro). Following these two steps, 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 for the doctoral essay. 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 doctoral committee should also have CITI Certification and be familiar with IRB procedures. Ideally, this committee member should be the chair.

Final Defense Procedures for the Doctoral Essay: Purpose

- When the student has completed the doctoral essay, the student must then defend it in front of the doctoral committee.

- The student’s advisor will provide guidelines for the content and formatting of the written aspect of the doctoral essay. Students should also adhere to the formatting learned in the course MED 602 Doctoral Essay Proposal.

- When writing the doctoral essay, 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.

- Students will submit the final version of the doctoral essay to the Electronic Theses and Dissertations system of the Graduate School so they should consult the Graduate School website for specific instructions on how to prepare and submit the final document. Please take the initiative to be well-informed on these submission instructions several weeks in advance; do not wait until the last minute. *Failure to plan ahead may delay graduation until the following semester and require enrollment in additional credits.*

Final Defense Procedures for the Doctoral Essay: Scheduling

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

- The student should consult with the committee chair to establish the date, time, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.

- Final defenses can only take place during the fall and 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.

- PLEASE NOTE: Students submit doctoral essays to the Electronic Theses and Dissertations system of the Graduate School and thus should consult the University of Miami academic calendar for additional information on scheduling final defenses. *Failure to defend and submit final copies by the submission date will result in a one-*
semester delay in graduation and enrollment in additional credits.

- Once the final 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 defense, send reminders, and prepare all necessary defense documents.


- Students must submit the final doctoral essay in hard copy 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 finished project.

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

Final Defense Procedures for the Doctoral Essay: Conducting and Documenting the Defense

For doctoral students, final defenses can be made public with the permission of the committee.

- Prior to the final defense, the committee chair should obtain two Certificates of Approval, the affidavit for the outside committee member, and the SACS rubrics from the Graduate Studies Office.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense.

- 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 doctoral essay.

- 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 essay, 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 doctoral essay.

If the student has successfully defended the doctoral essay, the Certificates of Approval and SACS rubrics should be signed in blue ink.

The outside committee member must sign the affidavit in blue ink to verify that the student’s defense and document met or exceeded the expected level of quality for graduate work. If the defense does not meet these standards, the outside committee member should make specific comments on the document. The Office of Graduate Studies in the Frost School should be informed immediately of a substandard defense.

The committee chair then returns the two certificates, the outside committee member affidavit, and the SACS rubrics to the Graduate Studies Office to document that the student passed the final defense.

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.

After the student has made any revisions required by the committee, then the committee members sign the signature pages in blue ink. The student is responsible for obtaining these signatures and for submitting the fully-executed signature page with the final version of the document. All revisions must be completed before the student can submit the final version of the doctoral essay.

- When submitting the signature page and final document, students must identify a category for their final project for placement within the Scholarly Repository. It is important that students identify the appropriate category for their work in order for it to be successfully uploaded. The following categories are available for these DMA degree programs:

**Instrumental Performance:**
- DMA Instrumental Conducting
- DMA Instrumental Performance

**Keyboard Performance:**
- DMA Keyboard Performance
- DMA Collaborative Piano
- DMA Keyboard Performance and Pedagogy
Studio Music and Jazz
DMA Jazz Performance Instrumental
DMA Jazz Performance Vocal
DMA Jazz Composition

Vocal Performance
DMA Choral Conducting
DMA Vocal Performance
DMA Vocal Pedagogy and Performance

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.

- For projects that require 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: http://uresearch.miami.edu/regulatory-compliance-services/hsro

The Lecture Recital

In some DMA programs (i.e., MSJI and VPED), students are required to present a lecture recital as one of the three recitals necessary for degree completion. In other DMA programs (i.e., MKPA and MIP), students may choose to present a lecture recital combined with a research paper that is submitted to the Electronic Theses and Dissertations system of the Graduate School (i.e., a modified version of the Doctoral Essay). This combined version of the lecture recital and research paper is presented in addition to the three required recitals and may take the place of the Doctoral Essay as the culminating project for the DMA degree. The guidelines given here are general in nature and pertain to the combined version of the lecture recital and research paper. Students should consult with their advisors and are responsible for knowing and following the requirements for their particular degree program.

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 thirty to forty percent 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.
Lecture Recital Committee

Lecture recital committees for doctoral students must include four faculty 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. Two other committee members will be Regular Faculty or members of the Graduate Faculty. At least one member of the committee must hold a doctorate (i.e., DMA or PhD). Committees are first approved by the committee chair and then the Associate Dean of Graduate Studies in the Frost School before students apply for candidacy. 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 lecture recital committee may be the same or different from the initial recital committee.

Lecture Recital Proposal

A written lecture recital proposal must be submitted, defended, and approved in the semester prior to the presentation of the lecture recital. The proposal should consist 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 must follow 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 should consult with the committee chair to establish the date, time, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.

- Proposal defenses can only take place during the fall and spring semesters when classes are in session (i.e., not during reading days, final exams, fall recess, spring break, etc.).

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

- 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 defense, send reminders, and prepare all necessary defense documents.

Proposal Defense Procedures for the Lecture Recital: Submitting the Proposal

- Students must submit a hard copy of 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.

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

- Prior to the defense, the committee chair should obtain the “Certificate of Proposal Defense Approval” from the Graduate Studies office.
- During the defense, the student should provide a brief yet detailed overview of the intended lecture recital presentation and research paper.
- 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 lecture recital proposal, all committee members then sign the Certificate of Approval in blue ink.
- The committee chair then returns the certificate to the Graduate Studies Office to document that the student passed the proposal defense.

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 proposal, when approved and edited, must be expanded 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 Powerpoint 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 regular recital booking policies for the Frost School. 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 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. The research paper should follow the same format of the Doctoral Essay as covered in MED 602 Doctoral Essay Proposal, but may not need to include content that is as extensive as the Doctoral Essay.

Lecture Recital Evaluation

The student’s committee will 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.

Final Defense of the Lecture Recital Paper

If the student receives a favorable evaluation of the lecture recital presentation, the student must next defend the lecture recital research paper in front of the lecture recital committee according to these procedures:

Final Defense Procedures for the Lecture Recital Paper: Preparing the Paper

- The student’s advisor will provide guidelines for the content and formatting of the written aspect of the lecture recital paper.

- 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.

