

FROST
SCHOOL OF MUSIC

UNIVERSITY OF MIAMI

FACULTY
MANUAL

2009-2010

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PHILOSOPHY

THE UNIVERSITY OF MIAMI MISSION STATEMENT

The University of Miami's mission is to educate and nurture students, to create knowledge, and to provide service to our community and beyond. Committed to excellence and proud of the diversity of our University family, we strive to develop future leaders of our nation and the world.

PHILOSOPHY AND OBJECTIVES

In 1982 the Faculty Senate and the President approved the following Statement of Philosophy and Objectives:

Universities as institutions are created by society; they are nurtured by society; their reason for being is service to society; and society will continue their existence only if their services are worth the costs entailed.

The University as an institution endeavors to meet four great obligations:

(1) To Society

To bring to bear on society's problems its knowledge, independent judgment, objective inquiry, free expression, scholarly approach, and rational argument.

To graduate mature and responsible men and women with broad education, special abilities in their respective professional fields, and with potential as thoughtful, informed citizens in a free, democratic, pluralistic and complex society.

(2) To Its Students

To use the most effective methods to nurture the learning process, and to instill the desire for lifelong learning.

To stimulate and encourage the identification of the values and judgments implicit in personal, institutional and social decisions.

To develop the whole person including: needed competencies, creative talents, and the will to become involved as citizens with self-developed commitments.

(3) To the World of Knowledge

To add to the fund of knowledge through investigation and research.

To organize, preserve, and evaluate existing knowledge.

To disseminate knowledge.

(4) To Itself

To maintain the freedom to explore all of the ideas of man free to question, argue, create, accept or reject.

To provide an exemplary environment and opportunities for every individual, regardless of race, creed, nationality or sex.

THE FROST SCHOOL OF MUSIC MISSION STATEMENT

Mission

As one of the most comprehensive music units in American higher education, and as a free-standing school within a major research university, the Frost School of Music perpetuates an historic commitment to the values inherent in the juxtaposition of professional and general studies in undergraduate curricula. The comprehensiveness of the School's undergraduate and graduate programs manifests a philosophy that places importance upon establishing and maintaining connections between its instructional and associated activities and the broad spectrum of music and music-related fields for which it seeks to prepare its students.

In broadest terms, the four-fold mission of the Frost School of Music is to provide a high quality of music education and training for its undergraduate and graduate majors; foster advancements in music performance, creativity, research, scholarship, and teaching among its faculty; serve the general student population of the University; and act as an educational and cultural resource for the University, South Florida, and, as appropriate, for national and international constituencies.

Goals

Implicit in the Mission of the School are specific goals relevant to music majors, other University students, music faculty, and broader external constituencies. The four primary goals are:

1. to provide music majors with a high quality education,
2. to provide opportunities for other University students to increase their musical skill, understanding, and appreciation,
3. to provide the music faculty with opportunities for creative activity and scholarly inquiry, and,
4. to serve as an educational and cultural resource for the University, South Florida, and global communities.

**ASSIGNMENT OF ADMINISTRATIVE DUTIES
2009-2010 Academic Year**

Dean: Shelton Berg

- Over-all supervision
- Long-range planning
- Budget planning and control
- Faculty evaluation
- Faculty recruitment
- Curriculum review and development
- Public relations and recruitment
- Fund raising
- Student and faculty counseling

Associate Dean, Administration: Nicholas DeCarbo

- Student and faculty counseling
- Physical plant
- Facilities planning
- Purchasing and inventory
- Scheduling of classes and events
- Bulletins
- Registration
- Faculty loads
- Curriculum review and development
- Technology

Associate Dean, Graduate Studies: Edward Asmus

- Public relations and student recruitment
- Student and faculty counseling
- Liaison with Graduate School
- Graduate admissions
- Graduate assistantships and fellowships
- Graduate degree plans
- Graduate records
- Graduate qualifying examinations
- Graduate graduation requirements
- Graduate Bulletin

Assistant Dean, Undergraduate Studies: Kenneth Moses

- Public relations and student recruitment
- Student and faculty counseling
- Supervision/Coordination of undergraduate advising
- Undergraduate degree plans
- Undergraduate records
- Undergraduate graduation requirements
- Undergraduate scholarships
- Liaison for Financial Aid Office
- Awards presentations
- Donor scholarships
- Work-study supervision
- Undeclared student advising
- Coordination of Orientation
- Undergraduate Bulletin

Assistant Dean, Development: Nancy Castleman-Dion

- Major gifts
- Capital campaign
- Endowments
- Planned Giving
- Winter Wonderful Event
- Community and Public Relations
- Supervision of the Frost Development Office, Strategic Development, Annual Giving, Events Management and Frost Communications

Director, Business Operations: Judith Mower

- Administrative Assistant to the Dean
- Fiscal control
- Supervision of non-academic personnel
- Key requests - music complex
- Faculty and staff counseling

Director, Admissions: Karen Kerr

- Student recruitment: planning, implementing, coordinating
- Public relations
- Student and faculty counseling
- Undergraduate and Graduate admissions
- Auditions at local, regional, and national levels
- Orientation
- School brochures and publications
- School representative at major conventions

Development Director, Annual Giving: Arlene Johnson

Annual Giving and Direct Mail Campaigns
Festival Miami Sponsorship
Moon River Society and Special Project fundraising
Donor Relations
Alumni and Donor Cultivation Events
Friends of Music liaison

Events Planner: Marianne Mijares

Coordinator of Festival Miami
Grants and Gift-in-Kind fundraising
Coordinator of the Stamps Distinguished Visitors Series
Coordinator of selected FSOM events
Marketing and Public Relations

Director, Music Operations: William Dillon

Concert Halls

Maurice Gusman Concert Hall, Victor E. Clarke Recital Hall, and other Frost School of Music facilities.
Direct the business affairs of the concert halls.
Supervise the concert hall staff.
Schedule all events that take place in the concert halls and other facilities.
Supervise the operation of the Director of Recording Services.
Oversee the maintenance and upkeep of the concert halls.
Interact with Facilities Planning regarding capital improvement projects.
Schedule the tuning and maintenance of all keyboard instruments housed in the concert halls.
Oversee the use and maintenance of the lighting systems.

Technology

Responsible for providing technology support to the administration, faculty, staff, and the School's computer labs; for the design and maintenance of the School's Website.
Assisting with installation, troubleshooting, configuration, and repair of the School's servers, personal computers, and accessories
Oversee the business affairs of technology support services.
Supervise technology support staff.

Director, Recording Services: Paul Griffith

Record and provide sound reinforcement for the concerts of major ensembles and special events as directed by the Dean and outside organizations.

Provide edited copies of concerts and recitals for archival, broadcast, and private use.

Supervise the Recording Services Work Study Staff.

Oversee the Recording Services budget.

Perform troubleshooting and technical maintenance on recording studio equipment in consultation with the Director of Studio Maintenance.

Supervisor, Keyboard Instruments: Paul Bruno

Tuning, maintenance, and repair of acoustic pianos and harpsichords.

Maintenance of electronic keyboards in the Frost School of Music.

Rebuilding grand and studio-upright keyboards.

Maintaining an inventory of keyboards.

**DEPARTMENT CHAIRS AND PROGRAM DIRECTORS
2009-2010 Academic Year**

DEPARTMENT OF INSTRUMENTAL PERFORMANCE (MIP)

Chair: Gary Green	Program Directors: Gary Green, Conducting, Director of Bands Thomas Sleeper, Conducting, Director of Symphony Orchestra John Olah, Brass Rene Gonzalez, Guitar Svetoslav Stoyanov, Percussion Ross Harbaugh, Strings Luciano Magnanini, Woodwinds
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DEPARTMENT OF KEYBOARD PERFORMANCE (MKP)

Chair: Tian Ying	Program Directors: Tian Ying, Piano Performance Paul Posnak, Accompanying Lori Werner, Keyboard Pedagogy
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DEPARTMENT OF MUSICOLOGY (MCY)

Chair: Deborah Schwartz-Kates	Program Directors: Deborah Schwartz-Kates, Musicology Donald Oglesby, Bachelor of Arts
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DEPARTMENT OF MUSIC EDUCATION & MUSIC THERAPY (MED)

Chair: Joyce Jordan	Program Directors: Joyce Jordan, Music Education Shannon de l'Etoile, Music Therapy
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DEPARTMENT OF MUSIC MEDIA & INDUSTRY (MMI)

Chair: Reynaldo Sanchez	Program Directors: Reynaldo Sanchez, Music Business & Entertainment Industries Colby Leider, (Acting) Music Engineering Technology James Progris, Arts Presenting
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DEPARTMENT OF STUDIO MUSIC & JAZZ (MSJ)

Chair: Whitney Sidener	Program Directors: Whitney Sidener, Studio Music & Jazz (Instrumental)
Assistant Chair: Don Coffman	Larry Lapin, Studio Music & Jazz (Vocal) Don Coffman, Jazz Pedagogy Gary Lindsay, Studio Jazz Writing

DEPARTMENT OF THEORY & COMPOSITION (MTC)

Chair:

Dennis Kam

Program Directors:

Dennis Kam, Theory & Composition

Raul Murciano, Media Writing & Production

DEPARTMENT OF VOCAL PERFORMANCE (MVP)

Chair:

Esther Jane Hardenbergh

Dean Southern (Fall '09)

Program Directors:

Esther Jane Hardenbergh, Vocal Performance, Vocal Pedagogy

Mollye Otis, Musical Theatre

Joshua Habermann, Choral Studies

Alan Johnson, Opera Theater

DIVISION OF DANCE (DAN)

Coordinator:

Kathyanne Londono

FACULTY GOVERNMENT

FACULTY DEFINITIONS

Definitions

The GENERAL FACULTY shall consist of the UNIVERSITY FACULTY and the ASSOCIATED FACULTY.

The UNIVERSITY FACULTY shall consist of the President, the Executive Vice President and Provost, the academic deans, the REGULAR, RESEARCH, LIBRARIAN, and EDUCATOR FACULTY.

The REGULAR FACULTY shall consist of all faculty having tenured or tenure-earning positions who hold the rank of Professor, Associate Professor, or Assistant Professor.

The RESEARCH FACULTY shall consist of those faculty whose major function is to conduct research in the academic units of the University and who hold the rank of Research Professor, Research Associate Professor, or Research Assistant Professor. RESEARCH FACULTY shall not hold tenured or tenure-earning appointments.

The EDUCATOR FACULTY shall consist of i) INSTRUCTORS and ii) those faculty with professorial titles engaged primarily in professional practice and in teaching associated with that practice, such as licensed health practitioners with terminal doctoral degrees and physicians who are in the clinical departments of the Miller School of Medicine or nurses in the clinical programs of the School of Nursing and Health Studies with titles [rank] of Clinical [department], (e.g., Instructor of Clinical Surgery or Professor of Clinical Nursing). School faculties, on the recommendation of the faculty of the department concerned, may also propose to the Faculty Senate the creation of professorial EDUCATOR FACULTY positions in addition to the above clinical titles. Proposals to be considered by the Senate shall define these positions by department and shall include for each department the descriptive modified professorial title, the requisite qualifications and duties that identify the professional practice, and a cap on such positions, specified either by number or as a proportion of all UNIVERSITY FACULTY in that department. EDUCATOR FACULTY shall not hold tenured or tenure-earning appointments.

The LIBRARIAN FACULTY shall consist of those faculty serving in the libraries of the University who hold the rank of Librarian Professor, Librarian Associate Professor, or Librarian Assistant Professor and who perform normal professional duties in the libraries, but are not required to undertake scholarly research. LIBRARIAN FACULTY are full-time but shall not hold tenured or tenure-earning appointments.

The ASSOCIATED FACULTY are all faculty with professorial titles prefixed by “Voluntary,” “Adjunct,” “Visiting,” or “Affiliated,” and all Lecturers. Additional titles for ASSOCIATED FACULTY may be created by a special Bylaw defining the title.

The UNIVERSITY FACULTY OF EACH SCHOOL are the President, Executive Vice President and Provost, the Dean of the school, and the UNIVERSITY FACULTY who hold appointments in the school.

The GRADUATE FACULTY shall consist of the REGULAR FACULTY of the University. Faculty in other categories may become members of the Graduate Faculty upon approval of the Graduate Faculty in a doctoral degree program. Once approved as a member of the Graduate Faculty, a faculty member retains that status while a member of the faculty.

Voting Rights

The voting rights of the UNIVERSITY FACULTY are described in Section A3 of the faculty Government Charter.

Members of the UNIVERSITY FACULTY may vote only once on a single question. Persons holding joint appointments must designate a school or department in which to exercise their voting rights on university matters. Persons holding appointive administrative positions may not vote on any matter that is subject to review or other action by their office.

DEPARTMENT CHAIRS

The Department Chairs meet with the Executive Council monthly during the academic year to review and approve curriculum additions/revisions and to discuss departmental and school-wide concerns.

MUSIC COMMITTEES

Standing Committees - meet regularly:

- Executive Council
- Department Chairs
- Frost School Council
- Undergraduate Committee
- Graduate Committee
- Honorary Degrees Committee
- Festival Miami Artistic Committee
- Dean's Advisory Committee
- Scholarship Appeals Committee
- Phillip Frost Award for Excellence in Teaching and Scholarship Committee
- Distinguished Alumni Awards Committee
- Technology Committee
- Scheduling Committee

Ad Hoc Committees - meet as needed:

- Search Committees
- Tenure and Promotion Committees

FROST SCHOOL COUNCIL

The School Council is comprised of one elected representative from each department in the Frost School of Music. The Council meets monthly with the Dean during the academic year to review and approve curriculum additions/revisions and to make other procedural and policy decisions as called upon to do so.

DUTIES AND RESPONSIBILITIES FOR DEPARTMENT CHAIRS AND PROGRAM DIRECTORS

Fall Semester

August

- Department Chair Retreat
- Operational Budget for Programs
- Department and Program Meetings
- Auditions for New Students
- Ensemble Placement
- Advising New and Returning Students
- Jury Dates/Reserve Rooms
- Review With Program Directors
 - a) Forums
 - b) Auditions for new and returning students
 - c) Meetings
- Counsel Faculty for Reappointment/Promotion/Tenure
- Sign Requisitions
- Order Office Supplies (Departmental Staff)

September

- Set time for meeting to vote on reappointment/promotion/tenure
- Preparation and Finalize Spring and Summer Class schedules
- Festival Miami

October

- Festival Miami
- Academic Alerts Grades Completed
- Consult with Dean in regard to vote on reappointment/promotion/tenure
- Faculty evaluations of classes and ensembles by students

November

- Post jury sign-up sheets (2 or 3 weeks prior to jury exams)
- Update undergraduate, graduate bulletins
- Renewal and nomination to graduate faculty
- Advising for Spring Semester

December

- Jury Exams
- Lesson Record sheets to Dean's office for each student's folder
- Faculty evaluations of private lessons due at jury time
- Final Grade Rolls

Spring Semester

January

Department and Program Meetings
Auditions for Prospective New Students
Ensemble Placements
Advising for Spring Semester
Jury Dates and Reserve Rooms
Review with Program Directors
a) Forums
b) Meetings with Prospective New Students
c) Meetings
Review and Monitor Operational Budgets
Preparation and Finalize Fall Class Schedule
Preparation of Annual Review of Professional Activities Report
Preparation of Faculty Professional Outside Activities Report

February

Review with faculty prospective new student applications for next year
Annual Conference with each faculty member
a) Recommendation from Program Directors
b) Faculty Evaluations from Students
c) Professional Activity Report
Meet with Dean to submit faculty evaluations for merit increases in salary
Auditions for Prospective New Students

March

Advise faculty up for reappointment/promotion/tenure to begin work on file
Faculty evaluations of classes and ensembles by students

April

Prepare needs requests
Finalize review of operational budgets with Program Directors
Post Jury Sign-up Sheets

May

Jury Exams
Lesson Record sheets to Dean's office for each student's folder
Faculty evaluations of private lessons due at jury time
Final Grade Rolls
Review Operational Budget with Judy Mower
Needs requests due

FACULTY MATTERS

FACULTY MENTORING PLAN

After consultation with the appropriate department chair, the Executive Council of the School assigns a mentor to each new tenure-track faculty member. Beginning in the 2009-2010 academic year, the mentor will be enumerated in the letter of employment. Also a two-day, intensive orientation program is organized and provided by the School during the period just prior to the start of classes each August. As a mechanism for follow-up and assessment, a lunch meeting is held each semester for new faculty with the Executive Council.

The role of the mentor is to work closely with the new faculty member to assist in

developing courses and associated materials,

enhancing student instruction

acquiring information about the operations of the University and Frost School, and

helping the faculty member design a concrete plan for research and creative activity that successfully prepares the faculty member for tenure.

**UNIVERSITY OF MIAMI
PROMOTION AND TENURE
2009-2010**

All references to the Faculty Manual can be found by accessing the online Faculty Senate webpage, at <http://www.miami.edu/fs>.

There are some process-related questions that come up each year which are addressed briefly here. If there is a question not addressed within this document, please refer to the Office of Faculty Affairs at (305) 284-3386, or to Vice Provost David Birnbach at (305) 284-2002.

External review letters. All actions for promotion and tenure require a minimum of five (5) letters of external review. Any reviewer writing in support of a tenure case should be tenured themselves, and hold a rank greater than or equal to the rank being proposed for the candidate. Prospective reviewers who are known to have a personal relationship, or ongoing academic collaboration with the candidate may be solicited, but their submissions would not count toward the required minimum of five letters. (*Faculty Manual C13.5(a)(ii)*)

Faculty discussion summaries. For Annual Reviews, each candidate is entitled to receive a copy of the summary of faculty discussion of their case (after such summary has been circulated among the faculty to ensure it is a complete and accurate portrayal of the discussion), as well as a copy of the statement of the Chair's own views. For Special Reviews, each candidate should be promptly informed by the Chair of the relevant recommendations of the faculty and of the Chair in their case. In order to maintain confidentiality, explicit references to numerical results of departmental and/or school voting must not appear in summaries, nor be given to the candidate. (*Faculty Manual C13.4; C13.5(b)(v)*).