- This paper will be submitted to the Electronic Theses and Dissertations system of the Graduate School and therefore students should consult the Graduate School website for specific instructions on how to prepare and submit the final document. Please take the initiative to be well-informed on these submission instructions in advance; do not wait until the last minute. Failure to plan ahead may delay graduation until the following semester and will result in enrollment in additional credits.
Final Defense Procedures for the Lecture Recital Paper: Scheduling

- The final defense of the lecture recital paper must take place after the lecture recital presentation. These two events can be scheduled in the same semester.

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

- The student should consult with the committee chair to establish the date, time, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.

- Final defenses can only take place during the fall and 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.

- PLEASE NOTE: Students will submit the lecture recital paper to the Electronic Theses and Dissertations system of the Graduate School and therefore should consult the University of Miami academic calendar for additional information on scheduling final defenses. *Failure to defend and submit final copies by the Graduate School submission date will result in a one-semester delay in graduation and require enrollment in additional credits.*

- Once the final 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 defense, send reminders, and prepare all necessary defense documents.

Final Defense Procedures for the Lecture Recital Paper: Submitting the Document

- Students must submit a hard copy of the lecture recital paper 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 finished project.

- When writing the lecture recital paper, 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.

- Students must also submit an electronic copy (PDF) of the lecture recital paper to the Office of Graduate Studies gradstudies.music@miami.edu two weeks prior to the defense.
Final Defense Procedures for the Lecture Recital Paper: Conducting and Documenting the Defense

Final defenses for the lecture recital paper can be made public with the permission of the committee.

- Prior to the final defense, the committee chair should obtain two Certificates of Approval, the affidavit for the outside committee member, and the SACS rubrics from the Graduate Studies Office.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense.

- 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 lecture recital paper.

- 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 lecture recital paper, 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 lecture recital paper.

- If the student has successfully defended the lecture recital paper, the Certificates of Approval and SACS rubrics should be signed in blue ink.

- The outside committee member must sign the affidavit in blue ink to verify that the student’s defense and document met or exceeded the expected level of quality for graduate work. If the defense does not meet these standards, the outside committee member should make specific comments on the document. The Office of Graduate Studies in the Frost School should be informed immediately of a substandard defense.

- The committee chair then returns the two certificates, the outside committee member affidavit, and the SACS rubrics to the Graduate Studies Office to document that the student passed the final defense.
• 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.

• After the student has made any revisions required by the committee, then the committee signs the signature pages in blue ink. The student is responsible for obtaining these signatures and for submitting the fully-executed signature page with the final version of the document. All revisions must be completed before the student can submit the final version of the lecture recital paper.

Submission of the Lecture Recital Materials

After receiving a favorable evaluation of the lecture recital presentation and successfully defending the lecture recital paper, the student then must submit the final version of the paper (that has been revised per committee recommendations) and the DVD of the presentation to the Electronic Theses and Dissertations system of the Graduate School.

• Submission of these materials must be made according to Graduate School deadlines which are found in the Academic Calendar http://www.miami.edu/index.php/Registrar/Calendar/. Failure to comply with these deadlines will delay graduation for at least one semester and require enrollment in additional credits.

  o When submitting the signature page and final lecture recital materials, students must identify a category for their final project for placement within the Scholarly Repository. It is important that students identify the appropriate category for their work 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:

**Instrumental Performance:**
  DMA Instrumental Performance

**Keyboard Performance:**
  DMA Keyboard Performance
  DMA Collaborative Piano

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.
Creative Activity Credits for the DMA

As part of the DMA, students must complete 12 credit hours of course work at the 700 level to reflect work done toward doctoral recitals and the doctoral essay. If the student has completed 12 credit hours but is not yet done with the doctoral essay, the student must then enroll in MXX 750 Research in Residence. Such credits do not count toward the 60 credits required for the degree.

Comprehensive Examination

Some doctoral degree programs may also require a written comprehensive examination. Please consult with your advisor to determine whether or not your degree program requires a comprehensive examination.

Application for Graduation for DMA Students:

Step 1. Check Your Academic Record

- Students must carefully review their transcripts to assure that they:
  1) Have no grades of “I” (or “incomplete”)
  2) Have no grades of “NG” (or “no grade”)
  3) Are on track to complete the required number of credit hours to graduate in the chosen degree program by the graduation date
  4) Are on track to complete all requirements for the chosen degree program by the graduation date.

Step 2. Submit the Application

- Students should submit the Application for Graduation during the first week of the semester of intended graduation. The application can be found on CaneLink.

- 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.
Credit Requirements

For the DMA in composition, 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.

Cognate

Within the 60 credit hours required for the degree, DMA students in Composition 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 music courses (electives) that complement the student’s discipline.

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 composition may wish to obtain a cognate in keyboard pedagogy. 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, the cognate will be listed on the student’s official transcripts.

Cognates are offered in a number of Departments within the Frost School. The Department in which the cognate resides administers the cognate. Students must apply to the cognate Department for acceptance. This process may include an audition, interview, portfolio, or testing as determined by the cognate Department. 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.
Available Cognates

<table>
<thead>
<tr>
<th>Cognate</th>
<th>Department</th>
<th>Faculty In-Charge</th>
</tr>
</thead>
<tbody>
<tr>
<td>Collaborative Keyboard</td>
<td>Keyboard Performance</td>
<td>Paul Posnak</td>
</tr>
<tr>
<td>Conducting: Choral</td>
<td>Vocal Performance</td>
<td>Karen Kennedy</td>
</tr>
<tr>
<td>Conducting: Instrumental</td>
<td>Instrumental Performance</td>
<td>Gary Green</td>
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<td></td>
<td></td>
<td>Thomas Sleeper</td>
</tr>
<tr>
<td>Higher Education</td>
<td>Music Education and Therapy</td>
<td>Stephen Zdzinski</td>
</tr>
<tr>
<td>Instrumental Performance</td>
<td>Instrumental Performance</td>
<td>Gary Green</td>
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<td></td>
<td></td>
<td>Margaret Donaghue</td>
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<td>Ross Harbaugh</td>
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<td>Craig Morris</td>
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<td>Svetoslav Stoyanov</td>
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<tr>
<td>Jazz Performance</td>
<td>Studio Music and Jazz</td>
<td>John Daversa</td>
</tr>
<tr>
<td>Keyboard Pedagogy</td>
<td>Keyboard Performance</td>
<td>Naoko Takao</td>
</tr>
<tr>
<td>Music Business</td>
<td>Music Media and Industry</td>
<td>Reynaldo Sanchez</td>
</tr>
<tr>
<td>Music Education</td>
<td>Music Education and Therapy</td>
<td>Stephen Zdzinski</td>
</tr>
<tr>
<td>Music Technology</td>
<td>Across a number of departments</td>
<td>Raul Murciano</td>
</tr>
<tr>
<td>Music Theory</td>
<td>Music Theory-Composition</td>
<td>Charles Mason</td>
</tr>
<tr>
<td>Musicology</td>
<td>Musicology</td>
<td>Deborah Schwartz-Kates</td>
</tr>
<tr>
<td>Vocal Accompanying</td>
<td>Vocal Performance</td>
<td>Alan Johnson</td>
</tr>
<tr>
<td>Vocal Pedagogy</td>
<td>Vocal Performance</td>
<td>Esther Jane Hardenbergh</td>
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<tr>
<td>Vocal Performance</td>
<td>Vocal Performance</td>
<td>Esther Jane Hardenbergh</td>
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</tbody>
</table>