Voting eligibility. For tenure voting, eligible voting faculty are all those in the department (or school, in the case of a non-departmentalized school) who hold tenure. (*Faculty Manual C10.2(d)*). For promotion votes, eligible voting faculty are all tenured faculty in the department (or school, in the case of a non-departmentalized school) superior in rank to the candidate's present rank. (*Faculty Manual C10.2(d)*). Additionally, Schools may extend certain voting rights (e.g., for reappointment or promotion) to non-tenure-track faculty in accordance with *Faculty Manual A3.1*.

Faculty Track-transfers. Regular Faculty in the probationary period may request transfer to the non-tenure-tracks of Research, Educator or Librarian Faculty, when available. Such requests must be made before the date that the Department convenes to vote during the final Special Review for tenure. Members of the Regular Faculty who transfer to a non-tenure-track position may not subsequently be appointed to the Regular Faculty except as a tenured full Professor (*Faculty Manual C4.3(b-c)*).

PROMOTION, TENURE AND REAPPOINTMENT/ASSESSMENT OF PROGRESS TOWARD TENURE

Check -Lists

Promotion and/or Tenure Reviews (submit original packet plus 7 copies)

Completed Form DF-15
Teaching Evaluation Form
Memorandum and Recommendation from the Dean
Memorandum and Recommendation from the Chair
Chair's written summary of the recommendation of the voting faculty
School/Department Review Committee report (if applicable)
Candidate's response to School/Department Review Committee report (if applicable)
Candidate's written career assessment (if submitted)
Curriculum Vitae
Minimum of 5 letters from arms-length external reviewers [required]
Completed Biosketch Cover Page attached to each external letter
Copy of the letter template used to solicit letters from arms-length external reviewers
Completed Scholarly Material Review Certification Form
Prior years' Forms DF-15 (include all years for tenure-earning faculty; prior 5 years for non-tenure-earning faculty; omit for tenured faculty)

Reappointment / Assessment of Progress Toward Tenure Reviews (submit original packet only)

Completed Form DF-15
Teaching Evaluation Form
Memorandum and Recommendation from the Chair
Chair's written summary of the recommendation of the voting faculty
Candidate's written career assessment (if submitted)
Curriculum Vitae
Prior years' Forms DF-15 (include all years for tenure-earning faculty; prior 5 years for any non-tenure-earning cases where recommendation is for non-reappointment)

Mid-Point Review Check-List

Mid-Point Reviews (submit original packet only)

Completed Form DF-15

Teaching Evaluation Form

Memorandum and Recommendation from the Dean

Memorandum and Recommendation from the Chair

Chair's written summary of the recommendation of the voting faculty

School/Department Review Committee report (if applicable)

Candidate's response to School/Department Review Committee report (if applicable)

Candidate's written career assessment (if submitted)

Curriculum Vitae

Minimum of 5 letters from arms-length external reviewers [optional]

Completed Biosketch Cover Page attached to each external letter (if external letters are submitted)

Copy of the letter used to solicit letters from arms-length external reviewers

Completed Scholarly Material Review Certification Form

Prior years' Forms DF-15

PROMOTION AND TENURE CALENDAR (2009-2010)

Friday, August 14, 2009 - Friday, October 9, 2009 (subject to change at Dean's discretion)

Departments vote on reappointment, promotion and tenure. Chairs prepare recommendations and comments.

Friday, October 9, 2009 -Thursday, December 17, 2009

School Committees and Deans conduct their reviews.

Friday, October 30, 2009

Each School/College must notify the Provost of all **second-year** faculty who will **not** be reappointed for 2010-11.

Thursday, December 17, 2009 - DEADLINE

All material on promotion and tenure (original plus 7 copies [collated or clipped - NOT STAPLED] of complete file) must be submitted to the Faculty Affairs Office (249 Ashe Building) by 5:00 P.M. deadline so that material may be prepared for the Academic Personnel Board. **For reappointments and mid-term reviews, submit only the original (revised 7/08) form DF-15 and appropriate backup. All packages for tenure-earning faculty should include copies of previous forms DF-15.**

Tuesday, December 29, 2009 - Thursday, January 28, 2010

Academic Personnel Board reviews each case, consulting with Deans and/or Chairs where necessary.

Monday, January 4, 2010 - Thursday, April 8, 2010

Schools and Colleges conduct their Special (mid-point) Reviews for three-year extension of tenure earning faculty who are due to receive tenure effective June 1, 2013. Department deadlines to be set by Deans.

Week of January 25, 2010

Each School/College must notify the Provost of all **first-year** faculty who will **not** be reappointed for 2009-10.

Friday, March 12, 2010

Provost completes recommendations concerning promotion and tenure.

Tuesday, March 16, 2010

Tenure denial letters are mailed.

Monday, March 22, 2010

President completes initial decisions on the award of tenure.

Thursday, April 8, 2010 - DEADLINE

All material for Special (mid-point) Reviews for three-year extension of appointment for tenure earning faculty (whose tenure due date is June 1, 2013) must be submitted to the Faculty Affairs Office (249 Ashe Building) by 5:00 P.M. **Please submit only the original (revised 7/08) form DF-15 and appropriate backup, including copies of all previous forms DF-15.**

Thursday, April 22, 2010

Academic Affairs Committee of the Board of Trustees considers tenure recommendations.

Friday, April 23, 2010

The Board of Trustees meets to consider decisions on tenure.

Friday, April 30, 2010

(May 15 deadline as specified in *Faculty Manual C7.2(b)*)
Provost announces promotion and tenure awards.

PROCEDURES FOR FACULTY REVIEW REAPPOINTMENT, PROMOTION, AND TENURE 2009-2010

The following summary of faculty review procedures is designed to assist you in meeting the University requirements for reappointment, promotion and tenure. They are described in the order in which they occur, with references to the Faculty Manual concerning tenure and promotion contained in brackets following each procedure. At the outset of the review process, all faculty members should be thoroughly familiar with the "Scholarly and Professional Qualifications of the Faculty" [*Faculty Policies C9*] in the Faculty Manual. The University procedures that culminate in a decision regarding reappointment, promotion and tenure are outlined in the *Faculty Manual Section C13*.

The Duties of the Chair (Dean of a Non-departmentalized School)

Ongoing preparation for the process

Ensure that each faculty member is informed at the time of initial appointment by the Chair or Dean **in writing** of the substantive standards and procedures generally employed by the **University, the school/college**, and the **department/division** in decisions affecting renewal and tenure. [*Faculty Manual C7.3 and C13.1*]

Remind each faculty member of his/her responsibility for maintaining a current curriculum vitae for the department's personnel file. Please note there is a version of the official curriculum vitae format attached. **Further, please remind each faculty member to carefully review their CV to ensure it is accurate and that service positions and publications are up-to-date and categorized correctly.** [*Faculty Manual C13.3 and A14.4*]

Three Months Prior to Voting on Candidates

Inform probationary faculty members who must be reviewed about the procedures for evaluation.

Any member of the faculty below the rank of Professor shall, upon written request, be considered for promotion. [*Faculty Manual A14.3*]

Inform all candidates to be considered of their obligation to provide in a timely fashion a current curriculum vitae, copies of publications, and any other relevant information for the department files. Verify status of any items described as "In Press" or "Accepted for Publication"; ensure that listing of the authors on articles accurately reflects the appropriate precedence of authorship (identify primary author in accordance with disciplinary conventions); and that the Principal Investigator is identified on all grants listed. Catalogue work should be part of general productivity. All candidates for tenure and promotion are strongly encouraged to use the standard UM format for their Curriculum Vitae. A copy of the standard form is attached to the Appendices.

Request written evaluations from at least **five** scholars who have reviewed the work of the candidate. [Individual schools and colleges may require more than five letters be submitted -- please refer to your school/college's promotion and tenure guidelines.] The solicitation letter should request the reviewer to comment on the scholarly contribution of the candidate to his

or her field and should avoid asking whether the candidate would be tenured or promoted at their institution. Reviewers must not have any personal relationship to the candidate, and any professional relationship should be at **arm's-length** with the candidate (meaning they have no ongoing academic collaboration) and recognized experts in the field of scholarly activity. Additionally, the reviewers should hold positions of comparable or higher rank to that which the candidate aspires at peer universities or research institutions. Additional letters from individuals not meeting this criterion (such as collaborators or former mentors) are permitted, but do not satisfy the requirement of the five required letters of evaluation. The candidate may submit a memorandum for inclusion in the file identifying persons who are thought to be unsuitable external reviewers and the reasons for that judgment, but the candidate may not exclude specific external reviewers. [*Faculty Manual C13.5(a)(ii)*]. The letter of request should be prepared with the approval of the eligible voting faculty of the school or department, and the text should be shown to candidates and included in the candidate's file. Solicitation letters should not hint or suggest how candidates are perceived by the department or Chair. A brief biographical sketch of each outside reviewer, including the source recommending the reviewer and a description of the relationship to the candidate, if applicable, must be appended to the respective letter as a cover page in the candidate's file. Please do not attach the reviewer's curriculum vitae (a cover page template is attached).

For a faculty member who has a joint appointment, the chair of his/her primary department shall initiate action to provide for parallel recommendations by the faculty member's secondary department(s), collect the recommendations and transmit them with the file. [*Faculty Manual C4.4*]

Determine those departmental faculty members eligible to vote on each candidate(s). In cases where there are fewer than five faculty members eligible to vote on a candidate, an Ad Hoc Review Committee of **five members** must be appointed by the Dean. This committee will consist of all departmental faculty eligible to vote and provided for in the School's by-laws and will be augmented by faculty members from cognate disciplines within the University whose research and scholarly activities will enable them to help in evaluating the candidate. The total number of members on the committee will add up to five members. The department Chair shall not be included as one of the five members of this committee; however, the Chair may sit in on the committee's meetings. The Chair's recommendation is submitted separately as described below. The votes of this committee will replace the vote of the faculty reported on the (revised 7/08) DF-15 [*Faculty Manual C13.5(b)(ii)*]. Where possible, the same Ad Hoc Review Committee should be utilized for a candidate every year throughout the probationary period and tenure review.

One Month Prior to Voting on Candidates

Encourage candidates to include a written career assessment as part of their file. [*Faculty Manual C13.5(a)(iii)*]

Complete a "Teaching Evaluation" form (a teaching sample evaluation form is attached). The "Teaching Evaluation" form should be completed for each faculty member being reviewed for reappointment/progress toward tenure, promotion and tenure. The assessment of teaching performance should be based on the results of formal student evaluations and, for tenure actions and/or promotions to associate professor or professor, the file shall include an assessment of classroom teaching made by the appropriate voting faculty. The method of student evaluation should be described and the results interpreted, but, do not include raw

data or copies of evaluation forms completed by students. A clear and understandable summary of the results of formal student evaluations should be included (* See below). The faculty of each college and school should develop procedures governing the peer review and classroom visitations by faculty who are evaluating the teaching of non-tenured members [Faculty Manual C13.5(a)(i)].

For those schools and colleges that have used the six-question questionnaire, you should summarize the information in numerical form in more detail than a single number. A summary of breakdown by question and by percentage may be more appropriate. For example:

- Q1. My overall evaluation of the instructor is positive.
- Q2. I would recommend this instructor to a friend.
- Q3. The instructor presents course materials effectively.
- Q4. The instructor stimulates interest in the course.
- Q5. The instructor is available and willing to meet with students.
- Q6. Exams and assignments reflect the goals and objectives of the course.

Students responded to each of the items using a five-point scale:

Strong Agree (SA); Agree (A); Neutral (N); Disagree (D); Strongly Disagree (SD)

SA/A = The percentage responding “strongly agree” or “agree”

SD/D = The percentage responding “strongly disagree” or “disagree”

		<u>Q1</u>	<u>Q2</u>	<u>Q3</u>	<u>Q4</u>	<u>Q5</u>	<u>Q6</u>
SA/A	%	%	%	%	%	%	%
SD/D	%	%	%	%	%	%	%

Note that the percentages do not include “neutral” responses and thus may not total 100%.

Make appropriate arrangements to facilitate the review of the candidates' scholarly publications, curriculum vitae, external letters, teaching evaluations and other relevant material by the entire voting faculty and inform the voting faculty of these arrangements.

Certify that the scholarly publications and other relevant materials have been carefully read and reviewed by one or more tenured faculty members. Ordinarily the Chair would be among the reviewers. In the case of faculty members in disciplines where these scholarly activities do not involve written material (for example, Art), certify that this material has been examined directly by an appropriate number of faculty members. This form should be completed for each candidate being reviewed for promotion and/or tenure. (A scholarly material review certification form is attached and should list the publications reviewed. If work has been accepted for publication, but not in print, documents supporting acceptance should be attached.)

Give written notice of the departmental meeting to all eligible faculty. The announcement should be distributed well in advance of the meeting and should include an agenda and the names of all candidates under consideration [*Faculty Manual C13.5(b)(iv)*].

Inform eligible faculty voters unable to attend the meeting of their right to submit absentee ballots. Such ballots must be submitted before the departmental meeting to consider each candidate [*Faculty Manual C13.5(b)(iv)*].

At the Time of Voting

Check that only eligible faculty voters are present as each new candidate is considered [*Faculty Manual A3; C10.3(a-b) and C13.5(b)(iv)*].

Provide the voting faculty with the opportunity to systematically examine each candidate's file and to deliberate on each case before a vote is taken [*Faculty Manual C13.5(b)(iv)*].

Ask each voter to vote by secret ballot (a sample ballot form is in the Appendices) [*Faculty Manual C13.5(b)(iv)*].

Designate two voting faculty to count the ballots and tally the results according to the categories listed on the ballot. For departments using online voting, the two faculty members are responsible for authenticating and verifying the voting process. Record the regular and absentee ballots on the DF-15 Form for each candidate [*Faculty Manual C13.5(b)(iv)*].

Inform the electorate of the results of the vote [*Faculty Manual C13.5(b)(iv)*].

After the Vote - Duties of the Chair or Dean (in a non-departmentalized school)

Prepare a written summary of the recommendation of the voting faculty. This summary should include the positions of both sides in the case of a split vote. Circulate this written summary to the voting faculty prior to transmission to the Dean [*Faculty Manual C13.5(b)(iv-v)*].

The Chair should attempt to determine the reasons for abstentions and should summarize these reasons if appropriate.

Prepare a separate recommendation and evaluation of each candidate based upon your personal assessment [*Faculty Manual C13.5(b)(v)*].

If this is a Special Review (mid-point, promotion, or tenure review), verbally inform each candidate and the voting faculty of the recommendations of the voting faculty and of the Chair promptly after the departmental meeting [*Faculty Manual C13.5(b)(v)*].

Note, for an Annual Review, the candidate is given copies of the written summary of the faculty discussion, and a copy of the Chair's recommendation [*Faculty Manual C13.4*].

In either case, numerical results (including "unanimous" results) should not be revealed to candidate.

Forward each candidate's file, including the completed (revised 7/08) Form DF-15, teaching evaluation form, the Chair's recommendation, summary of the voting faculty, the candidate's career assessment, curriculum vitae, external letters, external letter cover pages, copy of the letter used to solicit the external letters, scholarly material review certification form, and all past Forms DF-15 [*Faculty Policies C13.5(b)(v)*].

Duties of the Dean

Review the procedures followed at the departmental level to make sure each candidate has received a fair and proper evaluation. The complete file should be reviewed by the Dean personally to insure appropriateness, accuracy, and fairness of all comments about candidates [*Faculty Manual C13.5(b)(vii)*].

The Dean may appoint an advisory committee to evaluate the record of all candidates for promotion and tenure. In order for the recommendation of this advisory committee to become part of the candidate's file, the composition and method of selection of the members of this committee must be established by Bylaw within the School/College. Recommendations of any advisory group not established by Bylaw may not be included or cited in the candidate's file [*Faculty Manual C13.5(b)(vi)*].

Prepare a memorandum assessing the candidate's scholarship, teaching, service and other considerations [*Faculty Manual C13.5(b)(vii)*].

Ensure that a complete file on each candidate is provided to the Faculty Affairs Office. The originals **plus seven (7) copies of each piece of material (collated and clipped - NOT STAPLED)** in the file should be sent to Faculty Affairs for review by the Academic Personnel Board. The file for each candidate should be arranged in the following order: **For Annual Reviews and mid-term reviews, only one original file should be submitted.**

1. Form DF-15 [revised 7/08] (all actions)
2. Summary of Teaching Evaluation Form (all actions)
3. Memorandum and recommendation from the Dean (mid-point review, promotion and/or tenure)
4. Memorandum and recommendation from the Chair (all actions)
5. Chair's written summary of the recommendation of the voting faculty (all actions)
6. Candidate's written career assessment (if submitted)
7. Candidate's Curriculum vitae (see UM suggested standard form; for all candidates)
8. External letters (at least five) (mid-term review [optional], promotion and/or tenure)
9. Biographical Sketch Cover Page (not CVs) of external reviewers preceding each letter (see form in the Appendices) (mid-term review, promotion and/or tenure)

10. Copies of the letter used to solicit the external reviews [If text is the same, only submit one copy] (mid-term review, promotion and/or tenure)
11. Scholarly Material Review Certification Form (mid-term review, promotion and/or tenure)
12. Past Forms DF-15 (include all years for tenure-earning faculty; prior five years for non-tenure-earning faculty; omit for tenured faculty).

The Dean may be invited to meet with the Academic Personnel Board to discuss his/her recommendations for promotion and tenure.

A Chair may be asked to meet with the Academic Personnel Board in those cases when it is perceived that the Chair's comments would aid in the deliberations of the Academic Personnel Board.