Procedures for Completing a Cognate:

1. Contact the faculty in-charge for the cognate you have selected.

2. Complete the application process for that cognate.

3. The designated faculty member must then provide written approval of your acceptance. A simple e-mail sent to the Graduate Studies Office will suffice.

4. Visit the Office of Graduate Studies in the Frost School to formally declare the cognate and to obtain a copy of the Academic Progress Record (APR) for the cognate. The APR will list the specific courses that must be completed in order to earn the cognate.

5. When all cognate requirements have been met, the student must take the completed Cognate APR to the faculty member who initially approved the cognate to obtain his/her signature. The student must then submit the signed Cognate APR to the Graduate Studies Office in the Frost School of Music.
Qualifying Examinations

All DMA students must take qualifying exams. These substantive exams represent a significant milestone within the doctoral degree and help to determine a student’s readiness for moving forward with the capstone projects. Consequently, students should be well-prepared for these exams. After successfully completing these exams, students can apply for Doctoral Candidacy and defend the doctoral essay proposal.

Doctoral qualifying exams are given in the areas of Musicology, Music Theory, and Psychology of Music. Please check with your advisor to determine which exams you are required to take.

Please consult the Graduate Studies website for the Frost School of Music to obtain detailed information on exam dates, as well as study guides that will help you prepare.

All required qualifying examinations must be successfully completed by the end of the third semester of full-time doctoral study, or the completion of 30 credit hours of doctoral study. Students must complete the qualifying examinations before they can apply for Doctoral Candidacy and before they can defend the dissertation proposal or doctoral essay proposal.

Please note that proposal defenses can only be scheduled in the semester following successful exam completion. Proposal defenses cannot be scheduled in the same semester as exam completion. Students are strongly encouraged to pay careful attention to this timeline so that they can graduate on time.

Students who fail a qualifying exam (or a portion of the exam) can re-take the exam in the subsequent semester. A student who fails a qualifying examination (or portion of the exam) for a second time will be dismissed from his/her respective degree program.

Doctoral Candidacy

After successfully completing the qualifying exams, students can apply 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 must be admitted to candidacy before defending the doctoral essay proposal. The Application for Admission to Candidacy can be found on the Graduate School website at:

http://www.miami.edu/gs/index.php/graduate_school/forms/

On this application, students must identify the members of their Doctoral committee who will oversee the Doctoral Essay in Composition. The committee should consist of a minimum of four members, including three members from the student’s major area, and one member from an outside area, as appropriate to the topic. A committee may be expanded to a maximum of six members, based on the needs of the student. The committee chair will be Regular Faculty and/or hold a doctoral degree (i.e., DMA or PhD) as well as graduate faculty status. Two
other committee members 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). Committees are first approved by the committee chair and then the Associate Dean of Graduate Studies in the Frost School before students apply for candidacy. 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.

Students should submit the completed application to the Office of Graduate Studies in the Frost School of Music, located in Gusman Hall. The Associate Dean of Graduate Studies will review the application and then forward it on to the Graduate School for final approval. Once approved, documentation of Admission to Candidacy will be noted in the student’s transcripts.

The Doctoral Essay in Composition

The doctoral essay in composition is the capstone experience of the DMA in Composition. The guidelines given here are general in nature. Students should consult with their advisors and are responsible for knowing and following the requirements for their particular degree program.

Doctoral Essay in Composition Committee
The proposal for the doctoral essay must be presented to and approved by the student’s Doctoral Committee. This committee is determined at the time the student applies for candidacy and should consist of a minimum of four members, including three members from the student’s major area, and one member from an outside area, as appropriate to the topic. A committee may be expanded to a maximum of six members, based on the needs of the student. The committee chair will be Regular Faculty and/or hold a doctoral degree (i.e., DMA or PhD) as well as graduate faculty status. Two other committee members 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). Committees are first approved by the committee chair and then the Associate Dean of Graduate Studies in the Frost School before students apply for candidacy. 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.

Doctoral Essay in Composition Proposal

Before initiating significant work on the doctoral essay in composition, 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. Committee approval of the essay proposal should be obtained no later than fall semester of the student’s third (final) year in the program.

- The defense should be scheduled at least three weeks in advance of the defense date.
- The student should consult with the committee chair to establish the date, time, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.
- Proposal defenses can only take place during the fall and spring semesters when classes are in session (i.e., not during reading days, final exams, fall recess, spring break, etc.).
- The proposal defense cannot take place in the same semester as the final defense.
- 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 defense, send reminders, and prepare all necessary defense documents.

Proposal Defense Procedures for the Doctoral Essay in Composition: Submitting the Proposal

- Students must submit the written proposal in hard copy 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.
- 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.
- 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.


- Prior to the defense, the committee chair should obtain the “Certificate of Proposal Defense Approval” from the Graduate Studies office.
- During the defense, the student should provide a brief yet detailed overview of the intended project.
- 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 doctoral essay proposal, all committee members then sign the Certificate of Approval in blue ink.

- The committee chair then returns the certificate to the Graduate Studies Office to document that the student passed the proposal defense.

**Final Defense Procedures for the Doctoral Essay in Composition: Purpose**

- When the student has completed the doctoral essay in composition, the student must then defend it in front of the doctoral committee.

- The student’s advisor will provide guidelines for the content and formatting of the written aspect of the doctoral essay. Students should also adhere to the formatting learned in the course MED 602 Doctoral Essay Proposal.

- When writing the doctoral essay, 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.

- Students will submit the final version of the doctoral essay to the Electronic Theses and Dissertations system of the Graduate School so they should consult the Graduate School website for specific instructions on how to prepare and submit the final document. Please take the initiative to be well-informed on these submission instructions in advance; do not wait until the last minute. *Failure to plan ahead may delay graduation until the following semester and require enrollment in additional credits.*

**Final Defense Procedures for the Doctoral Essay in Composition: Scheduling**

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

- The student should consult with the committee chair to establish the date, time, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.