At the request of the Provost, the Dean will be invited to appear before the Academic Affairs Committee of the Board of Trustees to discuss his/her recommendations for tenure.

FORM DF-15 (REVISED 7/08) - INSTRUCTIONS

(The DF-15 is not an internal ballot form and should not be used as such)

The form DF-15 is provided for the regular recording and transmittal of all recommendations on promotion, tenure, progress toward tenure, and reappointment. A copy of the form should be completed for each faculty member under consideration and used to head the file of supporting documents.

Section I. Indicate the department and school making the recommendation; the name of the faculty member; if (s)he is tenured, the date (s)he received tenure, or, if (s)he is non-tenured, the date his/her probationary period will normally end (please be sure the correct date is used -- check DHRS or with the Faculty Affairs Office); his/her present rank and date of his/her initial appointment at the University of Miami.

Section II. For items applicable to the faculty member under consideration, record the numerical vote of the eligible members of the department. [*Faculty Manual A3; C13.5(b)(ii) and C3*] Every year Section IIA should be completed for all candidates. Please record the number of faculty in the department who are eligible to vote on the candidate, and ensure that the vote totals for each question equal that number.

- II A.**
- a) Scholarly productivity and/or creative achievement.
 - b) Teaching performance.
 - c) Clinical Performance.
 - d) Service, defined as “Contributions to the university, profession, or academic community.”
- II B.**
- a) Each tenure-earning faculty member shall be reviewed to consider their progress toward tenure/reappointment in each year except the first year of appointment [*Faculty Manual C13.4*]. If a candidate is tenure-earning and not subject to reappointment, the vote should be on the question of whether the candidate is making “adequate progress toward tenure”. All other cases are a vote for reappointment. Members of the RESEARCH, EDUCATOR, and LIBRARIAN FACULTY (with the exception of those with multi-year appointments) shall be considered for reappointment annually. Those in the department eligible to vote are the tenured members with rank equal or superior to that of the faculty member under consideration. Faculty members with term appointments (ASSOCIATED FACULTY) are not to be considered.
 - b) Faculty member eligible for promotion must request to be considered. Please ensure that every eligible faculty member has the opportunity to make this request.
 - c) A tenure-earning faculty member is normally considered for the award of tenure in the academic year in which his/her probationary period ends. Any tenure-earning faculty member, however, may request consideration for tenure at any time during the probationary period, but may request a Special Review only one time prior to the sixth year of the probationary period. In addition, the Dean may initiate a second Special Review during this period. Such consideration would have no prejudicial effect on

reconsideration during the sixth year of the probationary period. [*Faculty Manual C5.5(b)*].

- d) Those in the department eligible to vote on questions of tenure, progress toward tenure, and reappointment are the tenured faculty with rank equal or superior to that of the faculty member under consideration. For promotion questions, the eligible voting faculty are those tenured faculty superior in rank to the candidate. [*Faculty Manual C10.2(d) and C13.5(b)(ii) and C3; Faculty Manual A3*]
- e) In the event that an Ad Hoc Review Committee is used, the vote of the **five** members of the Committee should be entered in this section and identified as such.

Section III. The recommendation of the Chair should be succinctly noted on the face of the DF-15. Please do not indicate “see attached memorandum” without any further comment. The Chair should also attach a memorandum justifying his/her recommendation and a memorandum summarizing the recommendation of the voting faculty. After a department Chair completes the entry on each form, the candidate's file should be transmitted to the academic dean.

Section IV. The recommendation of the Dean should be succinctly noted on the face of the DF-15. Please do not indicate “see attached memorandum” without any further comment. The Dean should also submit a memorandum justifying his or her recommendation and a copy of each form DF-15 since the initial appointment. If the school or college has an advisory committee that has been established by bylaw, the Dean may take into consideration the recommendations of this group when explaining his or her recommendations. The candidate's file, together with the appropriate number of copies (original plus 7 copies, clipped, not stapled), should then be transmitted to the appropriate Faculty Affairs Office.

Section V. The Academic Personnel Board will review the complete file and forward its recommendations to the Provost. After careful review of the file and consideration of the Board’s opinion, the Provost will enter his recommendation. The Provost will take final action on recommendations for promotion and transmit the recommendations on tenure to the President. If the Provost recommends against the award of tenure, he will notify the candidate, who may initiate an appeal.

Section VI. If the President’s recommendation is positive, the file will be forwarded to the Board of Trustees.

Section VII. a) The Academic Affairs Committee of the Board of Trustees will review and make recommendations to the Executive Committee. b) The Executive Committee of the Board of Trustees will act upon the tenure recommendations.

After all necessary actions have been taken and recorded, copies of the completed form will be returned to the department chair and deans/directors for their information and files.

SUMMARY OF REVIEW SCHEDULES – BY TENURE DATE

Tenure due date of 6/1/2010 (start date between September 2, 2003 and September 1, 2004):

Fall 2009: Special review for award of tenure.

Tenure due date of 6/1/2011 (start date between September 2, 2004 and September 1, 2005):

Fall 2009: Review for progress toward tenure.

Fall 2010: Special review for award of tenure.

Tenure due date of 6/1/2012 (start date between September 2, 2005 and September 1, 2006):

Fall 2009: Review for progress toward tenure.

Fall 2010: Review for progress toward tenure.

Fall 2011: Special review for award of tenure.

Tenure due date of 6/1/2013 (start date between September 2, 2006 and May 31, 2007):

(Note, this is the last cohort that falls under the old system of annual reappointments)

Fall 2009: Review for one-year reappointment through May, 2011.

Fall 2010: Special (mid-point) review for three-year extension of appointment through May, 2014.

Fall 2010: Review for progress toward tenure.

Fall 2011: Review for progress toward tenure.

Fall 2012: Special review for award of tenure.

Tenure due date of 6/1/2013 (start date between June 1, 2007 and December 31, 2007):

(Note, this is the first cohort that falls under the new system of four-year initial appointment with a three-year extension upon successful mid-point review)

Fall 2009: Review for progress toward tenure..

Spring 2010: Special (mid-point) review for three-year extension of appointment through May, 2014.

Fall 2010: Review for progress toward tenure.

Fall 2011: Review for progress toward tenure.

Fall 2012: Special review for award of tenure.

Tenure due date of 6/1/2014 (start date between January 1, 2008 and December 31, 2008):

Fall 2009: Review for progress toward tenure.

Fall 2010: Review for progress toward tenure.

Spring 2011: Special (mid-point) review for three-year extension of appointment through May, 2015.

Fall 2011: Review for progress toward tenure.

Fall 2012: Review for progress toward tenure.

Fall 2013: Special review for award of tenure.

Tenure due date of 6/1/2015 (start date between January 1, 2009 and December 31, 2009):

Fall 2009: No review required, per Faculty Manual C13.4.

Fall 2010: Review for progress toward tenure.

Fall 2011: Review for progress toward tenure.

Spring 2012: Special (mid-point) review for three-year extension of appointment through May, 2016.

Fall 2013: Review for progress toward tenure.

Fall 2013: Review for progress toward tenure.

Fall 2014: Special review for award of tenure.

CRITERIA FOR REVIEW OF FACULTY IN THE FROST SCHOOL OF MUSIC

The basic functions of a university are to preserve, augment, criticize and transmit knowledge, and to foster creative capacities. Its chief instrument for performing these functions is its faculty, and its success in doing so depends largely on the quality of its faculty. The policy of this University should be to enlist, develop and retain distinguished faculty members with outstanding qualifications.

1. Introduction

1.1. The Frost School of Music recognizes that the primary obligation of the University and the School is to provide instruction and guidance to students. In order to maintain the vitality, quality, and integrity of the instructional programs in music, all faculty members are expected to engage in activities that contribute to the acquisition, transmission, and application of musical knowledge, skills, and creativity. Faculty activities will be reviewed as they relate to the educational and professional goals of the programs, the departments, the Frost School of Music, and the University.

1.2. The faculty of the Frost School of Music concurs with the goals, criteria, and standards for faculty evaluation as set forth in the *Faculty Manual*. Further, the Frost School of Music follows the procedures set forth in *Procedures for Faculty Review: Reappointment, Promotion, and Tenure* (Revised, 2007). Productivity assessment is viewed as a positive agent in the improvement of music teaching and learning. This document is presented with the purpose of clarifying and expanding on University standards and procedures as they apply specifically to the faculty of the Frost School of Music.

2. Frequency of Review

2.1. Each member of the faculty shall be reviewed annually to provide a basis of consideration for merited salary increases.

2.2. Tenured, tenure-track faculty, and associated faculty on full-time contract are reviewed annually as appropriate for reappointment, promotion, and tenure.

2.3. A tenured faculty member below the rank of professor may at any time request a review for the purpose of promotion.

3. Criteria for Review

3.1. The annual reviews for purposes of merit-related salary increases and for reappointment, promotion, and tenure will consider the faculty member's activities in three areas: (1) teaching, (2) scholarship, and (3) service. Faculty members whose reviews are found to reflect a high degree of success in one of more of the areas indicated will be given greater consideration when decisions regarding merited salary increases and/or reappointment, promotion, and tenure are made. Conversely, faculty whose reviews indicate a need for improvement will be provided with a written assessment and a plan for addressing any identified areas for improvement developed by the faculty member and reviewed and approved by the Department Chair and the Dean.

3.2. Clarification of Criteria and Sources of Evidence

3.2.1. Teaching

The Frost School of Music places a significant emphasis on the importance of each faculty member's contribution as a teacher. The assessment of teaching is considered to be of paramount importance in the review of faculty productivity. The faculty recognize that both summative and formative assessment have a place in the evaluation of teaching that both the process and products of instruction need to be considered in making a judgment of effective instructional activity. The evaluation of teaching and the evaluation of learning are intertwined; however, judgments regarding teaching effectiveness should not reflect methodological bias as this may violate academic freedom, inhibit innovation, and constrain instructional flexibility.

3.2.1.1. Sources for the assessment of teaching

Since multiple samples of teaching over a period of time are usually more representative and reliable than a single sample or incident, sources may include the following: (1) at least one annual observation by the department chair of the faculty member's teaching, (2) performance of students based on assignments completed, grade distributions, public performances, and juries, (3) student evaluations, (4) achievements of former students, and if requested, (5) self-assessment of instructional goals, approaches, and outcomes.

3.2.1.2. Areas of teaching to be assessed

Given the diversity of the Frost School of Music, department chairs should consider the following in developing written assessments of the faculty: (1) consistency between the philosophy and practice of the faculty member; (2) organization and administration of instruction; (3) effectiveness of communication; (4) knowledge of the subject matter; (5) knowledge of teaching; (6) nature of the learning environment; (7) appropriateness of student assessment procedure; (8) learning outcomes; and (9) advising.

3.2.2. Professional Activity

Professional activity refers to those activities associated with the advancement, integration, and application of knowledge. Since the range of programs offered by the Frost School of Music is broad, the concept of professional activity must also be broad. Professional activity includes but is not limited to those categories of work described in the following paragraphs. Those paragraphs also present criteria by means of which the Frost School of Music's faculty and administration assess the quality of each kind of work. Although each faculty member has principal responsibilities in one of the five categories, many engage in several distinct kinds of work. All of these categories are of equal value in weighing the contributions of faculty, and they cannot meaningfully be ranked or compared against one another. In particular, the order in which they appear below has no implications for their relative importance. One should also note that special factors or circumstances not specifically mentioned might affect assessment of the contribution of a particular faculty member. Each numbered paragraph dealing with a particular category begins with a statement briefly describing the kind of work included in the category. Following that statement are subparagraphs listing specific kinds of evidence for successful work in the category. Each type of evidence involves further specific considerations which affect any judgment of the activity's quality and which are described in each subparagraph. The subparagraphs are presented in a rough order from more important to less important kinds of evidence

3.2.2.1. Performing

Individual musicians perform in a variety of settings. For example, a musician may be a soloist, performing alone, with a single accompanist, or as a featured musician with a larger ensemble. Or the performer may work with a smaller group, an established chamber ensemble or a jazz group. Some musicians build impressive careers working primarily in recording studios rather than in concert-stage or theatrical performance. Musicians may also work as an integral part of a larger ensemble, for example, as first-chair players in a symphony orchestra or a jazz band. All of these settings for instrumental musicians have their counterparts for singers. All of them (and others) require a high level of musicianship and mastery, and the musician who succeeds in any one of them is successful indeed. Some faculty performers at the School may participate in more than one such setting.

3.2.2.1.1. Performances as soloist, recording-studio musician, musician with small ensemble, or musician with larger ensemble

In assessing a musician's accomplishment in concert performance, of particular importance are the performer's specific contribution to each performance, the venues for the performances, and the stature and reputation of collaborating performers or ensembles among other musicians. The location and prestige of performance venues are especially important criteria in weighing the performer's career and reputation. Appearances at major concert halls and with internationally known musicians carry more weight than an active record of University-sponsored performances.

3.2.2.1.2. Recordings

Assessment here depends on how the musician has been selected to perform on the recording, by whom the recording has been produced, and the scope of the recording's distribution. An engagement to record with a larger commercial label is more significant than, for example, a self-produced compact disc.

3.2.2.1.3. Awards or other official recognition of performing excellence

Almost any such award is valuable, but the School also weighs the prestige and reputation of the award's source.

3.2.2.1.4. Master classes given at universities, conservatories, or under private auspices

Such master classes are mostly an occasion for teaching, but to be invited to give them is evidence of one's reputation among peers. The primary consideration here is the character and stature of the inviting school or agency.

3.2.2.1.5. Judging at international, national, regional, or local competitions

Invitations to this activity are likewise a sign of esteem from one's peers and of the extent of one's reputation as a performer.

3.2.2.1.6. Articles, interviews, reviews, and other publications written by the faculty member for newspapers or other media

These publications provide important opportunities to discuss vital musical issues that are not often raised in strictly academic scholarship, and invitations to write them are further evidence of a performer's good reputation.

3.2.2.2. Conducting

This category applies most directly to those faculty who lead the School's major performing ensembles, but many other faculty members also direct ensembles on and sometimes off campus as part of their duties. Leading a school ensemble normally involves a mixture of teaching, administration, and effective public performance. The most important of these three elements, for purposes of the present document, is the last, and success at it normally requires success at the other two elements as well. Evidence of success here is very similar to that for the performance category above. This category also includes the activities of producing and directing theatrical productions, in particular, operas and musical theatre productions. In that environment, producing means supervising those technical and artistic aspects of a performance that do not involve playing or singing, such as lighting design, costume design, sound design, and stage direction. Directing includes supervision and artistic control of the musical elements of the production.

3.2.2.2.1. Appearances in concert leading a School ensemble or producing and directing a theatrical performance

Important concerns here are the general quality of the ensemble's performances and the appropriateness of the repertoire performed. Both these judgments rest on a consensus reached by the School's faculty on the basis of a series of performances over time.

3.2.2.2.2. Appearances as guest conductor of an ensemble

These are important additional performance opportunities for conductors, and invitations to serve in this role are strong evidence of accomplishment and of esteem from one's peers in the profession.

3.2.2.2.3. Recordings

Considerations here are comparable to those mentioned in 3.2.2.1.2.

3.2.2.2.4. Awards or other official recognition of performing excellence

The same criteria apply here as in 3.2.2.1.3

3.2.2.2.5. Clinics given at universities, conservatories, and under private auspices

As with the master classes mentioned in 3.2.2.1.4, these clinics combine teaching with performance, and invitations to them offer the same kind of evidence of a conductor's good reputation.

3.2.2.2.6. Judging at international, national, regional, or local competitions

This is comparable to the judging mentioned in 3.2.2.1.5 above.

3.2.2.2.7. Articles, interviews, reviews, and other publications written by the faculty member for newspapers or other media

These publications serve the same purposes and have the same effects described in 3.2.2.1.6.

3.2.2.3. Composition

This category involves two basic kinds of activity. The first is the creation of new works of music in any one of a huge variety of styles, genres, performance media, and presentation circumstances. The second is the reworking of existing music into a new mode or setting for performance: arrangements, orchestrations, electronic realizations, etc. The same types of evidence indicate success in both of these kinds of work, and they are listed below.

3.2.2.3.1. Performances of works

Normally a work that has been performed is considered stronger evidence of professional activity and success than one that has been completed but unperformed. This is a complex issue, because works are designed for different performance situations (live acoustic performance, live electronic performance, recorded electronic performance, recorded internet or world-wide-web performance, etc.). Someone whose work is accepted for performance in a competitive or refereed setting, in a location other than one's home school, has a strong argument for the success of his or her music. Repeated performances of one or more works often indicate even greater success. Beyond the fact of such performance, the music is also normally subject to judgments about its quality. Such judgments must consider the genre or intended use of the work, the performing forces involved, the work's individuality of style and expressiveness, and the character of the composition's musical structure and materials.

3.2.2.3.2. Production or composition of new music through the use of technology

This music depends in whole or in part on some form of technology for its very existence and therefore needs separate emphasis, though it shares many characteristics with material described in 3.2.2.3.1 just above. Examples of such music might include a computer- music composition which uses a new type of synthesis method, or perhaps (an older example) *musique concrète* and its reliance on new manipulations of recording techniques. Assessment of the value of this kind of music is essentially the same as that described above, but the technology is also assessed separately for its versatility and interest.

3.2.2.3.3. Recordings

This is in a sense another kind of performance opportunity, often a rare one in certain parts of the contemporary musical world in the United States. So if one's work is recorded, that is strong evidence of one's success, but a lack of recordings is not evidence of one's lack of success. In judging the evidentiary value of a given recording, one can consider, as with recordings by a performer, how the work was selected for recording, by whom the recording is produced, and how wide a distribution the recording received.

3.2.2.3.4. Publication of the score and parts of a work

As with recordings, chances to publish certain kinds of composition are not that common. So, again, while the presence of published music is strong positive evidence, its absence is not strong negative evidence. If a work is published, its significance is further assessed by considering how the work was selected for publication and who the publisher is.

3.2.2.3.5. Commissions

Commissions arise from a number of different possible circumstances, for example, through competitive submissions to ensembles seeking to generate new repertoire, as well as through unsolicited invitations to specific composers. The latter kind of commission is almost certainly a sign of a composer's high reputation. The former is more difficult to assess, but is certainly evidence of compositional merit and accomplishment.

3.2.2.3.6. Prizes and awards

Composition contests are a common occurrence in present-day American musical life. Winning a competition is certainly a good thing, but it is not foolproof evidence of high musical quality. Assessing such an award involves looking at the awarding agency and even at the specific judges who have made the decision. Some prizes, notably the Pulitzer, carry automatic prestige, but stylistic and ideological factors play an important role in judging at all such events. At the very least, winning normally means that one has written effectively for a particular community of listeners.

3.2.2.3.7. Articles, interviews, reviews, and other publications written by the faculty member for newspapers or other media

Further evidence of a composer's reputation, these publications, like similar ones by performers, also provide important opportunities to discuss vital musical issues that are not often raised in strictly academic scholarship.

3.2.2.4. Academic scholarship

Academic scholarship in music is much like academic scholarship in the humanities and social sciences generally. The same activities and accomplishments serve as evidence of success, and a list of them appears below.

3.2.2.4.1. Books and monographs of original scholarship

A book published with a reputable academic or commercial press is strong prima-facie evidence of scholarly accomplishment. Such publication almost always requires a strict preliminary review by other scholars in the field, as well as by officers and editors of the press itself. Once the book has been published, there is usually a series of subsequent reviews in the scholarly journals of the book's area of interest. In both review processes, the first consideration is the amount of primary-source research and original interpretation, including (but not limited to) archival research, original theoretical or analytical work, empirical investigations, and other kinds of original scholarship. Other important issues include the clarity and felicity of the writing and the quality of the finished product as book.

3.2.2.4.2. Scholarly articles in refereed journals

In some areas of music scholarship, this is as important an activity as the writing of complete books. The review process for acceptance of a publication is similar, as is the subsequent assessment of the scholarly work involved.

3.2.2.4.3. Textbooks or instructional materials, including computer software

As in other fields, these books do not necessarily represent significant original scholarship in music, but they can do so, especially if one has written the standard or definitive text in an area. Even without that, they can be important elements of a practicing scholar's career if they involve some originality of design or material, or if they include a useful compendium, unavailable elsewhere, of current scholarship. As with original monographs, there is a stringent review process before such a book is selected for publication by a reputable press, as well as a series of reviews in journals after the book's appearance. As for software, there are two general types to be mentioned here: 1) passive software (e.g., a CD-ROM version of a book), where the user learns by reading the text on the CD and 2) interactive software, in which the user learns material by engaging in intelligent "play" with the program (e.g., software to practice eartraining, intonation, or improvisation). As with printed textbooks, criteria of assessment, especially for the latter type, include the prestige of the publishing agency, the rigor of the initial review process, the scope of the material's distribution, and the critical reception given to the publication.

3.2.2.4.4. Grants and other forms of supported research

Grants from funding sources are less copious and less frequent in music and the other arts and humanities than in science, but they are available and constitute important evidence of significant work in progress. Proposals are reviewed by a board of one's scholarly peers for value and feasibility. The prestige of the granting agency and the level of competition for the grant are also important considerations here.

3.2.2.4.5. Editorial service on scholarly journals and membership on editorial boards or advisory boards for funding agencies

Invitations to serve in these capacities are good evidence of a scholar's high reputation, as long as the publication or agency is itself prestigious.

3.2.2.4.6. Lectures or papers presented to scholarly meetings

This activity also serves as important evidence of scholarly ability. Almost all presentations at scholarly conventions must pass a program committee whose members serve as referees. Presenting a paper at a national conference is thus particularly valuable evidence. Regional meetings are normally less competitive but still involve a complete referee process. Invitations to lecture at another university can be significant as well.

3.2.2.4.7. Other publications, including concert reviews, liner notes for recordings, concert program notes, and interviews. These writings normally involve very little original scholarly work, but they can become an important part of a scholar's oeuvre if, for example, they express cogent views in an ongoing debate over an important issue in musical life or performance. Their value is also affected by how widely they are distributed and for whom they are written.

3.2.2.5. Technology

This work with technology rests on the development of engineering tools to help solve a range of musical problems. It has strong links with some other technological applications mentioned above, but is focused less directly on musical results and more on developing techniques and equipment which can then be used in a variety of musical settings. At least three kinds of work are ongoing

here: 1) the development of new audio synthesis technology, 2) the development of new audio recording technology, and 3) the development of new audio signal-processing technology. The assessment of this work is subject to procedures and criteria very similar to those for academic work in other engineering disciplines and other kinds of academic publications. Such evidence and criteria are listed in 3.2.2.4 above.

3.2.3. Service

The faculty and administration recognize that the primary focus of the faculty must be on teaching and scholarly activity; however, faculty who contribute substantially to the profession and/or the institution provide important service, and such contributions warrant recognition in the review process.

3.2.3.1. Examples of service to the profession include serving as an officer of a professional association or society, providing leadership to a committee of a professional association or society, professionally related consulting, participating in panels, and other public forums.

3.2.3.2. Examples of service to the institution include serving on department, School, and University committees; serving as a member on thesis, dissertation, and recital committees; participating in fund raising or other development activities; participating in public relations activities; and providing sponsorship and/or leadership to student-related activities or societies.

THE ACADEMIC RANKS

The Frost School of Music recognizes the doctorate as the terminal degree in Musicology, Music Theory, Music Education, Music Therapy, Composition, and Instrumental and Vocal Performance. It recognizes the master's degree as the terminal degree in Music Engineering and Music Business and Entertainment Industries. In addition, the Frost School of Music recognizes that traditional conservatory training, professional experience, and teaching experience may provide preparation equivalent to that of an academic degree program, especially for faculty members in Instrumental, Vocal, and Jazz Performance.

The Associated Faculty in the Frost School of Music shall consist of those faculty whose major function is studio or classroom teaching. Such faculty are not eligible for tenure. They shall have the same rights, privileges, and responsibilities as Research, Educator, and Librarian Faculty. In particular, they are entitled to vote on all matters for which they are qualified; they are not eligible to vote on appointment, reappointment, promotion, the award of tenure, evaluation of the Chair or Dean, and ratification of amendments to the Faculty Charter.

DEAN'S ADVISORY COMMITTEE

The Dean may activate an Advisory Committee to assist in the review of candidates for reappointment, promotion, and tenure. This Committee shall consist of tenured full professors. At least half of the membership of the Committee shall be elected by the Frost School of Music faculty; the remainder may be appointed by the Dean. The entire Committee shall vote on any faculty member in whose department there are fewer than five eligible voters.

GUIDELINES FOR FACULTY SEARCHES

Search Committee

The Dean appoints members of the Search Committee and Chair.

Chair coordinates all aspects of the search.

Chair and committee members are expected to review candidate's files prior to the meetings.

Chair, or designate, takes minutes of all meetings.

Staff Support

- Assistant to the Dean designates staff member to assist the Committee.
- Assistant to the Dean coordinates required approvals, preparation, and mailing of the Position Announcement, advertises the position as directed, and prepares final report upon conclusion of the search.

Position Announcement

Chair prepares draft of the Position Announcement in consultation with the Dean.

(Contact Assistant to the Dean for copies of previous announcements.)

Search Committee Meeting #1

Discuss (a) Position Announcement, (b) advertising, and (c) logistics.

Position Announcement, with PAS-34, is approved by the Dean and forwarded to the Provost for approval by the Assistant to the Dean.

Position Announcement is mailed by Assistant to the Dean to members of The College Music Society by content area (i.e. piano faculty get announcement for keyboard opening).

Assistant to the Dean places announcement in The College Music Society Vacancy Listing.

If appropriate, Position Announcement is sent to *The Chronicle of Higher Education*, newspapers, and/or discipline specific publications/journals.

Letters are sent by the Chair or designate(s) to strong potential candidates encouraging them to apply for the position.

Committee members disseminate information about the position to colleagues around the country.

Applications

Designated staff member creates file for each applicant and maintains the files for review by the Committee.

Acknowledgement letters are sent to all applicants with the *Applicant Information Card*. (Contact Assistant to the Dean for copies of previous acknowledgement letters and the required enclosure.)

Search Committee Meeting #2 (Following cut-off date)

Applicant pool is discussed, and short-list of 6-10 candidates is named.

Committee decides on specific questions to ask candidate's references.

Committee members call references on the applicant's Curriculum Vitae.

Search Committee Meeting #3

Obtain Dean's approval when deciding on the number of candidates (one to three) to invite to campus.

Draft two-day itinerary for on-campus interviews.

Interview

Coordinate with Dean's calendar before issuing invitations to candidates.

Candidates are contacted by Chair, or designate, to arrange dates of interview. (Sufficient notice is needed to ensure that airline tickets can be purchased at reasonable rates.)

Candidates are asked to make their own flight arrangements and retain receipts for reimbursement. (Chair contacts Assistant to the Dean for assistance in the event this creates a hardship for candidate.)

Designated staff member makes hotel arrangements.

Chair or designate sends copy of the Itinerary to the Candidate and distributes copies of the itinerary, with a copy of the Candidate's Vitae, to Committee Members and Executive Council.

Designated committee member meets candidate at airport and takes to hotel.

Committee, or available members thereof, have meals with candidates unless otherwise engaged.

Candidate teaches class/lessons/master class. Performance candidates perform a short (20-minute) recital.

Candidate meets with Search Committee.

Candidate has lunch with Frost School of Music Executive Council.

Candidate has open session with Frost School of Music Faculty.

Candidate has open session with students from discipline.

Candidate meets with Dean.

Candidate tours the Frost School of Music and the University with the Director of Admission or designate.

Designated committee member takes candidate to airport.

Search Committee Meeting #4

Discuss candidate(s).

Take formal vote.

Rank candidates.

Report rankings to the Dean.

Thank Committee.

Offer

Dean makes offer to candidate.

Upon verbal acceptance, offer letter goes to Provost for approval.

Upon receipt of candidate's signed letter of agreement, Dean announces the appointment.

Results of the search (PAS-35) are prepared by the Director of Business Operations and forwarded to Equality Administration.

Chair writes to candidates informing them that the position has been filled.

The Office of the Dean as required by Equality Administration keeps applications in file for two years.

(4/24/03)

POLICY FOR HIRING PART-TIME FACULTY

Request for part-time faculty must be submitted at least one full semester prior to the semester in which the teaching occurs.

Discuss the need for part-time help with the Program Director and the Department Chair.

Complete the Request for New Part-Time Teaching form* by indicating a teaching load for the prospective part-time faculty.

Obtain signatures from the Program Director and the Department Chair.

Forward the form to the Associate Dean for Administration.

The Dean/Associate Dean for Administration will contact the Department Chair regarding the decision.

* The *Request for New Part-Time Teaching* form is available in the Dean's Office.

(7/21/06)

DEVELOPMENT PROCEDURES

Fund Raising

All fundraising for the Frost School of Music is coordinated through the development office. Please contact:

Nancy Castleman-Dion
Assistant Dean for Development
Frost School of Music Development Office
Gables One
1320 South Dixie Highway
Coral Gables, FL 33146
Office: 305-284-5816
Mobile: 305-972-8261
ncastlem@miami.edu

Arlene Johnson
Development Director, Annual Giving
Frost School of Music Development Office
Gables One
1320 South Dixie Highway
Coral Gables, FL 33146
Office: 305-284-2238
Mobile: 305-283-1961
ajohnson@miami.edu

Division of University of Advancement

The University of Miami conducts an active development program under the supervision of the Vice President for University Advancement. This program combines the functions of fund raising, alumni relations, public relations and government relations in the overall effort to maintain the University's excellent image and strengthen its financial position. The Division of University Advancement acts to secure financial support for academic and physical expansion programs approved by the Board of Trustees. It does this through constant contacts with the corporate community, foundations, state funding agencies and individual donors.

Asking for a Gift

The participation of faculty in the development process for the Frost School of Music is essential and can add a key element to the success of fund raising efforts. Faculty occupies a special position of respect and influence within the community, as they can convincingly attest to the importance of development for their programs and projects. In this way, faculty can play a pivotal role in the "ask," as they can discuss the importance of gifts to their program and present specific examples of the effects of important gifts. Faculty who combine enthusiasm and conviction with high professional accomplishment may become persuasive advocates, and their ability to "ask" for program-related gifts can be crucial.

The Faculty of the Frost School of Music's most important role in fundraising is to help identify people/Alumni/Fans, etc. to support Endowed Chairs in their areas. As faculty share this commitment to the institutional purpose, and lend their moral and active support to development, they can be a powerful force in accomplishment. Examples can be:

The Ivan Davis Endowed Chair
The Frank Cooper Endowed Chair
The Alfred Reed Endowed Chair
The Frederick Fennel Endowed Chair
The Band of the Hour Endowed Chair

On-line Giving

Donations can be made safely and efficiently through the internet at: www.miami.edu/give and must be designated to the Frost School of Music (when necessary, identify specific area of support within the school).

Donations

All donations from any area in the form of cash, checks, and/or credit cards must be submitted on a daily basis to the Frost School of Music development office.

Gift-In-Kind (GIK) donations include tangible and intangible assets and property such as instruments, real estate, notes, mortgages, limited partnership interests, royalty or copyright interests, art, books, equipment, software, vessels, automobiles, inventory, personal property, securities, other physical assets, materials or services which represent value to the University. Not all gift-in-kind donations are accepted by the University. Possible GIK donations must also be pre-approved by the Dean of the School of Music. Any non-cash gift valued at \$5,000 and above must be pre-approved by the Office of Advancement Gift Review Committee before being accepted to the Frost School.

For any donation, please submit the original paperwork and/or supporting documents to the music development office with the donation. If the donor has provided any instructions as to how they would like their gift to be used; please submit all information along with the donation.

Acknowledgement

All gifts made to the Frost School of Music will receive a thank you letter from the Dean and/or Assistant Dean of Development, depending on the donation amount. If a contribution is made for a specific program, scholarship, and/or overseen by a Department Chair, a cc: with the Faculty's name will be added to the acknowledgement process.

Any gift to a specific program, scholarship and/or endowment that a faculty member has some relationship with will receive a copy of the thank you letter sent to them as a reminder to the faculty member to also send a thank you note or make a phone call to the donor to further the relationship and help the process of cultivating additional gifts down the road.

Endowment

Endowments are those funds which donors have given with some stipulation as to the use of the principal of the gift. In order for an endowment account to be opened by a single donor, a gift of cash or marketable securities of \$100,000 or more or the first payment of a multi-year pledge of at least \$20,000 is required. The spending policy of the University at this time is 5% of the endowed account. The Frost School of Music development office should be contacted and notified early on if an individual or group expresses interest in an endowment gift.

Stewardship

Stewardship is all the activity—from writing thank-you notes, sending updates, news articles, inviting donors to concerts, master classes, or just lunch with the donor—that takes place after a gift is received. Proper stewardship enables the Frost School and the donor to develop long-lasting

relationships, and connections that can help the University to extend or renew gifts/grants or to return to the same donor for another gift.

Corporations, foundations, and individuals are all interested in how their money is being used and what impact it is having, so most require or encourage the submission of regular reports about the project. Keeping in contact with them and nurturing those relationships is an important part of stewardship.

Donors entrust funds to the University of Miami in the confident expectation that their gifts will be used as directed in a timely manner.

Therefore, every effort should be made at every level to ensure that donors' confidence in our stewardship of their generosity is well-placed, and that all monies designated for endowed and for non-endowed restricted purposes are expended under the guidelines and within the timeframe requested by donors. The Office of Development Communications works closely with faculty, staff and the Treasurer's Office to ensure endowed funds are being used as the donor intended. An annual report is mailed out to donors of endowed funds, informing them of the market value, distribution of funds, and the utilization of funds. It is the responsibility of the faculty member assigned to the account to provide the necessary information needed, as to the expectation of the account to Development Communication once a year.

Alumni

The University considers its more than 125,000 alumni to be essential members of the University family. In order to provide services to them and maintain a communications system for them, the University has full-time staff under the supervision of the Associate Vice President of Alumni Relations, Donna Arbide, 305-284-2873. Any large scale communication efforts with alumni should be coordinated with the Alumni Office. The Office of Alumni Relations welcomes any suggestions from members of the faculty on programs for various alumni groups.

Faculty members are strongly encouraged to maintain relationships with Frost Alumni, encourage Alumni to give to the Annual Fund, provide information to Score, keep their address and email information up to date with the University and invite them back to campus whenever possible.

ETHICAL MATTERS

CODE OF ETHICS

The following is reprinted with permission from the *National Association of Schools of Music 2008-2009 Handbook*. The text below incorporates revisions approved by the NASM Membership in November 2005.

Article I

Each institution shall impress upon its faculty and staff the importance of personal and professional integrity. This involves developing sensitivity to issues in equal opportunity, consumer protection, conflict of interest, and transfer of students. It also involves ensuring that faculty members understand the ethical and operational procedures and codes subscribed to by the institution, including the NASM Code of Ethics and Rules of Practice and Procedure.

Article II

Institutional members of the Association shall recognize their responsibility to respect the legal rights and human dignity of all individuals.

Article III

All brochures, publications, advertisements, and information -- printed, written, and/or spoken -- shall be true. Procedures, dates, and requirements for application, admission, financial aid, and other responsibilities and opportunities directly affecting students shall be clearly stated and generally available to prospective students and current students. Institutional publications must be clear and accurate regarding the objectives, curriculum, equipment, accommodations, composition of ensembles, and faculty of the institution. Any references to occupational opportunities for graduates must be clearly substantiated.