- Final defenses can only take place during the fall and 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.
PLEASE NOTE: Students submit doctoral essays to the Electronic Theses and Dissertations system of the Graduate School and thus should consult the University of Miami academic calendar for additional information on scheduling final defenses. Failure to defend and submit final copies by the submission date will result in a one-semester delay in graduation and require enrollment in additional credits.

Once the final 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 defense, send reminders, and prepare all necessary defense documents.


- Students must submit a hard copy of the final doctoral essay in composition 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 finished project.

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

Final Defense Procedures for the Doctoral Essay in Composition: Conducting and Documenting the Defense

For doctoral students, final defenses can be made public with the permission of the committee.

- Prior to the final defense, the committee chair should obtain two Certificates of Approval, the affidavit for the outside committee member, and the SACS rubrics from the Graduate Studies Office.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense. Signature pages should include a space for the signature of the Dean of the Graduate School on the top, right-hand side.

- 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 doctoral essay.

- 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 essay, 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 doctoral essay.

• If the student has successfully defended the doctoral essay, the Certificates of Approval and SACS rubrics should be signed in blue ink.

• The outside committee member must sign the affidavit in blue ink to verify that the student’s defense and document met or exceeded the expected level of quality for graduate work. If the defense does not meet these standards, the outside committee member should make specific comments on the document. The Office of Graduate Studies in the Frost School should be informed immediately of a substandard defense.

• The committee chair then returns the two certificates, the outside committee member affidavit, and the SACS rubrics to the Graduate Studies Office to document that the student passed the final defense.

• 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.

• After the student has made any revisions required by the committee, then the committee members sign the signature pages in blue ink. The student is responsible for obtaining these signatures and for submitting the fully-executed signature page with the final version of the document. All revisions must be completed before the student can submit the final version of the doctoral essay.

  o When submitting the signature page and final lecture recital materials, students must identify a category for their final project for placement within the Scholarly Repository. It is important that students identify the appropriate category for their work in order for it to be successfully uploaded. The appropriate category for this DMA degree program is **DMA Composition.**
Creative Activity Credits

As part of the DMA in Composition, students must complete 12 credit hours of course work at the 700 level to reflect work done toward the doctoral essay (i.e., MTC 731). If the student has completed 12 credit hours but is not yet done with the doctoral essay, the student must then enroll in MTC 750 Research in Residence. Such credits do not count toward the 60 credits required for the degree.

Comprehensive Examination

The doctoral degree in composition also requires a written comprehensive examination. This exam is administered by the department chair after completion of qualifying examinations and most course work, but prior to the final defense of the doctoral essay. Please consult with your advisor regarding the most appropriate way to prepare for this exam, and for scheduling procedures.

Application for Graduation for DMA Students in Composition:

Step 1. Check Your Academic Record

- Students must carefully review their transcripts to assure that they:
  1) Have no grades of “I” (or “incomplete”)
  2) Have no grades of “NG” (or “no grade”)
  3) Are on track to complete the required number of credit hours to graduate in the chosen degree program by the graduation date
  4) Are on track to complete all requirements for the chosen degree program by the graduation date.

Step 2. Submit the Application

- Students should submit the Application for Graduation during the first week of the semester of intended graduation. The application can be found on CaneLink.
- 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.
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.

Qualifying Examination

All PhD students must complete a qualifying examination that includes two components. The first component consists of writing three scholarly papers. These papers must be independent of or significant extensions of documents written as part of other coursework. These papers must be generated independently and must pertain to topics formally approved by MED/MTY faculty.

The second component of the qualifying examination consists of a one-hour, oral examination focusing on the written papers. Students in the PhD degree program should contact their graduate advisor to obtain detailed guidelines on the entire qualifying examination process. After successfully completing this exam, students can apply for Doctoral Candidacy and defend the dissertation proposal.

Students who fail a qualifying exam (or a portion of the exam) can re-take the exam in the subsequent semester, with committee approval. A student who fails a qualifying examination (or portion of the exam) twice will be dismissed from the degree program.

Doctoral Candidacy

After successfully completing the qualifying exam, students can apply 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 must be admitted to candidacy before defending the dissertation proposal. The Application for Admission to Candidacy can be found on the Graduate School website at:

http://www.miami.edu/gs/index.php/graduate_school/forms/

On this application, students must identify the members of their Doctoral Committee who will oversee the dissertation. The committee should consist of five members, including three members from the student’s major area (one of whom is the committee chair), and one other
member from another department within the Frost School, and one faculty member from outside the Frost School. The committee chair and two other members 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.

Students should submit the completed application to the Office of Graduate Studies in the Frost School of Music, located in Gusman Hall. The Associate Dean of Graduate Studies will review the application and then forward it to the Graduate School for final approval. Once approved, documentation of Admission to Candidacy will be noted in the student’s transcripts.

**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 scholarly method.

**Doctoral Committee for the Dissertation**

The doctoral committee is determined at the time the student applies for candidacy (e.g., after completing the qualifying examination). The committee should consist of five members, including three members from the student’s major area, and one other member from another department within the Frost School, and one faculty member from outside the Frost School. The committee chair and two other members 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.

**Doctoral Committee 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 should consult with the committee chair to establish the date, time, and
location for the defense. Contact Leticia Jack in Gusman Hall for room availability.

- Proposal defenses can only take place during the fall and spring semesters when classes are in session (i.e., not during reading days, final exams, fall recess, spring break, etc.).

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

- 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 defense, send reminders, and prepare all necessary defense documents.

Proposal Defense Procedures for the Doctoral Dissertation: Submitting the Proposal

- Students must submit the written proposal in hard copy 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.


- Prior to the defense, the committee chair should obtain the “Certificate of Proposal Defense Approval” from the Graduate Studies office.

- 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. 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 dissertation proposal, all committee members then sign the Certificate of Approval in blue ink.

- The committee chair then returns the certificate to the Graduate Studies Office to document that the student passed the proposal defense.
Participation of Human Subjects

If the student’s dissertation 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: www.citiprogram.org. The student must then establish an eProst account through the Human Subjects Research Office with the University: http://uresearch.miami.edu/regulatory-compliance-services/hsro. Following these two steps, 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 for the dissertation. 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.

Final Defense Procedures for the Doctoral Dissertation: Purpose

- When the student has completed the dissertation, the student must then defend it in front of the doctoral committee.