Catalogues, advertising, and promotion shall clearly differentiate existing and approved programs from those which are prospective or hypothetical.

Article IV

Recruitment policies and procedures shall be established to demonstrate concern for the needs of students, the institution, and the national effort in the education and training of professional musicians.

It is ethical for an institution to utilize procedures and techniques for developing a student body with the highest possible qualifications. However, such procedures and techniques must be applied in a national framework of common practice to protect the interests of both students and institutions.

In addition to the concepts presented in Article III above, an institution's personnel shall not discredit other member institutions by disparaging the character, nature, quality, value, or scope of their courses of instruction or services; or by imputing to them dishonorable conduct, or by adversely reflecting on them in any other material respect.

Students are free to attend the institutions of their choice. However, at some point, a commitment must be made between students and institutions. At this point, administrators, faculty members, students, and all other parties involved must be clear about the nature of these commitments, the schedules for their implementation, and the conditions under which such commitments may be released by any or all of the parties.

Article V

The acceptance of financial aid or the signing of a declaration of intent to attend a given institution shall not be binding if signed before May 1 of the calendar year of matriculation into a program of study at the undergraduate level, or before April 15 of the calendar year of matriculation into a program of study at the graduate level. Students shall be notified of this policy when an institution makes an offer with a response deadline prior to May 1 for undergraduate-level programs and prior to April 15 for graduate-level programs. Institutions allow students to choose without penalty among offers of admission and financial aid until May 1 for undergraduate-level programs and until April 15 for graduate-level programs. Written declarations of intent become binding on these dates. Financial aid shall be awarded according to the criteria established by the member institution granting the award. The institution must have a procedure for developing a written understanding with students, advising them that their acceptance of financial aid represents a mutual commitment: the institution agrees to hold a place for the student and provide certain financial assistance; the student agrees to occupy that place for a certain period of time. NASM recommends that the following text or its equivalent be utilized for this purpose:

"In accepting this offer of financial aid from (Institution) , I understand that there is a mutual commitment on the part of myself and the institution. Therefore, I agree that after May 1 of the calendar year of matriculation into an undergraduate-level program or after April 15 of the calendar year of matriculation into a graduate-level program, I will not consider any other offer from an institutional member of the National Association of Schools of Music for the academic year -- except with the express written consent of the music executive of the above named institution."

If the student is to be offered admission after May 1 for undergraduate-level programs and after April 15 for graduate-level programs, and before August 1 of the year of matriculation with a financial aid award made directly to the student based at least in part on talent, prior to making the offer, the offering institution shall determine from the student whether he or she has accepted an offer of admission with a talent-based financial award from another institution. If so, the offering institution does not offer admission with talent-based financial aid until the music executive of the school the student previously agreed to attend has given approval.

Any offer of admission with a talent-based scholarship made after August 1 of the year of matriculation is considered a transfer under provisions of Article VII of the Code of Ethics.

For the purposes of this Code, financial aid is an award made directly to the *student based at least in part on talent*, this in addition to need-oriented aid based on generic national formulas. Financial aid relates to awards at the undergraduate and graduate levels, including teaching assistantships or fellowships.

For the purposes of this Code, the music executive is the chief academic officer of the music unit -- for example, dean or director of the school of music, chair or head of the department of music, or a person specifically designated by the music executive to fulfill admission and transfer functions.

Article VI

Institutional personnel shall not knowingly influence any student to leave another educational institution in which the student is enrolled, registered, or has submitted a tuition or matriculation deposit, especially by encouraging an individual to change schools with an offer of financial aid.

Institutions recognize that students are free to make inquiries about study at any institution at any time. However, if a student begins to make application for transfer, the institution to which the student applies must inform the student of its institutional obligations under Article VII of the NASM Code of Ethics.

Article VII

A transferring student who has not completed a degree program can be considered eligible for financial aid during the first term of enrollment in the new institution only if the music executive of the school from which the student is transferring specifically approves. These arrangements are formally transacted between the music executives of member institutions. Approval is to be sought *prior* to the offering of the financial award by the institution to which the student may transfer. The foregoing provisions of this Article apply only to currently enrolled students who are (1) majoring in music, (2) receiving merit-based financial aid, and (3) planning to begin study as a music major at the new institution in the next academic term. Students who have completed a degree program at any level, including community/junior-college students who have completed a two-year program of study, or whatever part of the university parallel curriculum is available at the two-year college attended, are exempt from this regulation.

Article VIII

Inquiries about an individual's interest in and conversation concerning a new, full-time academic appointment are in order at any time of the year. However, after May 1, an *offer* for an appointment to take effect in the next academic year will not be made unless the administrative head (usually the music executive) of the offering college, school, or institute, has previously determined that the date at which the appointment is to take effect is agreeable to the administrative head of the college, school, or institute that the individual will be leaving if the individual accepts the new appointment. As an issue of courtesy and good practice, NASM strongly recommends that when it is not clear that negotiations will be completed prior to May 1, the administrative head of the offering school advise the administrative head of the institution where the faculty member is currently employed that negotiations are underway.

Article IX

The rights of all students must be protected to the fullest extent possible by the institution. Having informed a student of the curriculum, standards, and procedures for obtaining the degree, certificate, or diploma for which he is enrolling, institutions shall not impose, *ex post facto*, a revision of the curriculum, standards, or procedure for the degree, certificate, or diploma, to the detriment of the student's normal academic progress.

Further, if it is determined that a student is not acceptable as a candidate for a degree, certificate, or diploma, the student shall be so informed promptly.

Article X

If the parties involved cannot resolve an alleged violation, an appeal, in the form of a detailed letter, shall be filed with the NASM Executive Director, who shall then institute the process outlined in the Procedures for Reviewing Complaints Directed Against Member Institutions of the National Association of Schools of Music. (See Rules of Practice and Procedure. Article VII).

Article XI

The Code of Ethics may be amended by a two thirds vote of the membership present and voting at any Annual Meeting, provided a written notice of the proposed amendment is sent to all institutional members at least two weeks before said meeting.

CONFLICT OF INTEREST

The following four-part policy addresses itself to potential conflict of interest involving the University, its Officers, employees and agents. The four broad areas covered are business matters, academic matters, sponsored research, and consulting. (See also the Patent and Copyright Policy of the University, elsewhere in this Manual.)

I. Business Matters

A. Purchases

The University of Miami does not purchase goods or services directly or indirectly* from its employees, other than those that are specified in the conditions of employment. If an unusual situation arises that might warrant consideration of such a transaction, it must be reviewed and approved by the Vice President for Business and Finance or a designee.

B. Sales

The University of Miami does not sell goods, materials, or services to its employees for their personal use except for items that are normally sold or services provided by the University Bookstore, Food Services, or activities that require an admission fee. The sale of library books is handled by the Director of Libraries, and coordinated by the Vice President for Business and Finance or a designee. Occasional sales of surplus property are advertised through local newspapers and are handled by the Property Control Office. Exceptions to the above must be approved by the Vice President for Business and Finance or a designee.

C. Gifts

The association between suppliers and employees of the University of Miami should always be on a professional and business-like basis. Gratuities from suppliers are not to be accepted for personal use by employees of the University of Miami.

*"Indirectly" is defined as occurring when an officer or employee who is considered to have a proprietary interest in any supplier of goods or services from which the employee or officer or any member of the immediate family received any kind of compensation or has any financial interest. (Note: an investment in a publicly held company of less than 1% of its outstanding stock will not be regarded as an indirect or significant interest).

II. Academic Matters

A. Tutoring

No member of the faculty shall accept payment for tutoring any University of Miami student. When it is desirable to recommend that a student seek the help of a tutor, the student may be referred to the chair of the department offering the work in which help is needed. The chair of the department can recommend a qualified tutor who is not a member of the faculty. An exception to this general policy is possible in that a teacher in one school may tutor a student taking a course in another, provided approval of both deans involved is obtained.

B. Teaching

Full-time faculty members are not permitted to teach for additional compensation at other institutions during the academic year, except with the approval of the Executive Vice President and Provost.

C. Faculty Produced Teaching Materials

The University encourages faculty to produce text materials, experimental textbooks, and laboratory manuals designed for the University courses. Whenever it is possible to absorb the production costs of University printed material in the department's budget, the material should be given to the student without charge. When the production costs of University printed material are greater than funds normally provided in a department budget, it is permissible to sell these materials to students through the University Bookstore or Copy Center at a price designed to recover only the cost. The author(s) or department may not receive royalties or other compensation from the sale of these materials to University students.

Another method of production is the assumption of initial full publication costs by the University and sale through the University Bookstore. If this is done, the author shall receive through the University no royalties or other compensation from the sale. The cost of manuscript preparation may be recovered as part of the publication cost.

Private printings are permissible provided these neither obligate the University financially, nor require the University Bookstore to order more than an anticipated one year's supply, nor result in excessive costs to the student. The Bookstore will play no role in arranging for the manufacture of such materials. The Manager of the Bookstore will identify overpriced text material and report these to the Executive Vice President and Provost.

Decisions to use faculty-produced material in University courses shall be made by the usual academic procedures. If it is material for a single section class, the decision shall be made by the instructor or by the department and approved by the department chair; if for a multiple-section class, by the department and approved by the chair. If the chair of a department is the author of the text material, the decision should be approved by the academic dean.

III. Sponsored Research

Faculty members of the University may not participate in sponsored activity arrangements that may lead to any of the following conflict of interest situations:

A. Soliciting and Accepting Sponsored Research

Soliciting or accepting funding for privately-conducted research when the research to be performed could be accomplished through the use of available University resources, or when the research to be performed places the University member in competition with the University, its personnel, or facilities.

B. Favoring of Outside Interests

University faculty members undertaking or engaging in sponsored work, who have a significant financial interest in, or a consulting arrangement with, a private business concern, must avoid

conflicts of interest between their sponsored University research obligations and their outside interests and other obligations. Situations of this type, in or from which conflicts of interest may arise, include but are not limited to the following:

- (1) Undertaking or orientation of University research to serve the research or other needs of the private firm without disclosure of such undertaking or orientation to the University and to the sponsoring agency;
- (2) Purchase of major equipment, instruments, materials, or other items for University research from a private firm in which the faculty member has an interest, without approval. (See Section IA of this Policy);
- (3) Transmission to the private firm or other use for personal gain of work products from sponsored programs, as well as results, materials, records, or information that are not made generally available. (This would not preclude appropriate licensing arrangements for inventions or consulting work on the basis of sponsored research results where there is significant additional work by the faculty member independent of their sponsored research);
- (4) Use for personal gain or other unauthorized use of privileged information acquired in connection with the faculty member's sponsored activities. (The term "privileged information" includes, but is not limited to: medical, personal, or security records of individuals; anticipated material requirements or price actions; possible new sites for a sponsor's operations; knowledge of forthcoming programs or of selection of contractors or subcontractors in advance of official announcements; and academic principles, ideas, or processes discovered or improved upon as a result of sponsored activity);
- (5) Negotiation or influence upon the negotiation of contracts relating to the faculty member's sponsored research between the University and private organizations in which there is a consulting or other significant relationship;
- (6) Acceptance of gratuities or special favors from private organizations with which the University conducts, or may conduct, business in connection with a sponsored research project, or extension of gratuities or special favors to employees of the sponsoring agency under circumstances that might reasonably be interpreted as an attempt to influence the recipients in the conduct of their duties.

C. Distribution of Effort

There are competing demands on the energies of a University faculty member (for example, research, teaching, administering, committee work, and outside consulting). The way in which employees divide their effort among these various functions does not raise ethical questions unless the agency supporting research is misled in its understanding of the amount of professional effort actually devoted to the research in question. If the research agreement contemplates that a faculty member will devote a certain fraction of effort to sponsored research or agrees to assume a responsibility in relation to this research, a demonstrable relationship between the indicated effort or responsibility and the actual extent of involvement is to be expected. The University, therefore, through joint consultation of administration and faculty, has developed procedures to assure responsible compliance with the terms of these agreements.

D. Consulting for Government Agencies or Other Contractors

When University members engaged in Government sponsored-research also serve as consultants to a Federal agency, their conduct is subject to the provisions of the federal Conflict of Interest Statutes and the President's memorandum of May 2, 1963, Preventing Conflicts of Interest on the Part of Special Government Employees. When members consult for one or more Government agencies or other contractors, or prospective contractors, in the same technical field as their research projects, care must be taken to avoid giving advice that may be of questionable objectivity because of its possible bearing on their other interests. In undertaking and performing consulting services, members should make full disclosure of these interests to the University and to the contractor insofar as they may appear to relate to the work at the University or for the contractor. Conflict of interest problems could arise, for example, in the participation by members of the University in an evaluation for the Government or other agency of its contractor of some technical aspect of the work of another organization with which they have a consulting or employment relationship or a significant financial interest, or in an evaluation of a competitor to that other organization.

E. Interpretations

Questions concerning the interpretation of Section III of this Policy may be referred to the Research Council. (See "Administration and Procedures," in the Research and Sponsored Programs Section of this Manual.)

IV. Consulting

A. Outside Consulting

Faculty may accept opportunities for outside consulting and similar services in their fields of specialization provided this work does not interfere or conflict with their teaching, research, examining, counseling, and other University responsibilities. No faculty member may profit from private services while receiving monies from the University for the performance of these same services. The receipt of honoraria, lecture fees, and monies for expert testimony is permitted provided the services performed for such fees do not interfere or conflict with University responsibilities and the University has not provided or agreed to provide funds to the faculty member for performing those same services. The time involved in consulting activities shall not amount to more than an average of one day a week during the faculty member's period of appointment.

B. Intra-University Consulting

When intra-University consulting is permitted under established University policy, University faculty members may not be paid a retainer fee. Compensation is to be based upon regular daily rates established by University policy. Any variation from these rates requires authorization from the appropriate vice-president. Intra-university consulting requires the prior approval of the immediate supervisor of the faculty member undertaking the consulting.

C. Private Professional Services

The University assumes no responsibility for private professional services rendered by members of the faculty. When faculty members do work in a private capacity, they must make it clear to those

who employ them or may use the results that their work is not performed as agents of the University.

D. Use of University Facilities, Staff or Equipment

If University facilities, staff, or equipment are used in any activity, the activity must be a University-authorized function and must be conducted either (1) under contract with the University or (2) under an agreement that provides for reimbursement to the University for facilities, staff, or equipment used by the faculty member in the conduct of this activity.

E. Relationships with Private Enterprises

Faculty members should not acquire a relationship with private enterprise that either (1) requires in excess of one day per week of their time during their period of appointment, or (2) presents the possibility of competition between the private enterprise and the University in terms of the services each could provide.

F. Use of the Name of the University of Miami

University faculty members should not use the University of Miami name in any manner when advertising for consulting work.

G. Settlement of Disputes

Any challenge by a faculty member of a ruling by a chair or dean on the substance or extent of the faculty member's consulting should be made through the Faculty Senate Committee on Rank, Salary and Conditions of Employment. This committee should report its findings and recommendations to the President.

H. General Policy Statement

The University subscribes to the Statement on Conflict of Interest issued jointly by the American Council on Education and the American Association of University Professors in December, 1964

(2005)

FACULTY POLICY ON SEXUAL HARASSMENT

Sexual Harassment by any member of the university community is prohibited. The University and its faculty are committed to a work environment free of sexual harassment, and violations of the University policies against sexual harassment are regarded as grounds for sanctions as defined in this policy. Serious cases of sexual harassment by a member of the university community may result in dismissal in accord with the appropriate policy. The Faculty Policy on Sexual Harassment applies to all cases in which charges of sexual harassment are made by a member of the University community against a member of the UNIVERSITY FACULTY (as defined in the Faculty Manual). Charges of sexual harassment against members of the University community other than the UNIVERSITY FACULTY are dealt with under other applicable policies.

Definition

Sexual harassment is defined as unwelcome sexual conduct, such as unwelcome advances, requests for sexual favors, or other conduct of a sexual nature when:

1. Such conduct is engaged in under circumstances implying that one's response might affect academic or personnel decisions that are subject to the influence of the person engaging in that conduct; or
2. Such conduct is directed at an individual or a group and (a) is either abusive or would be considered severely humiliating by a reasonable person at whom it was directed, or persists despite the objection of the person(s) targeted by the conduct; or (b) is so clearly unprofessional that it creates a hostile environment that may substantially impair the work or academic performance of colleagues, coworkers or students.

The first kind of sexual harassment, often referred to as "quid pro quo" includes implied or overt threats or pressure for sexual favors. Such sexual harassment is engaged in when (1) sexual advances are a condition of employment, work status, promotion, grades, or letters of recommendation or (2) unwelcome propositions of a sexual nature are made by a supervisor or individual with authority at the University over the status of the complainant.

Examples of the second kind of sexual harassment, often referred to as "hostile environment," may include:

Verbal conduct, such as unwelcome sexual propositions which are made by a supervisor, coworker, or individual with authority at the University over the status of the complainant, and persist despite the objections of the person to whom they are made. It also includes sexually explicit statements, innuendoes, comments, questions and jokes, as well as remarks of a sexual nature about a person's clothing or body or remarks about a person's sexual activity or speculations about the previous sexual experience of that person.

Physical contact, such as outright assault, other forms of inappropriate or embarrassing touching, such as brushing up against another's body, unwanted hugging, pinching or patting.

Conduct, other than physical conduct, such as suggestive or insulting sounds, gestures, leers or stares.

In any event, to constitute sexual harassment, the conduct must be severe, or persist despite the fact that the faculty member knew or should have known that the conduct was unwelcome.

This list is intended to be illustrative, not exhaustive; sexual harassment is established by determining whether the particular facts and circumstances of each case meet the definitions of this policy.

Important differences exist between the classroom and the ordinary workplace, and the academic functions of teaching and scholarship must take place in an environment of academic freedom. Nothing in this policy censures the content, method, or language of academic courses that deal with sexual topics in an explicit fashion and examine in detail such issues as gender, sexuality and sexual beliefs, feelings, actions, and practices. The University protects the academic freedom and First Amendment rights of all members of the University community. Faculty members are expected not to introduce into their teaching sexual material that has no relation to their subject, to avoid any exploitation, harassment, or discriminatory treatment of students, and to respect students as individuals. Students are entitled to an atmosphere conducive to learning and to even-handed treatment in all aspects of the teacher-student relationship. Evaluation of students is to be based on academic performance professionally judged and not on matters irrelevant to that performance.

Procedures

I. General Matters

A. Responsibility of Deans, Chairs, and Faculty

Each Dean and Chair is responsible for pursuing sexual harassment complaints immediately upon becoming knowledgeable of their existence. Faculty members should report complaints of sexual harassment to the appropriate office. (see *Informal Procedures* below). A complaint of sexual harassment against a member of the UNIVERSITY FACULTY should be made to the department Chair or Dean who is the faculty member's immediate supervisor.

B. Confidentiality

To the extent possible, the investigation and proceedings under this policy shall be conducted in a manner to ensure the confidentiality of all parties.

C. Archive of Records

At the conclusion of informal or formal procedures all records of proceedings and actions of the Faculty Sexual Harassment Officer and the Committee on Professional Conduct shall be placed in an archive maintained by the Provost's Office. In an informal procedure, the record shall include only a description of the complaint, any response to the complaint by the faculty member, and any action or agreement in response to the complaint. In a formal procedure, the record shall include only the findings of the Faculty Sexual Harassment Officer and the conclusions of the Committee on Professional Conduct. Access to the records shall be restricted to the Faculty Sexual Harassment Officer in the context of a subsequent complaint. Records shall be kept for a maximum of seven years after the conclusion of the investigation and then sealed. Such records may not be used in any subsequent proceeding except when they are incorporated in an intervening (i.e., less than seven year old) proceeding, or when, after investigation, the Provost determines that the new allegations, if true,

are serious enough to warrant initiation of dismissal for cause proceedings. The Office of General Counsel may keep appropriate records, and these records shall be sealed after seven years under the same terms. No other record of proceedings or actions may be kept, except that a Chair or Dean may keep a record of any action, agreement, or sanction. These limitations do not apply, however, when it is necessary to comply with applicable law or, court order, or valid subpoena or request for production.

D. Right to Resist and Report

No faculty member or University official shall retaliate or take any other adverse action against any person because that person resists sexual harassment, plans to report acts of harassment in accordance with the procedures of this Policy, or reports acts of sexual harassment in accordance with those procedures. However, persons who knowingly make false claims of sexual harassment are subject to disciplinary action.

E. Time Limits

Complaints of sexual harassment, both formal and informal, should be filed within 30 calendar days from the date the most recent incident occurred. A complaint that is not filed within 30 days but that is filed within four years of the incident may still be subject to University action.

II. Types of Procedures

Any individual who believes that he or she has been subjected to sexual harassment has available two methods for resolving the matter within the University:

1. through an informal procedure, or
2. through a formal procedure. A formal procedure requires the complainant to submit a written statement of the complaint.

The Human Resources Office is available to assist the complainant at any point during these procedures. The complainant may choose another University employee to provide assistance. In all proceedings, formal and informal, every effort shall be made to ensure due process and to protect the rights of both the complainant and the accused.

III. Informal Procedures

A. Making a Complaint

Any individual who encounters sexual harassment is encouraged to seek an informal resolution of the problem at the department or school level. Instances of sexual harassment may be reported to the appropriate Chair or Dean or to any of the following individuals or offices:

1. Faculty Sexual Harassment Officer (appointed by the Provost)
2. Human Resources Office
3. University Student Ombudsperson

4. Designated School or College counselor (a list of counselors may be obtained through the Provost, Dean of Students, or the Human Resources Office)
5. Provost

Complaints received by these individuals or offices shall be reported to the appropriate Chair or Dean.

B. Actions of the Chair or Dean

Each Chair or Dean is responsible for resolving sexual harassment complaints promptly upon becoming knowledgeable of their existence. In cases where a Dean or Chair is accused of sexual harassment, a person's immediate supervisor is responsible for pursuing the complaint.

If the Chair or Dean, after consultation with the Faculty Sexual Harassment Officer, determines that the facts described in the complaint would not, in the meaning of the law or policy, constitute sexual harassment, the Officer shall so advise the complainant.

The Chair or Dean shall make every reasonable effort to inquire into the facts regarding the complaint including: speaking with the complainant; speaking with other persons identified by the complainant; speaking with the faculty member; and speaking with other persons identified by the faculty member. This inquiry should be completed as soon as practicable, usually in ten academic days. When the inquiry is complete, the accused faculty member shall immediately be provided with a description of the complaint, including the name of the complainant, where appropriate, the time and circumstances of the conduct, and other material facts.

In all cases of sexual harassment, the Chair or Dean is to notify the Faculty Sexual Harassment Officer of the complaint and the action taken to resolve the matter. This notification normally will be submitted at the end of the inquiry. The Faculty Sexual Harassment Officer may inform the Provost that a complaint has been made where the circumstances warrant this action to protect the University and its personnel.

C. Resolution by Action or Agreement

At the conclusion of the inquiry, the Chair or Dean, in consultation with the Sexual Harassment Officer, may take appropriate administrative action to resolve the complaint or may attempt to resolve the complaint informally and by voluntary means. If administrative action is taken or an agreement satisfactory to all persons involved is reached, the terms of the action or agreement shall be summarized by the Chair or Dean and placed in the Archives by the Faculty Sexual Harassment Officer, together with a record of the complaint. Where no agreement is reached, the complainant may file a formal complaint within 20 academic days of the termination of the informal procedures. In cases where the Chair or Dean in consultation with the Sexual Harassment Officer concludes that the allegations are without foundation, the material placed in the Archives should clearly reflect this judgment.

IV. Formal Procedures

A. Making a Complaint

The formal complaint shall be in writing and shall set forth: the facts and circumstances pertaining to the alleged harassment; the name of the complainant and the accused; the date, time and place of the incident(s); the names of other persons with knowledge of the incident(s); and the desired resolution. The formal complaint shall be filed with the Faculty Sexual Harassment Officer. If the Faculty Sexual Harassment Officer determines that the facts described in the complaint would not, in the meaning of the law or policy, constitute sexual harassment, the Officer shall so advise the complainant. If the Officer determines that an investigation is warranted the Officer shall notify the accused faculty member, the appropriate Dean or Chair, and the complainant.

B. Investigation

The Faculty Sexual Harassment Officer shall conduct the investigation, shall make every reasonable effort to interview the complainant, the faculty member, and other persons identified by the complainant or the faculty member as having direct knowledge of the matters, and shall examine appropriate records.

C. Hearing

Upon completion of the investigation, the Faculty Sexual Harassment Officer shall report the results of the investigation in writing to the Committee on Professional Conduct and recommend whether or not a hearing should be held. The Committee shall determine whether or not a hearing shall be held and shall conduct any such hearing in accordance with Committee policies and procedures.

The Faculty Sexual Harassment Officer shall inform the complainant, the faculty member, the Provost, the Chair of the Senate, and the appropriate Chair or Dean of the outcome of the hearing of the Committee on Professional Conduct.

V. Reports

Each year the Faculty Sexual Harassment Officer and the Committee on Professional Conduct shall separately submit written reports on all actions taken or findings made. These reports shall be made to the Provost and the Chair of the Senate and shall briefly describe the nature of the harassment and the outcomes in each case without identifying individuals.

INVESTIGATION OF COMPLAINTS AGAINST FACULTY MEMBERS

This memorandum sets forth the guidelines and procedures that should be followed in the event of a complaint against a faculty member other than a complaint regarding sexual harassment or termination for cause, which are specifically dealt with in the Faculty Manual. They are generally based on those set forth in the Faculty Policy on Sexual Harassment approved by the Faculty Senate.

I. General Matters

A. Due Process

Every effort should be made to ensure due process and to protect the rights of both the complainant and the faculty member.

B. Confidentiality

To the extent possible, the investigation should be conducted in a manner to ensure confidentiality of all parties, including the faculty member.

C. Time Limits

To the extent possible, the investigation should be completed as soon as practicable, usually in ten (10) academic days.

D. Archive of Records

At the conclusion of an investigation, all records of the investigation and actions taken shall be placed in an archive maintained by the Vice Provost's Office. The record shall include a description of the complaint, any response to the complaint by the faculty member, and a summary of any action, sanction or agreement in response to the complaint. Access to the records shall be restricted to the Vice Provost and the Office of the General Counsel. Records shall be kept for a maximum of seven (7) years after the conclusion of the investigation and then sealed. No other record of the investigation, actions or sanction taken may be kept, except that a Chair or a Dean may keep a record of any action or sanction in the event the Chair or Dean has a role in the administration of such action or sanction.

E. No Adverse Employment Action without Approval

There should be no adverse employment action taken against a faculty member until and unless the Vice Provost for Faculty Affairs (the "Vice Provost") and/or the Provost has reviewed and approved the action to be taken.

F. No Retaliation

Retaliation of any sort against a faculty member or a complainant is prohibited.

G. Right of Faculty Member to File a Complaint with faculty Senate

A faculty member has a right, at any point in the investigation process, to file a complaint with the pertinent committee of the Faculty Senate, and should be informed accordingly. However, said complaint shall not bar or impede the investigation into the complaint against the faculty member.

II. Process in the Event of a Complaint

A. Referral of the Complaint

Any complaints against a faculty member, of whatever nature, shall be initially and promptly referred to the Vice Provost for Faculty Affairs. The Vice Provost, in consultation with the Chair or the Dean where appropriate, shall either conduct the investigation himself/herself or refer the matter to the Dean for investigation.

B. Investigation

- (i) In all investigations, the faculty member should be interviewed as soon as reasonably possible after a complaint is lodged. At the interview, the faculty member should be provided with a description of the complaint, including the name of the complainant (where appropriate), the time and circumstances of the conduct that led to the complaint, and any other material facts relating to the complaint. If the complainant made the complaint in writing, the faculty member should be given a copy of this as well, redacted if appropriate. The faculty member should be asked to respond to the complaint at the interview. The faculty member's rights with respect to the complaint as well as the process that will be followed with respect to investigation of the complaint should be explained to the faculty member.
- (ii) The faculty member should be given twenty-four (24) hours to respond to the complaint in writing.
- (iii) The complainant should then be interviewed in person.
- (iv) Any witness or other persons with knowledge relevant to the complaint that are identified by the faculty member should be interviewed.
- (v) Any witnesses or other persons with knowledge relevant to the complaint that are identified by the complainant should be interviewed.
- (vi) Any appropriate and pertinent records or documents should be examined.

C. Conclusion of Investigation and Proposed Discipline

Upon conclusion of the fact finding, the faculty member should be informed of the results and the proposed discipline, if any. The faculty member should be given an opportunity to respond to the proposed discipline.

D. Resolution by Action or Agreement

(i) If the complaint can be resolved informally and by voluntary agreement of both parties, with no adverse employment action (i.e. no warning or reprimand, etc.) taken against either the faculty member or the complainant, this shall be noted in a memorandum and placed in the archive file as described in I (D) above.

(ii) If administrative or an adverse employment action against the faculty member is warranted, the Vice Provost and/or the Provost must review and approve any such action before it is taken. The faculty member should be advised verbally, and then in writing, of the proposed action. The terms of the action shall be summarized and placed in the archive file as described in I (D) above. The complainant shall be informed generally of the action to be taken.

E. False Claims

If after investigation, it is determined that the complainant made a false claim against the faculty member, the appropriate human resources office shall be consulted as to action to be taken, if any, against the complainant.

ACADEMIC MATTERS

FACULTY REPORT OF PROFESSIONAL ACTIVITIES

Faculty report yearly professional activities to the department chair and the Dean. The information contained in the report is used for merit salary increases. The report asks faculty to indicate the concerts/recitals performed, research/creative projects underway and completed, articles/books/compositions published, papers presented, conferences attended, interviews given for media, workshops/clinics/special lectures presented, awards/commendations received, civic/community work, School/University committee assignments, offices held in state/regional/ national organizations, forthcoming activities/projects, and thesis/dissertation supervision assignments. The report is due in January of each year.

APPLICATION FOR SABBATICAL LEAVE

Purpose

The University of Miami sabbatical leave program is intended, insofar as University resources are available, to provide regular sabbaticals every seven years for eligible faculty to engage in research, writing, or other sustained activity of an academic nature. Every effort is made within the Frost School of Music to provide sabbaticals by temporary reassignment of a sabbatical applicant's courses to colleagues for requested period of leave. Sabbatical leaves, are, therefore, provided by collegial arrangements rather than by budget resources. All proposals for sabbatical leave must be approved by the Dean and the Executive Vice President and Provost.

Eligibility

To be eligible for sabbatical leave, a faculty member must (1) hold tenure, and (2) have had at least six years of full-time service to the University of Miami.

Terms of Sabbatical Leave

Sabbatical leave may be granted for one semester at full salary, or for one academic year or two consecutive semesters at two thirds salary. (A one-year period of leave must be in the same pattern as that of previous employment; that is, nine-month or twelve-month.) Faculty members must serve at least one year at the University after they return from sabbatical leave. Retirement and fringe benefits are continued during leave, and persons on leave are considered in the usual fashion for promotion and/or salary increase. Faculty members on sabbatical leave or other paid leave have the same retirement benefits as if they had not been on leave.

Eligible Faculty are those who are tenured Regular Faculty.

The application for sabbatical leave may be obtained in the Dean's office. It is now required that the Provost officially sign off on sabbatical leaves. The application is due no later than November 15.

PROMOTION IN RANK

Those who wish to apply for promotion in rank from associate professor to professor should inform the Dean of the Frost School of Music of their intention in writing no later than April 1.

REQUEST FOR APPROVED ABSENCES

Faculty who desire to be off campus and away from classes for professional activities must obtain written approval from the Dean. The request must be submitted two weeks prior to the absence. The forms are available in the Dean's Office.

TEACHING LOAD

Faculty are to complete and submit an accurate Teaching, Administrative, & Service Load Form to the appropriate department chair and to the Dean's Office at the beginning of each semester.

A full teaching load in the Frost School of Music is defined as four three-hour courses each semester or eighteen contact hours per week of private instruction, ensemble instruction, chairing thesis and dissertation committees, or equivalent combinations of all. One classroom contact hour per week equals an 8 percent load. One lesson/thesis contact hour per week equals a 6 percent load. No differentiation is made between undergraduate and graduate teaching.

Department Chairs earn 25 percent load credit and Program Directors earn 10 percent load credit for administrative duties. Directors of major ensembles may receive additional load credit for expanded concert activities on and off campus, touring, recruiting responsibilities, producing recordings, and associated administrative work. Though the Frost School of Music recognizes the importance of committee responsibilities and other service activities within the University and the School, faculty do not earn load credit for these activities.

The Frost School of Music recognizes that the primary obligation of the University and the School is to provide instruction and guidance to students. In order to maintain the vitality of the instructional programs in music, all faculty members are expected to engage in activities which contribute to the discovery, transmission, and application of musical knowledge, skills, and creativity. In addition to teaching, the faculty in the School engage in a broad range of professional activities, including, but not limited to scholarship, composition, performance, improvisation, and production. With few exceptions, faculty do not receive load credit or reduced teaching loads for engaging in such activities.

TEACHING SCHEDULE

Faculty are to complete and submit a Private Lesson Schedule form and a Class Schedule form to the appropriate department chair and to the Dean's Office at the beginning of each semester.

LESSON RECORD AND REPERTOIRE RECORD

Please follow these procedures:

Lesson Record:

Use one Lesson Record and Repertoire Record for each student that receives private instruction, regardless of the number of credits.

Each student receives 14 lessons.

Record the lesson date and lesson grade for each lesson. The student and teacher initials follow indicating that the lesson occurred and the student sees the grade. (Note: Some faculty may wish to provide a grade periodically throughout the semester and not for each lesson, but the student must still provide initials indicating that the lesson occurred.)

Indicate performances, i.e. forums, competitions, etc., in the space provided.

Indicate comments for each lesson as appropriate.

Repertoire Record

Record assigned repertoire, exercises, etc. and record the date completed.

After Lesson 14,

Bring the Lesson Record and Repertoire Record with you to the Jury. Note: Students enrolled for one (1) credit do not perform a jury.

Record the student's grade, jury grade, and final grade in the spaces provided.

Send the Lesson Record and Repertoire Record to the Undergraduate Dean's office at the completion of juries.

The Lesson Record and Repertoire Record will be inserted into the student's file.

COURSE SYLLABUS CONTENT

Faculty are to provide students with a course syllabus with the following content and information.

Title Block: University, College/School, Semester, Year.
Course number, course title, course credits, section(s), meeting days, and times,
classroom number.
Instructor's name.
Instructor's office number, office hours, campus telephone number, e-mail address

1. **Bulletin Description** Verbatim from current University Bulletin.
2. **Prerequisites** From current University Bulletin. Include *co-requisites* if any.
3. **Course Objectives** Expected outcomes, e.g. knowledge or skills.
4. **Instructional Methodology** Lectures, labs, seminars, etc.
5. **Required Text** List full bibliographic information. Add any *recommended texts*.
6. **Examinations** Frequency, type, final, and descriptions. Include requirements for papers, projects, or reading assignments. State policy on make-up tests and late submission of assignments. Define differences in requirements for honors and graduate students. State any writing credit requirement.
7. **Grading Policy** Determination of final grade.
8. **Class Schedule** Chronological list of lecture topics, including reading assignments if applicable, due dates for assignments, all tests and exams.
9. **Attendance Policy** "The University of Miami has no provision for unexcused absences. Attendance at all classes is expected. All excuses are to be submitted in writing for the instructor's approval."