- The student’s advisor will provide guidelines for the content and formatting of the written aspect of the dissertation.

- 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.

- Students will submit the final version of the dissertation to the Electronic Theses and Dissertations system of the Graduate School so they should consult the Graduate School website for specific instructions on how to prepare and submit the final document. Please take the initiative to be well-informed on these submission instructions in advance; do not wait until the last minute. Failure to plan ahead may delay graduation until the following semester and require enrollment in additional credits.
Final Defense Procedures for the Doctoral Dissertation:  

**Scheduling**

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

- The student should consult with the committee chair to establish the date, time, and location for the defense. Contact Leticia Jack in Gusman Hall for room availability.

- Final defenses can only take place during the fall and 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.

- PLEASE NOTE: Students submit the doctoral dissertation to the Electronic Theses and Dissertations system of the Graduate School and thus should consult the University of Miami academic calendar for additional information on scheduling final defenses. *Failure to defend and submit final copies by the submission date will result in a one-semester delay in graduation and require enrollment in additional credits.*

- Once the final 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 defense, send reminders, and prepare all necessary defense documents.

Final Defense Procedures for the Doctoral Dissertation:  

**Submitting the Document**

- Students must submit the final doctoral dissertation in hard copy 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 finished project.

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

Final Defense Procedures for the Doctoral Dissertation:  

**Conducting and Documenting the Defense**

For doctoral students, final defenses can be made public with the permission of the committee.

- Prior to the final defense, the committee chair should obtain two Certificates of Approval, the affidavit for the outside committee member, and the SACS rubrics from the Graduate Studies Office.

- The student should prepare signature pages on white, 20% cotton bond paper (or better) and bring these pages to the defense. Signature pages should include a space
Graduate Student Handbook

for the signature of the Dean of the Graduate School on the top, right-hand side.

- 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 doctoral dissertation.

- 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 essay, 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 dissertation.

- If the student has successfully defended the dissertation, the committee should sign the Certificates of Approval and SACS rubrics in blue ink.

- The outside committee member must sign the affidavit in blue ink to verify that the student’s defense and document met or exceeded the expected level of quality for graduate work. If the defense does not meet these standards, the outside committee member should make specific comments on the document. The Office of Graduate Studies in the Frost School should be informed immediately of a substandard defense.

- The committee chair then returns the two certificates, the outside committee member affidavit, and the SACS rubrics to the Graduate Studies Office to document that the student passed the final defense.

- 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.

- After the student has made any revisions required by the committee, then the committee members sign the signature pages in blue ink. The student is responsible for obtaining these signatures and for submitting the fully-executed signature page with the final version of the document. All revisions must be completed before the
student can submit the final version of the doctoral essay.

- When submitting the signature page and final lecture recital materials, students must identify a category for their final project for placement within the Scholarly Repository. The following category is appropriate for this PhD degree program: **PhD Music Education.**

- For projects that require 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: [http://uresearch.miami.edu/regulatory-compliance-services/hsro](http://uresearch.miami.edu/regulatory-compliance-services/hsro)

**Creative Activity Credits**

As part of the PhD, students must complete 12 credit hours of course work at the 700 level to reflect work done toward the dissertation (i.e., MED 730). If the student has completed 12 credit hours but is not yet done with the dissertation, the student must then enroll in MED 750 Research in Residence. Such credits do not count toward the 60 credits required for the degree.

**Application for Graduation for PhD Students:**

**Step 1. Check Your Academic Record**

- Students must carefully review their transcripts to assure that they:
  
  1) Have no grades of “I” (or “incomplete”)
  
  2) Have no grades of “NG” (or “no grade”)
  
  3) Are on track to complete the required number of credit hours to graduate in the chosen degree program by the graduation date
  
  4) Are on track to complete all requirements for the chosen degree program by the graduation date.

**Step 2. Submit the Application**

- Students should submit the Application for Graduation during the first week of the semester of intended graduation. The application can be found on CaneLink.

- 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.
FROST SCHOOL OF MUSIC POLICIES

POLICY REGARDING STUDENT IDENTIFICATION AND USE OF FROST SCHOOL OF MUSIC FACILITIES

Only students who are actively-enrolled at the University of Miami Frost School of Music may use the facilities at the Frost School of Music. Students must obtain proper identification for the back of the Cane Card at the receptionist’s desk in Gusman Hall. Faculty, staff, and security officers are authorized to ask individuals to see their Cane Card with an appropriate identification on the back.

Individuals who wish to use the facilities and who are not registered students in the Frost School of Music must obtain permission from the Associate Dean of Administration. Questions regarding this policy should be forwarded to the Associate Dean of Administration in the Frost School of Music, Gusman Hall, 305.284.2241.

POLICY FOR SCHEDULING ROOMS

Graduate students who need to use the classrooms and rehearsal halls listed below outside of regularly-scheduled class times must reserve these spaces by contacting Associate Dean of Administration, Dr. Raul Murciano at 305.284.2241:

Caroline Broby Hall
Fillmore Hall
Foster Building (Rooms 206, 207, 236, and 239)
Nancy Greene Hall
Volpe Classroom Building (Rooms 101, 102, 103, 203, and 207)
Music Library Rooms

FOSTER BUILDING POLICY

1. Hours of operation for fall and spring semesters are 8:00 a.m. to 12:00 midnight daily. Hours for summer and semester breaks are 8:00 a.m. to 7:00 p.m. The building is closed on days that the University is closed. Any changes in the hours of operation will be posted.

2. The Foster Building is not a public facility. Only students enrolled in the University of Miami and the Frost School of Music and authorized personnel are permitted to use this building. All others are forbidden from entering without authorization from the Dean of the Frost School of Music. In order to use the practice facilities, students must obtain a sticker for the back of the Cane Card from the Dean's Office in Gusman Hall.

3. Under no circumstances will non-credit private teaching be permitted in music practice rooms.
FOSTER BUILDING POLICY (continued)

4. Damage or vandalism of property belonging to the University or others is prohibited and may require restitution as well as subject persons responsible to disciplinary and/or legal action.

5. All practice rooms are available on a first-come first-serve basis. Any room left unattended for longer than 10 minutes may be claimed by another student. Leaving books and music in a room does not mean that the room is occupied. The Frost School of Music is not responsible for items and materials left unattended in practice rooms.

6. At NO time may percussionists store equipment in practice rooms. Equipment is to be stored in the proper facilities, i.e. lockers, the storage room, dorm rooms. DO NOT leave your equipment set-up when not in use.

7. No food or drink is permitted in practice rooms and rehearsal halls.

8. Pianos must not be moved in the practice rooms. Music stands on the pianos, benches or chairs should not be exchanged.

9. Informational signs about musical performances may be posted on the large bulletin boards located on the first floor. Material placed in other areas will be removed. Small bulletin boards located on doors are for faculty use only.

SMOKING POLICY

As of August 1, 2013 smoking is no longer allowed anywhere on the University of Miami Coral Gables campus. This policy means that inhaling, exhaling, burning, or carrying any lighted cigarette or electronic cigarette, cigar, pipe or other such device that contains tobacco or other smoke-producing products will be prohibited in all areas of the campus.

FOOD and BEVERAGE POLICY

The Frost School of Music prohibits food and beverages in classrooms and rehearsal halls.

KEYBOARD SERVICE

Students who require sonic or mechanical service for pianos are to submit a Keyboard Service Form to the Piano Technician in Foster Building, Room 125A. Forms are available from all Department Managers.
RECORDING AND SOUND REINFORCEMENT

Recital recording, sound reinforcement and the duplication of master recordings are ordered through the Office of the Concert Hall Manager, Room 104 Gusman Hall. The charges for these services vary according to the individual requirements of each event. A current copy of the Recording Services Rates may be obtained at any time through the Office of the Concert Hall Manager.

Copyright laws prohibit the personal recording and taping of live performances without the permission of the performer. The Frost School of Music is not responsible for supervising the performers’ or composers’ copyright.

RECORDING SERVICES POLICIES

Recording Services takes care of recording, sound reinforcement and duplication orders which are made through the Office of the Concert Hall Manager. The work is performed primarily by Music Engineering students, who receive supervision and specialized training from the Recording Services staff. Services are provided for fees that are well below those of private facilities, thus benefiting both the clients and the engineers. As much as possible, we use Music Engineering and Audio Engineering students for the labor and experience. All monies received are directly applied towards the maintenance and upgrade of the audio equipment and towards the supplies used for these services, making Recording Services financially self-sustaining. Recording Services provides media visibility for the Frost School of Music and is a means for students to learn in a professional environment.

In order to provide the smoothest and most reliable service possible, the following policies have been established.

1. Services are available to both the University community and other organizations, but are limited to the Maurice Gusman Concert Hall and the Victor E. Clarke Recital Hall.

2. All recording services are scheduled on a first-come/first-serve basis and must be paid for in advance. All requests are arranged through the Office of the Concert Hall Manager in Gusman Hall, Room 104.

3. Services may be ordered well in advance, but payment must be received, confirming the order, at least two weeks prior to an event. If payment is received less than two weeks in advance, a late fee will be charged and the ability of Recording Services to cover that event is not guaranteed.

4. Turnaround times for duplication orders are generally very fast. Because of the cyclical nature of such orders, however, it is possible that more time may be needed. Copies,
therefore, may not be available for as long as two weeks after an event, but are typically ready in a few days.

5. The occasional need for faster service is provided for through a process known as 100% Rush, provided that equipment is available. In such cases, a 100% surcharge will be added to the ordinary fee.

6. Recording Services’ clients may request an engineer other than the one assigned to them, provided that the engineer has the necessary access privileges and has agreed to do the work. In the event that a performer prefers to hire an outside engineer, the performer is responsible for ensuring that the Office of the Concert Hall Manager receives proof of adequate insurance coverage from that engineer.

7. Master recordings remain the property of the University and are kept in the archives. Copies can be made of these recordings unless specific instructions of the performer forbid it.

8. Recording Services is not responsible for supervising the performers' or composers' copyrights. All requests for recording or copies require that the client sign a statement that (s)he accepts liability.

POLICIES FOR GRADUATE CONDUCTING RECITALS

Conducting Recital Scheduling

- Ensemble directors schedule all performances during which an embedded conducting recital occurs.

- Graduate students schedule separate individual conducting recitals.

Conducting Recital Notification

- Graduate students must register the conducting recital by submitting a Request for Student Recital Date form to the Gusman Concert Hall Office by the end of the third week of classes in each semester.

- Once the registration/scheduling has been approved, the Request for Student Recital Date form will be sent to the Graduate Studies Office for final approval, entry into the Graduate Studies database, and notification of the student's graduate committee.

- No recitals will be approved without submission of the student's graduate committee members listed in the space provided on the Request for a Student Recital Date form.
Conducting Recital Recording

- The recording of recitals may be ordered in the office of the Concert Hall Manager. If several conducting students are participating in the same concert, they may divide the costs among themselves. Each student, however, must order a CD copy of the recital.

- If a major ensemble participates in a conducting recital, the recording fees are paid by the student who is receiving recital credit. If any part of that ensemble's performance is not conducted by a student as part of a recital, however, a prorated portion of the recording fee will be waived.

CONCERT PROGRAM POLICY

By contractual agreements, all concert and recital programs held on the campus of the University of Miami Frost School of Music are sent to ASCAP, BMI and SESAC. Therefore, it is important that a standard format program be available for all performances. Distribution of unauthorized programs is not permitted; all programs must be approved by the Dean's Office.

Student Recitals


A Recital Program Information Sheet, signed by the student's studio teacher, must be submitted to the Gusman Concert Hall Office, Room 104, for typesetting and reproduction at least 21 days prior to the performance. Failure to comply with the deadline will result in a late fee of $25.00. This late fee will increase by $5.00 for each day after the due date.

When a recital is required for a degree program, the first 70 copies (150 for graduate conducting recitals) of the recital program will be produced at no charge. Additional copies will be charged at a rate of $.10 per copy and must be paid when the Recital Program Information Sheet is submitted. Programs for recitals not required for degree programs will be charged to the student at a rate of $.10 per copy.

Once the program has been typeset, the performer or designate will be contacted for proofreading. After changes have been typeset, additional changes may not be made.

Programs for performances held in Gusman Concert Hall and Victor E. Clarke Recital Hall will remain in the Concert Hall Office until the evening of the performance. Programs for performances held elsewhere will be available for pick-up the afternoon of the performance (Friday for weekend performances).

Typesetting, reproduction, and distribution of program notes and acknowledgements are the responsibility of the student.
POLICY FOR REQUESTING A CONCERT HALL DATE

Student Recitals. Required recitals for the fall and spring semesters may be scheduled beginning in the spring semester of the previous academic year.

All requests for a student recital must be submitted to the Gusman Concert Hall Office, Room 104, in writing. Students must present a Request for Recital Date form, signed by the studio teacher. A non-refundable $60.00 cash fee is required with the request. Student recitals canceled for any reason other than documented serious illness or death in the family may not be rescheduled in the same semester.