Highly Recommended Inclusions:

10. **Honor Code** "Students will be bound by the University of Miami Honor Code. All reports, papers, written assignments, test papers, and examination papers must include a signed honor pledge that states: "On my honor, I have neither given nor received any aid on this assignment. Academic dishonesty may result in a lower grade or a failing grade for the entire course."

11. **Disabilities** "Any student with a documented disability (e.g. physical, learning, psychiatric, vision, hearing, etc.) who needs to arrange reasonable accommodations must contact the instructor and the Office of Disability Services (www.umarc@miami.edu) at the beginning of the semester."
12. **Tutoring** "The Academic Resource Center is available throughout the year to all members of the University community. Peer and on-line tutoring is available. For more information, visit their website at www.umarc.miami.edu or call 305/284-2800."
13. **Copyright** "© 20xx University of Miami. All rights reserved. It is a violation of Federal law to copy, duplicate, sell, and/or distribute in any manner, including but not limited to the internet, any copyrighted materials authored and/or produced by the course instructor."

CURRICULUM CHANGES

1. Proposed new courses and curricular changes classified as major by the University Curriculum Committee (see below) must be submitted on the "CURRICULUM COMMITTEE FORM for COURSE CHANGES" (DF #26) with the following supporting materials:
 - a. Statement of Goals and Objectives.
 - b. Syllabus. (See Course Syllabus Content in this manual)
 - c. Explanation of impact on budget and space.
 - d. Statement of when course will be offered and who will teach.
2. Proposals will be routed as follows:
 - a. Faculty and Chairman of Department in which course will be offered.
 - b. Executive Council.
 - c. Department Chair
 - d. School Council
 - e. University Undergraduate/Graduate Curriculum Committee.
3. Proposals with supporting materials will be distributed to the appropriate people a week in advance of the meeting at which they are to be considered.

MAJOR Course Changes

- 1. Additions - The proposal of a course not offered previously.**
1. Deletions - The deletion of an existing course.
3. Other - A substantial change in an existing course, such as:
 - a. Change of a number level either up or down (such as 500 level to 600 level).
 - b. Change of title and/or description which materially alters the nature and/or scope of the course from which it is presently listed.
 - c. Change of prerequisite(s) or addition of prerequisite(s).
 - d. Change in credit value.

CLASS PERIODS

The standard length of a class period during the regular semester is fifty minutes for Monday, Wednesday, and Friday classes, and one hour and fifteen minutes for Tuesday and Thursday classes. However, some classes vary in length. Consult the *Schedule of Classes* for the official class length.

CLASS ROLLS

Class rolls may be found on the Faculty *MyUM* system. Instructors should not permit any student to remain in class if the student's name is not on the official roll. Students appearing without authorization should be sent immediately to the Registrar. They may be readmitted by written authorization by the Registrar, indicating that their name has been added officially to the class roll.

GRADE REPORTS

The Registrar calls for Mid-Semester Academic Deficiency Reports within seven weeks after the beginning of each semester. The instructor reports only D and F grades at that time. Students doing below average work are notified that their work is unsatisfactory. Grades may not be posted without written consent from the students. Final grades are recorded on official grade report forms provided by the Registrar several days before the final examination period. The forms must be returned to the Dean's office by the date and time specified.

GRADING SYSTEM

The grading system is described in academic bulletins. Should questions of interpretation arise, the faculty member should consult with the department chair or the Dean.

SUBMISSION OF GRADES

Submission of grades is done electronically via the world-wide web on the University's *MyUM* system. The web site URL is <http://www.miami.edu/caneid>. A PIN (personal identification number) is required for using *MyUM* and may be obtained from the registrar's office with your ID card. All teaching assistants must submit their own grades. Staff must NOT engage in submitting grades on behalf of faculty and teaching assistants.

WARNING, PROBATION AND DISMISSAL

The following applies to all majors and program in the Frost School of Music:

Instrument Warning, Probation or Dismissal

Students earning a grade of C+ or lower in performance study will be placed on Instrument Warning for one semester. A subsequent grade of C+ or lower in performance study will result in Instrument Probation for one semester. Following Instrument Probation, an additional grade of C+ or lower in performance study will result in dismissal from the Frost School of Music.

Notification of Instrument, Major, Scholarship, and Academic Warning, Probation or Dismissal

A student placed on *instrument* warning, probation or dismissal will be notified by the chair of the Department. A copy of the letter is sent to the undergraduate dean and placed in the student's file.

A student placed on *major* (MIP, MED, MMI, etc.) warning, probation or dismissal will be notified by the director of the program. A copy of the letter is to be sent to the undergraduate dean and placed in the student's file.

A student placed on *scholarship* warning, probation or dismissal will be notified by the undergraduate dean. A copy of the letter is to be placed in the student's file.

A student placed on *academic* warning, probation or dismissal will be notified by the undergraduate dean. A copy of the letter is to be placed in the student's file.

SPECIAL TOPICS AND SPECIAL PROJECTS

Special Topics

Special Topics course numbers (MXX 593 for both undergraduate and graduate students) are for classes with a specialized or unique topic, i.e. "The Music of Stravinsky Since 1948." Special Topics course numbers are not to be used for individual instruction and they cannot substitute for an existing course.

Special Projects

Special Projects course numbers (MXX 493 for undergraduates and MXX 693 or MXX 694 for graduate students) are used for one-on-one instruction in a specialized or unique topic. Special Projects cannot substitute for existing courses or for additional work in subject matter included in an existing course. The student who completes a Special Project should have a sense of mastery going well beyond that of completing a conventional course or assignment. To ensure the success of Special Projects course work, please keep the following in mind:

Be sure that the student has a clear question, problem, or goal in mind.

Assist the student in being explicit about the strategies to be used.

Make your expectations clear to the student.

Monitor student's progress in arriving at the stated goal.

The outcome of the Special Project should mirror the expectations of the area in which the independent study is taken. For instance, in the areas of musicology, music education, music theory and composition, music business and entertainment industries, and music engineering, the student should work towards having the special project published. In the performance areas, the outcome may be a "special" performance, incorporating research and performance practice gleaned from the special project.

Faculty Expectations

Faculty who oversee a Special Project must meet with the student privately, outside of regular class or private lesson time, at least one hour per week.

FORUMS

Forums (non-credit) are required each semester for undergraduate and graduate music students. Most students are required to attend two forums each week, a performance forum and a major forum.

Performance Forums

- Brass Forum
- Woodwind Forum
- String Forum
- Percussion Forum
- Voice Forum
- Piano Forum
- Studio Music and Jazz Forum

Performance program forums are weekly informal recital settings and performance classes for performance principals and majors with guest artists, master classes, and faculty presentations.

Major Forums

- Composition Forum
- Music Education Forum
- Music Therapy Forum
- Music Business and Entertainment Industries Forum
- Music Engineering Technology Forum
- Musicology Forum

Majors Forums are weekly forums for sharing information about issues, current developments, and other matters related to the student's major field of study. Presentations often include guest lectures by visiting professionals.

UNDERGRADUATE WRITING CREDIT

Students may receive writing credit for courses not designated as writing course with the permission of the professor and the undergraduate dean. The course must be a three-credit course and the requirements for a writing course must be fulfilled. A *Proposal To Add Writing Credit* form must be completed before the course is taken.

WRITING COURSES

Writing courses will include multiple assignments, revision, or a multi-stage project, as well as writing instruction -- not only, that is, evaluation. Such courses will include extensive writing commentary on student work, and opportunities for students to revise work across the term (not only to edit it for correctness), or otherwise to demonstrate developing fluencies in subsequent work. Writing will be evaluated for proficiency in exposition, narrative, argumentation, and analysis (appropriate to different course levels and discursive contexts), as well as for general proficiency in formal writing strategies, including the control of citation form, and of standard grammar, diction, punctuation, and spelling.

COURSE TYPES DEFINITIONS

Lecture (A)

A course in which the primary method of teaching/learning is an exposition of a given subject delivered before a class.

Lab (B)

A course in which the primary method of teaching/learning is "hands on" through experimentation, investigation, observation, etc. Usually conducted in a classroom with special facilities (e.g., science or computer).

Discussion (C)

A course in which students and faculty hold extended, interactive conversations based on a particular topic or idea. It would include an exchange of views among students as well as with the faculty member. This course type is primarily used as "break-out sessions" for larger lecture courses.

Seminar (D)

A course that consists of a limited number of students engaged in advanced study and original research under a member of the faculty who meet regularly to exchange information and hold discussions.

Thesis/Individual Study (E)

A course that offers one or two students an opportunity to conduct in-depth research of a particular topic. It is primarily used for upper-level and graduate students who wish to pursue a specialized area within their degree program. It may also serve as the final project for an advanced degree. Meeting time usually shows as “arranged” in the official course schedule.

Practicum/Internship/Externship/Recitals (P)

A course—usually in a specialized field of study—designed to give students supervised practical application of previously studied theory, usually intended to impart experience and practical skills to those entering a specific occupation or profession. The course may be held on or off campus and requires an agreement among all participants, supervisors, and institutions or companies.

Forums (F)

Forums (non-credit) are required each semester for undergraduate and graduate music students. Performance program forums are weekly informal recital settings and performance classes for performance principals and majors with guest artists, master classes, and faculty presentations.

Major Forums are weekly forums for sharing information about issues, current developments, and other matters related to the student’s major field of study. Presentations often include guest lectures by visiting professionals.

Private Music Lessons (I)

A course that is exclusively for one-on-one vocal or instrumental music lessons.

Ensembles - Instrumental/Vocal (M)

A course exclusively used for music ensembles.

ICA Ungraded Credit (Z)

A course used primarily for continuing education or non-degree programs (certificates, IEP, ILI, etc.), also used for placeholder courses, such as SAP for the Study Abroad program.

FACULTY-STUDENT RELATIONS

ADVISING

Advising usually occurs two weeks prior to Registration (November and April). Please watch for signs throughout the Music complex for specific dates and instructions.

Advisors guide students in their course selection and course sequence for their major. Advisors are knowledgeable of course offerings for degree electives and may make suggestions that best fit student's degrees and individual interests. Students are expected to provide a written draft of their course selections which is then checked over by the advisor. The written draft allows for valuable discussion time about the courses and other possible choices.

Students should be made aware that advisors are not career counselors or job placement officers. Students are encouraged to visit the Toppel Career Center for career placement information.

As a Frost School of Music student, you are assigned an advisor appropriate to your major, and you are urged to contact this advisor whenever questions or problems arise that pertain to course work and/or career goals. You must meet with your advisor during each advising period to receive help in selecting appropriate courses and to receive the advisor's signature on the **Course Request Form** or a Personal Identification Number (PIN) before you can register. An advisor's signature is also required on the **Change of Course Form** before receiving a Dean's permission to drop or add a course.

Preparation for Advising

1. Sign up for an advising appointment with your advisor.
2. Go to the *University Bulletin* and look up the semester by semester guideline for your major. The *University Bulletin* may be accessed through the "Student Resources" section of the Frost website www.music.miami.edu
3. Go online and print your **Academic Course Evaluation** (ACE) from the myUM System.
4. Compare the courses you have taken as listed on your ACE with the semester by semester guideline from the *University Bulletin* and determine the courses you should take the next semester.
5. Make a list of the courses and go to the course offering found on myUM.
6. Prepare a preliminary schedule and take it with you to your advising appointment.

Course Request Form

Advisors will have your personalized **Course Request Form**. You may register by taking the completed Course Request Form signed by your advisor to the Registrar or on-line using the PIN number given to you by your Advisor.

According to the *University of Miami Bulletin*:

While the University makes every effort to provide academic counseling to its students, its basic policy places the responsibility for planning an academic program upon the student.

UNDERGRADUATE ADVISOR INFORMATION

Registration for class: Students must meet with their advisor before registering for classes. The advisor and student should discuss the classes that are to be taken and complete a Course Request Form. Students may register either on line using the Pin number provided by the advisor or by taking the completed course request form to the Registrar. The pin number may be used only once. If changes need to be made a drop/add form is required.

Course Request: Course request forms are used for the initial registration each semester. Requires advisor's signature only.

Drop/Add: Drop/add forms are used to change an initial registration. Requires advisor's and dean's signatures.

Term: (10/1, 10/2 etc) The academic year (term) is divided into Fall, Spring, Summer I and Summer II semesters. The academic year begins with the Fall Semester and is identified by the calendar year in which the last semester of the academic year occurs. These are the first two numbers in the term. The 2009- 2010 academic year is 10. The number after the / indicates the semester: 1 = Fall, 2 = Spring, 3 = Summer I, and 4 = Summer II.

Schedule of Classes: Available through *MyUM*.

Instrument: Students are to progress through a sequence of levels- A, B, C etc. Check to see that levels are not repeated or skipped. Check that the number of credits for the lessons is correct.

Ensembles: Students on music scholarship are required to enroll in the two ensembles as assigned. Students not on music scholarship are to enroll in the number of ensembles required by their curriculum. Student may elect additional ensemble(s) but are not to enroll and/or participate in more than three ensembles a semester.

Students must complete ENG 105, ENG 106 and MTH 101 during the first year at UM. These courses cannot be dropped. If a freshman fails a course, it may be repeated under the Freshman Forgiveness Rule.

Writing Intensive Courses: Students must complete 5 writing intensive courses in addition to ENG 105 and ENG 106 to graduate. Writing intensive courses are indicated by a W in the course listings and by the course on the ACE. Students are not to enroll in writing intensive courses until ENG 105 and ENG 106 are successfully completed.

General Education Requirements: Fulfilled by courses in the areas of People and Society, Natural World and/or Arts and Humanities. Specific requirements are found on the ACE and in the University Bulletin for each major.

Electives: *Non-Music* elective requirement(s) are fulfilled by any non-music course. *Free* elective requirement(s) are fulfilled by any course – music or non-music.

Overrides (For Credits): Students enrolling for more than 18 credits must have a Dean's signature on the course request form. The course request form must be taken to the registrar. Cannot register on line. Students may take a total of 20 hours without additional cost. A per credit fee is charged starting with the 21st credit.

Overrides (For Classes): Overrides for closed classes can be granted only by permission of the course instructor. The instructor's signature is required.

Full Time Status: Students must be enrolled for a minimum of 12 credits to be classified as a full time student. Students enrolled for less than 12 credits are not eligible for financial aid, scholarships, or campus housing.

Incompletes: Students receiving an incomplete must complete the courses with the professor granting the incomplete. Students do NOT enroll for the course a second time. Students cannot graduate with an incomplete in any course.

MKP101/MKP121: Students enrolling in MKP101/MKP121 must be enrolled in MTC 111 or higher.

Voice Majors and Principals: Must successfully complete MVP105 before enrolling in MTC ear training regardless of ear training placement.

Summer Courses Away from UM: Students may take non music courses during the summer at another institution. An approval form must be completed in the Undergraduate Dean's office before the course is taken. Students who have earned less the 56 credits may enroll at an accredited community college. After 56 earned credits, student must attend a senior institution. The last 45 credits must be taken at UM.

Bulletin: The University Bulletin is accessed through "student resources" on the music web site www.music.miami.edu or on the University web site www.miami.edu

It is highly recommended that faculty keep separate files on each advisee for easy access and for departmental recording purposes

Contact the undergraduate dean or the graduate dean as appropriate if you have any questions. Attend the Fall workshop on "Advising."

ACADEMIC ADVISORS

Department of Musicology:

Music Literature - Deborah Schwartz-Kates 284-8289 MCK200B

Department of Music Education & Music Therapy:

Music Education

Undergraduate Guitar, Band,
Orchestral Instruments, &
Instrumental Jazz emphasis - Nicholas DeCarbo 284-2241 GCH128H
Undergraduate Keyboard, Voice,
& Vocal Jazz emphasis - Joyce Jordan 284-6252 MCK202C
Graduate Students - Stephen Zdzinski 284-6252 MCK202D

Music Therapy - Shannon de l'Etoile 284-3943 MCK201C
- Teresa Lesiuk 284-3650 MCK201D

Department of Instrumental Performance:

Woodwinds

Bassoon - Luciano Magnanini 284-5813 RCM238
Clarinet - Margaret Donaghue 284-4273 RCM125
Flute - Trudy Kane 284-4273 RCM127
Oboe - Robert Weiner 284-5813 RCM234
Saxophone - Dale Underwood 284-5813 RCM130

Brass

French Horn - Richard Todd 284-4273 RCM133
Trombone - Timothy Conner 284-4273 RCM129
Trumpet - Craig Morris 284-4273 RCM135
Tuba - John Olah 284-4273 RCM137

Percussion

- Svetoslav Stoyanov 284-5813 RCM142

Strings

Cello - Ross Harbaugh 284-5813 RCM240
Double Bass - Kevin Mauldin 284-5813 RCM130
Guitar - Rene Gonzalez 284-2083 VMB204B
Harp - Deborah Fleisher 284-2184 FMB108
Viola - Pamela McConnell 284-4273 RCM101
Violin - Glenn Basham 284-5813 RCM232

Instrumental Conducting	- Thomas Sleeper	284-5813	RCM134
Wind Ensemble Conducting	- Gary Green	284-4273	RCM207
Multiple Woodwinds	- Luciano Magnanini	284-5813	RCM238

Department of Keyboard Performance:

Piano Performance	- Tian Ying	284-4886	FMB140
Organ Performance	- Robert Remek	284-4886	FMB210
Accompanying & Chamber Music	- Paul Posnak	284-4886	FMB141
Keyboard Performance & Pedagogy	- Lori Werner	284-4886	FMB125B

Department of Music Media & Industry:

Music Business & Entertainment Industries

- James Progris	284-6252	MCK200D
- Rey Sanchez	284-6252	MCK201F
- Serona Elton	284-6252	MCK200C

Music Engineering Technology (Advising assigned by student's last name)

Undergraduate Students	- Joseph Abbati	284-6252	WRP104
Graduate Students	- Colby Leider	284-8221	WRP109

Department of Studio Music & Jazz:

Studio Music & Jazz - Instrumental

Jazz Bass	- Don Coffman	284-5813	FMB219
Jazz Guitar	- Randall Dollahon	284-5813	FMB239A
Jazz Piano	- Doug Bickel	284-5813	FMB222
Percussion	- Steve Rucker	284-5813	PMB101B
Jazz Saxophone	- Gary Keller	284-5813	FMB235
Jazz Trombone	- Dante Luciani	284-5813	FMB306A
Jazz Trumpet	- Greg Gisbert	284-5813	FMB306B

Studio Music & Jazz - Vocal	- Larry Lapin	284-5813	FMB339B
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Jazz Composition	- Gary Lindsay	284-5813	FMB223
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Jazz Pedagogy	- Don Coffman	284-5813	FMB219
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Studio Jazz Writing	- Gary Lindsay	284-5813	FMB223
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Department of Theory & Composition:

Music Theory & Composition	- Dennis Kam	284-6252	VMB205B
Commercial Music & Production (Undergraduate) Media Writing & Production (Graduate)	- Raul Murciano	284-2159	RCM122

Department of Vocal Performance:

Vocal Performance	- Esther Jane Hardenbergh	284-4886	FMB116
	- Dean Southern	284-4886	FMB111
Musical Theatre	- Mollye Otis	284-4886	HMB112
Choral Conducting	- Joshua Habermann	284-4162	HMB114B

Undeclared Majors:

Students seeking acceptance into a particular major (MEDX, MBEX, MSJX, etc.) should meet with the advisor of their intended major.