The performer or designate is required to assist the Concert Hall Staff in setting up and tearing down the stage.

The Associate Dean of Graduate Studies must sign all graduate recital request forms. It is the student’s responsibility to obtain all signatures on the request form and to assure the form’s proper routing.

Receptions are not permitted inside either concert hall. All receptions are to be held outside the halls. It is the responsibility of the performer or designate to clean up immediately after the reception. Failure to do so may result in forfeiture of the $60.00 deposit. The Gusman Concert Hall Office must be notified of reception plans at least two weeks prior to the performance. No alcoholic beverages are permitted at receptions. Use of the kitchen in Clarke Recital Hall requires a $50.00 deposit.

Other Uses of Concert Halls. Times are limited to weekdays from 9:00 a.m. to 5:00 p.m. Examples of appropriate uses include recording of an audition tape, duo piano rehearsal, etc. Any student requesting to use the hall(s) for rehearsals and/or recording must present a written request from the studio teacher with an explanation of the need. Use is limited to two (2) consecutive hours per day based on availability. Rental fees will apply for uses not described above. Rates may be obtained from the Concert Hall Office in Gusman, Room 104.

RECORDING AND SOUND REINFORCEMENT

Recital taping and sound reinforcement are scheduled through the Gusman Concert Hall Office, Room 104. All graduate recitals must be recorded as a requirement of graduation. There will be a charge for this service. The recording and sound reinforcement fees must be paid when the recital date is requested. Copyright laws prohibit the personal recording and taping of live performances without the permission of the performer. The Frost School of Music is not held responsible for supervising the performers' or composers' copyright.
TECHNOLOGY CENTER LAB POLICY

1. Labs are available for student use during posted hours.

2. Only students enrolled in the University of Miami and Frost School of Music are permitted to use the labs. In order to use the facilities, students must have a valid Cane Card and must check in with the lab attendant.

3. Students must use headphones at all times when working in the keyboard labs.

4. Viruses can cause problems in any computer environment. Check your disks for viruses before using them in the lab.

5. Students working on assignments for music classes will have priority over others; however, total time on a computer/keyboard is limited to one hour whenever other music students are waiting to use a machine.

6. Damage or vandalism of property belonging to the University or others is prohibited and will require restitution as well as disciplinary and/or legal action.

7. No one has the authority to copy any software from the computers in the labs. The software is copyrighted material, and anyone caught stealing software from the lab will be prosecuted.

8. No one may disconnect or re-configure anything in the lab at any time without written permission.

9. No food or drink is permitted in the Technology Center at any time. Smoking is prohibited in all University buildings.
LOCKER RENTAL POLICY

Graduate students may rent lockers by the semester or year by contacting Dan Williams in room 120-D of Gusman Hall. Students must agree to the following rental conditions:

- I am enrolled at the University of Miami, Frost School of Music.
- I understand that lockers are issued solely for the storage of my instrument and directly related equipment.
- I understand that assigned lockers may not be changed without arranging with Administrative Staff.
- I understand assigned lockers that the University of Miami, Frost School of Music accepts NO responsibility for damage to, theft, or loss of the contents of locker. It is my responsibility to have my instrument and other personal equipment adequately insured against damage, loss, or theft.
- I understand that abuse of lockers may result in the loss of locker rental privileges.
- I understand that my locker rental will end at the term listed below and that the University may dispose of any contents left in the locker after that date. Furthermore, unemptied and/or unclean lockers at the end of the rental period will result in an additional charge of $20.00 applied to my student account.

Locker Rental Fees:

1. $25.00 for fall and spring semesters, payable in the fall for the year.
2. $15.00 for one semester (fall or spring).
3. $15.00 for the entire summer (i.e., both summer sessions).

Locker Assignment:

- Lockers are rented on a first-come first-serve basis at the Foster Building Office.
- Only full-time music majors who are currently enrolled in the Frost School of Music are permitted to rent lockers. Students requesting lockers must present proof of registration and a current and validated University of Miami ID (CANE) card.
- Lockers are assigned according to the size of the instrument.
- The student is responsible for the contents of the locker.
- Students must provide locks.

POLICY CONTINUED NEXT PAGE
Removal of Locks:

- Lockers must be vacated on a date designated at the end of the spring semester and at the end of the summer terms.

- Failure to comply with the posted date for vacating lockers will result in locks being removed.

**POSTING POLICY**

1. Individuals who wish to post notices of events related to Frost School of Music activities may do so by having them stamped by the Associate Dean of Administration, Dr. Raul Murciano, prior to posting.

2. Notices that advertise concerts, recitals, and lectures are encouraged. Posters advertising personal items and real estate are not permitted.

3. Posted notices without a required stamp are not permitted and will be taken down.
WRITING CENTER

Mission:

To Provide Services for Students and other Writers in the University Community:

The Writing Center at the University of Miami strives to help all members of the university community learn more about writing and become better writers. Writers at all levels can benefit from sharing their writing with someone who is both knowledgeable and trustworthy, someone who is not grading them or evaluating their work. The professional and friendly staff of faculty and graduate students will work with you in one-to-one consultations on all stages of the writing process: from note-taking and pre-writing to revision strategies and proofreading techniques.

The Writing Center is a teaching environment. Staff members will work to teach you ways to improve your writing, but they will not proofread or edit your papers for you. (They will, however, teach you how to proofread and edit your own papers.) The focus is more on helping you improve as a writer, rather than “fixing” the paper you bring in.

The Writing Center provides help by appointment, but also offer walk-in appointments. Appointments run from 30 minutes to an hour.

Writers can make appointments with the Writing Center to work on papers for any University of Miami course, senior theses, master's theses and dissertations, personal statements, business letters and resumes, grant proposals, articles for publication and personal writing projects.

Writers can also make on-going standing appointments (weekly or bi-monthly) to work on longer projects or to work on individualized writing goals. Standing appointments can be particularly useful for writers struggling with clarity or second-language issues. These appointments can also allow a writer to work repeatedly with the same tutor, developing an effective working relationship.

To schedule an appointment, contact the Writing Center at (305) 284-2956 or visit their website: [http://www.as.miami.edu/writingcenter/](http://www.as.miami.edu/writingcenter/).

The Writing Center is located at LaGorce House, 170; 1228 Dickinson Drive on the Coral Gables campus.
GRADUATE STUDENT ASSOCIATION

The Graduate Student Association (GSA) represents the entire graduate student body. Established in 1969 (one of the oldest graduate student governments in the United States), the organization acts as a liaison between students and the UM administration. In addition, GSA exists as a social and intellectual forum.

Every graduate student is a de facto member of the organization and each graduate department is normally represented on the GSA Council. One person is either elected or appointed by each department. In April, the Council members elect 4 executive officers: president, vice-president, secretary and treasurer for a one-year term.

Activities and interests of the GSA include the following:

- Operating the GSA office and computing facilities
- Lobbying for additional services and programs for graduate students
- Participating on various University committees
- Participating on a national level to benefit graduate students through NAGPS
- Providing student-run orientation for new graduate students
- Protecting the civil, social, and economic welfare of graduate students
- Providing the opportunity to meet other graduate students through sponsored events
- Recommending to the administration ideas concerning assistantships, focusing on workload and stipends
- Coordination and registering graduate student groups and organizations through GradCOSO
- Negotiating and offering a major medical and dental insurance plan to all graduate students enrolled at the University of Miami

Some of the organization's goals include increasing communication between different groups of graduate students, effectively representing the graduate student body as a unified voice on campus, being an advocate for all graduate students in matters relating to campus parking, housing, tuition, assistantships, fees, and insurance; and promoting cooperation between the law students, medical students marine science students, Undergraduate Student Government(SG), and graduate students groups.

This is your organization. We are here to help you. Please stop by our office on the third floor of the Student Services Building, 21T, 5606 Merrick Drive or give us a call at 284-6750. Our fax number is 284-2232. Use of some equipment requires appointments, so please call in advance.

The GSA office offers the following facilities:

- Apple Macintosh and IBM compatible personal computers
- A Software Library for use within the computer lab
- IBM electric typewriters
- Limited Duplicating Services
- Graduate Student Lounge
- Library of resource materials for graduate students.

**GradNews**

The Graduate Student Association's newsletter, *GradNews*, communicates events and ideas of particular interest to graduate students. It also contains a calendar of GSA events. Its purpose is to keep you informed about issues the GSA is involved in as well as items of general interest. Students are encouraged to submit articles, ideas, or information about events. Please submit any information to the GSA office.

**Graduate Activity Fee Allocation Committee (GAFAC)**[http://www.miami.edu/gafac/]

The Graduate Activity Fee Allocation Committee (GAFAC) is made up of your peers, consisting of one graduate student representative (and one alternate) from each of the schools and colleges at the University of Miami, with the exception of the Law, Medical, and Rosenstiel Schools. GAFAC oversees the distribution of the unallocated portion of the Graduate Activity Fee to individuals and groups of students throughout the school year.

Any graduate student at the University of Miami who has paid the Graduate Activity Fee for all enrolled semesters, current and previous, may apply for GAFAC funding (except for Law, Medical, and Rosenstiel School students). Part-time students (taking less than 9 credit hours per semester) or Doctoral students taking only dissertation credits who wish to apply for GAFAC funding must request to be charged the Graduate Activity Fee when enrolling since the Fee will not automatically appear. Students may apply for funding only once during the same academic year. All applications must be submitted BEFORE the event for which the money is being requested occurs.

GAFAC is funded by the Graduate Activity Fee. This is why only students who have paid the Graduate Activity Fee for all enrolled semesters may apply.

There are seven categories under which a student can request funding: (students may apply under only one category at a time.)

1. Conferences -- whether the applicant is presenting at a conference, organizing, or attending a conference
2. The purchase of reusable equipment.
3. Field research
4. Events
5. Performances -- whether the applicant is performing, having a work performed, attending or staging a performance
6. Exhibition -- whether the applicant is exhibiting work, curating or attending an exhibition
7. Publication (not including publication of a thesis of dissertation)
Each of the funding categories has a cap of $300, except for the reusable equipment category, which has a cap of $400. However, since GAFAC budget is limited, it is possible that funds may be depleted before the end of the academic year, therefore making it impossible to grant any more requests.

GAFAC is primarily interested in insuring that the funds it allocates to graduate students have the greatest possible effect on the graduate student community. Therefore, applicants will be required to respond to several questions in the application and during their presentation to the committee. These questions include, but are not limited to:

- How will you personally benefit from these funds?
- How will your fellow students within your school or department benefit?
- How will the University as a whole benefit?

The answers to these and other questions will allow GAFAC members to evaluate the merit of each request and make a decision. Because funds are limited, monies are allocated on a first come, first served basis.

Students must complete and submit a GAFAC application. It is preferred that you do this electronically through the link on this site. However, hard copies of the application are available in the Office of the Vice President for Student Affairs (Ashe Building, Room 244). After submitting the application, it will be reviewed to determine if all requirements have been met. Student(s) will then be invited to come before the GAFAC committee and present their request in person. The committee normally meets every other week during the academic year, except for the summer months.

You will be notified by email the result of your request within two weeks following your presentation. You may request to be notified in writing by mail, if you prefer, at the time of your presentation. Please supply a self-addressed, stamped envelope if you choose this method.

For further information contact the Office of the Vice President for Student Affairs, Ashe Building Room 244, telephone: 305 284-4922.

INTERNATIONAL STUDENT and SCHOLAR SERVICES

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. Some of their services and activities include:

- Immigration regulations advisement regarding maintaining valid student status while in the United States.
- Processing of documents for travel, extension of stay, school transfer notification, change of academic program, etc.
- Employment authorization information both on-and-off campus.
Enrollment certification letters, and completion of other forms needed by the embassy or other agency of the home government.

Liaison with sponsoring embassies and agencies for the benefit of both the student and the sponsoring organization.

Orientation sessions each semester to provide new and transfer international students with information on academic and cultural adjustment.

Practical training seminars (off-campus, degree-related employment), offered weekly.

Income tax seminar and workshop each spring semester to provide international students with tax information and assistance with tax forms.

The International Exchange, a newsletter designed to keep international students aware of the most recent news and events affecting them.

Short-term, small emergency loans and advisement on other financial concerns.

Medical insurance information and assistance with necessary procedures.

Cross-cultural awareness raising workshops offered to the UM community.

Academic and personal advisement on any other concerns that an international student may have.

Please visit the ISSS website at: http://www.miami.edu/sa/index.php/isss/
APPENDIX

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 "What Works Are Protected."

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, Circular 1, Copyright Basics, Circular 22, How to Investigate the Copyright Status of a Work.

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: “quotations 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.

- 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
- “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
• Virginia Tech’s Copyright Information for Authors, Researchers, and Scholars, available at http://scholar.lib.vt.edu/copyright/cprtetd.html