Students undecided as to which major to pursue should meet with Kenneth Moses, Assistant Dean for Undergraduate Studies at 284-2241, GCH 128C. Undeclared students must declare and be accepted into a major prior to enrollment in their junior year.

<u>Bachelor of Arts in Music:</u>	- Donald Oglesby	284-4162	HMB114A
	- Margaret Donaghue	284-5813	RCM125

NOTE: Since each major in music has unique requirements during the freshman and sophomore years, students are urged to declare a major as early as possible. There is no guarantee that the courses taken as an undeclared major will convert toward the graduation requirements for any given major.

HONOR CODE

The Honor Code protects the academic integrity of the University of Miami by encouraging consistent ethical behavior among its undergraduate students. All undergraduate students are responsible for reading, understanding, and upholding the Honor Code. The Honor Code is printed in the *Student Life Handbook* and copies may be obtained from the Division of Student Affairs or from the office of the Undergraduate Student Body Government.

Include a statement about the Honor Code in your course syllabus.

Discuss Academic Integrity with your students.

Develop at least two versions of each examination and number them for large classes.

Prominently display Honor Council signs in your classroom before, during, and after an examination.

When possible, leave an empty seat between students during exams.

Do not allow students to have “unauthorized materials” during an exam. Inform students what constitutes “unauthorized materials.”

Require students in large or unfamiliar classes to show their ‘Cane cards upon submitting examination materials. Double-check the photo.

Include the Honor Statement on your course materials. Require students to sign it.

Instruct proctors to walk between students during an examination.

If examinations are returned, inform students that the exams will be photocopied before being passed back.

If papers are required, request that students submit an outline or rough draft before the papers are due.

ACADEMIC APPEALS PROCESS

All student appeals must be filed within a year of the occurrence of the academic action resulting in the appeal and prior to the completion of all degree requirements or withdrawal from the University.

For courses in the Frost School of Music, students must have their appeals reviewed by the following persons in the following order:

1. The faculty member responsible for the course.
2. If not resolved, contact the director of the program in which the course was offered.

3. If not resolved, contact the chair of the department in which the course was offered.
4. If not resolved, contact the Assistant Dean for Undergraduate Studies.

For courses taken outside the Frost School of Music, contact the school or college in which the course was taken to obtain a copy of the appropriate review process.

When appealing, the student must submit in writing the following information:

1. A letter clearly stating the reason for the appeal.
2. Documents supporting the reason for the appeal (e.g., examinations, term papers, syllabi or medical documentation of illness.)
3. If the appeal is related to a disability, the student shall include in the materials information provided by the Office of Disability Services which is necessary for the appeal.

Once the appeal has been reviewed by the persons designated above, the student may present his appeal to the University Ombudsperson. In addition to the written materials relating to the appeal, the student must submit to the Ombudsperson any and all written decisions of the individual faculty/administrators, departments/programs, administrative units, and deans which are available to the student or in the student's possession.

FACULTY EVALUATIONS

Each semester, students are given the opportunity to evaluate instructors in each course. Results of these confidential evaluations are included in the determination of faculty tenure, promotion, and merit raises each year as well as keeping the faculty informed as to the reaction of students to the quality of teaching. Results of these evaluations are available in the Albert Pick Music Library and are published each semester by the University of Miami Student Government.

For faculty evaluation forms of lecture classes, seminars/discussions, ensemble classes, music lessons, and labs, workshops, clinics and small ensembles, see the Appendixes section.

NOTE: Faculty who do not engage students in evaluations of their teaching and/or who do not submit the Annual Report of Professional Activities will not be considered for an annual merit salary increase.

GRADUATE STUDIES

GRADUATE COMMITTEE CHAIR RESPONSIBILITIES

Advising

The primary function of the committee chair is to advise the student through the various requirements of the degree program so that the student graduates on time.

Assure that the student is taking the prescribed curriculum for the degree program in which the student is enrolled as defined in the *Bulletin*.

Assure that the student is taking graduate level courses. These are courses numbered 500 or above. Ensembles have both an undergraduate and a graduate number. Graduate students must only take the graduate number.

Assure that the student schedules recitals, defenses, and the like in a timely manner that is congruent with the schedules of all the committee members.

Require the student to read the *Bulletin*, the *Graduate Studies Handbook*, and the *Graduate Studies Website* regularly, so that the student is fully aware of the on-going requirements of the degree program and the procedures to follow to complete the degree.

Guiding the Dissertation, Essay, Lecture Recital, Project, Thesis, Recital Notes, or Recital Paper

Discuss the topic/content of the written terminal requirement of the degree early in the student's program so that they can slant papers and research projects in classes they take toward the terminal written requirement.

Discuss the topic/content weekly with the student when the student takes either a 601 or 602 preparation course for the written requirement. You are the topic expert and the only person who can provide the topic guidance.

Read and comment on all work the student submits to a 601 or 602 preparation course. This will greatly reduce your work effort when the student takes credit hours for the terminal written requirement. It helps put the onus on the student to succeed in the terminal written requirement.

Work with the student on a regular basis when the student takes credit hours for the terminal written requirement. You are responsible for content and the format of the work.

The Defense

All documents submitted two weeks prior to the defense will be reviewed as soon as possible after their receipt in the Graduate Studies Office to determine (1) that there is indeed substance conveyed in the document and (2) that the appropriate format for the particular

document type submitted has been followed. The defense will be cancelled if any one of these requirements are found to be inappropriate. The student and committee involved will be notified.

Assure the student has scheduled the defense early with sufficient time to make any appropriate changes that the student's committee might require.

Make certain the student distributes their document to other committee members ONLY when it is ready. That is, the content and the format are correct.

The defense must occur only if the student is ready and you have read the document and it meets with your approval. The time of your fellow committee members is too valuable to waste.

Lead the defense by allowing the student to demonstrate knowledge and skills acquired during the writing of the document.

Keep the defense from digressing into a wording, spelling, punctuation session. It was your responsibility to make sure that all such matters were taken care of prior to the defense. It is now time to enjoy the growth of the student and the insights that might be provided.

Make certain the student brings the appropriate number of document signature pages on approved paper to the defense. This makes it easy for the student to obtain all signatures on these pages. Do not confuse the signature pages with the Certificate of Approval that will be provided by the Graduate Studies Office at the time of the defense.

Assure that you have signed the final Certificate of Approval that is in the Graduate Studies Office once the student's final copy of the document meets your approval. Failure to sign this document will cause the student to not graduate.

After the defense, all documents that go to the Graduate School (dissertations, essays, lecture recital documents, and theses, must be submitted to the Graduate Studies Office for approval prior to the Certificate of Approval being released to the student. The Certificates are required for final submission to the Graduate School.

OUTSIDE EMPLOYMENT FOR TEACHING/GRADUATE ASSISTANTS

A graduate student must have prior approval from the chair or advisor to work outside the department, since such activities might impede progress toward his/her degree. Any question or concern should be discussed with the Dean of the Graduate School.

1. A graduate student is allowed to supplement his/her stipend by tutoring undergraduate students in courses in which he/she has no direct responsibility at the time.
2. A graduate student who is teaching a class or lab of a multi-section course using a common syllabus and common exams may not tutor any student in any section of that course.
3. A graduate student, like any other member of the teaching faculty, may offer review sessions for his/her students to which he/she may invite students from other sections of the same course. The graduate student arranging such sessions may not under any circumstances take money from the students in attendance.
4. A graduate student may use his/her office for tutoring or may ask departmental permission to use a classroom or other appropriate university facility
5. The graduate advisor or department chair may require a graduate student to limit his/her outside employment or tutoring activity if, in the view of the department, such activity is impeding the graduate student's academic progress or keeping him/her from fulfilling responsibilities within the department.
6. International students should clear their work instructions with International Student and Scholar Services

MANCINI FELLOWS TIME COMMITMENT

The Henry Mancini Fellows will have a responsibility to the Mancini Institute of two hours per week. This is an average. Most weeks there will be no responsibilities to the Mancini Institute, but once or twice a semester, there will be significant time commitments to the Mancini Institute.

The Mancini Fellows will have two hours removed from the normal Teaching Assistant commitment. That is, instead of 12 to 14 hours per week in their Teaching Assistant duties, they will be required to perform 10 to 12 hours per week.

FROST SCHOOL OF MUSIC POLICIES

ADMISSION FOR FALL ENTRANCE

January 15 is the priority deadline for the University application, and the audition must be completed before March 1.

December 1 is the priority deadline for all Musical Theatre, Jazz and Contemporary Instrumental & Voice applicants. Prescreening CD/DVD, University application, and Music Supplemental Application, including both application fees must be submitted by December 1. Required audition must be completed before March 1.

Admission decisions are mailed in mid-March to applicants who have complete files for the University and the School.

Complete files may contain application forms to the University (Part I and Part II), counselor recommendation form for freshmen, letters of recommendation for transfer students, high school and/or college transcript, SAT or ACT scores, TOEFL scores for international students and for some domestic students, bank letters for international students, and other requirements determined by the University.

Scholarships or financial aid awards are mailed on or before April 1 to admitted students provided the Free Application for Federal Student Aid (FAFSA) is on file.

Freshman applicants have a right to wait to respond to an offer of admission and/or financial aid until May 1.

Colleges that request commitments to offers of admission and/or financial assistance prior to May 1 must clearly offer the freshman applicant the opportunity to request, in writing, an extension until May 1. The school must grant an extension and may not jeopardize the student's status for admission and/or financial aid.

Admitted students are asked to verify their intention to enroll by completing the Admitted Student Reply Form and submitting an enrollment deposit.

Orientation materials are mailed in June to students who have completed the Admitted Student Reply Form and submitted the enrollment deposit.

Mail registration begins in May for new freshmen who have paid the enrollment deposit.

Transfer student registration occurs during fall orientation.

FROST SCHOOL OF MUSIC UNDERGRADUATE SCHOLARSHIPS

General Information

Students enrolling in the Frost School of Music are eligible to be considered for a Frost School of Music Scholarship and/or a University of Miami Academic Scholarship. The amount of each scholarship varies, and is based on the ranking by the music faculty and/or the academic ranking by the University of Miami Office of Admission.

Freshmen and transfer students are considered for academic scholarships, UM need based money, and music merit scholarships as well as state and federal need based awards. Students may receive a combination of awards. This constitutes the Student's financial aid package.

Students are first reviewed for and if qualified awarded academic scholarships by the University Office of Undergraduate Admission.

Students are then reviewed for and if qualified awarded UM, federal, and/or state need based money by the University Office of Financial Assistance Services.

Students are then reviewed for music merit money by the Frost School of Music based on the ranking provided by the Frost School of Music faculty.

The number of academic scholarships is not limited to students who meet the admission deadlines.

The amount of UM need based money is not limited for those students who file the FAFSA by the February 1 deadline.

The amount of music merit money is limited.

The amount of scholarship money is over awarded as not all scholarships will be accepted. The amount of over award is based on past history. Because of the over awarding, scholarships cannot be recycled.

UNDERGRADUATE ENSEMBLE POLICY

Basic Policy for All Students

- Undergraduate students will be assigned to at least one ensemble during each semester in residence.
- Full-time undergraduate students majoring in MIP (except GU majors), MKP, MVP, MSJ, and MED will be enrolled in two ensembles during each semester they are in residence.
- Musical Theatre majors will enroll in Freshmen Ensemble both semesters of the first year and an assigned choral ensemble both semesters of their fourth year.
- Piano majors will be enrolled in accompanying for each semester in residence. Piano principals with majors in MED, MBEI, MTC, MTY, MUE, MWP, and MUS will be enrolled in accompanying for at least four semesters.
- Undeclared students awaiting admission to a specific major will follow the ensemble requirements for that major.
- Music scholarship recipients must meet any additional ensemble requirements stipulated in the scholarship contract.
- A student may elect a third ensemble with the approval of the advisor and the ensemble director.

Assignment of Students to Primary Ensembles

Voice Majors and Principals. Students will be assigned to: Chamber Singers, University Chorale, or Jazz Vocal I. If not, a student will be assigned to another vocal ensemble.

String, Wind, and Percussion Majors and Principals. Students will be assigned to Symphony Orchestra, Wind Ensemble, or Concert Jazz Band. If not placed in one of the above, the student will be assigned to another large performing ensemble, e.g. Symphonic Winds, or Jazz Band II/III.

Assignment of Students to Small Ensembles

Students will be assigned to small ensembles after they have been assigned to primary ensembles.

ENSEMBLE REQUIREMENTS (each semester)

MUS	One primary ensemble # * +
MBEI	1) One primary ensemble; 2) four additional ensemble credits # * +
MCY	One primary ensemble # * +
MED	1) One primary ensemble; 2) additional ensemble # * +
MIP	1) Primary MIP ensemble; 2) additional ensemble.
MIP Guitar	1) Guitar ensemble; 2) see @
MKP	1) Accompanying; 2) one additional ensemble
MSJI	1) Jazz instrumental ensemble; 2) instrumental ensemble
MSJV	1) Jazz Vocal Ensemble; 2) one additional ensemble
MTC	One primary ensemble # * +
MTR	1) Musical Theatre; 2) Freshmen Ensemble the first year and an assigned traditional choral ensemble each semester of the fourth year.
MTRO	1) Primary choral ensemble; 2) Musical Theatre Workshop
MTY	One primary ensemble # * +
MUE or MEC	One primary ensemble # * +
MVP	1) Opera Theater; 2) primary traditional choral ensemble.
MWP	One primary ensemble # * +

@ Must be enrolled in two primary ensembles to a maximum of six.

If principal instrument is inappropriate for primary ensemble, the student will be assigned to an appropriate ensemble

* As noted in the BASIC POLICY statement, piano principals must enroll for at least 4 semesters of Accompanying.

+ Guitar principals must be enrolled in Guitar Ensemble for all semesters in residence until they accumulate six semesters of participation. After six semesters, enrollment in Guitar Ensemble is optional.

STUDENT IDENTIFICATION AND USE OF FROST SCHOOL OF MUSIC FACILITIES

Persons who use the facilities at the Frost School of Music must be registered students in the University of Miami and 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 School's 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.

ADVERTISING

All advertisements, including brochures, flyers, and posters must conform to the Frost School of Music *Graphic Identity Standards* and:

contain only factual information, i.e., programs must be listed by official title and faculty must be listed by official rank, if ranks are used.

include the statement, *The University of Miami Frost School of Music has been an accredited institutional member of the National Association of Schools of Music since 1939.*

the School's Admission Office serves as a resource and clearing house for all advertisements. Submit a copy before publication.

POSTING

Individuals who wish to post notices of events related to Frost School of Music activities may do so by having it stamped by the Dean's Office prior to posting.

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

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

The Dean's Office is located in Gusman Hall.

FLAT PANEL POSTING IN FOSTER BUILDING

The following may be announced on the flat panel screen in the Foster Building:

Frost School of Music events on campus

Other events on campus, as determined by the Dean of the Frost School.

Information is updated at 8:30 a.m. and 4:30 p.m. daily.

SMOKING

Florida's Clean Indoor Air Act, which was approved on March 31, 1994, prohibits smoking in a "classroom, laboratory, library, faculty office, administrative office, dining facility or any other building owned or leased by any public or private college, school day-care facility or other educational facility."

FOOD & BEVERAGES

The Frost School of Music prohibits any food or beverage in classrooms or rehearsal halls.

SCHEDULING ROOMS

Students, teaching assistants, and faculty who desire to use classrooms and rehearsal halls after regularly scheduled classes must reserve these spaces through the following offices:

<u>Room</u>	<u>Schedule Through</u>	<u>Phone</u>
Caroline Broby Hall	Dean's Office	284-2241
Fillmore Hall	Dean's Office	284-2241
Nancy Greene Hall	Dean's Office	284-2241
Foster Building (Rooms 206, 207, 236, & 239)	Dean's Office	284-2241
Volpe Classroom Building (Rooms 101, 102, 103, 203, & 207)	Dean's Office	284-2241
Music Library Seminar Room (Room 210)	Dean's Office <i>and</i> Nancy Zavac, Head Music Librarian	284-2241 284-9884

TECHNOLOGY, FACILITIES, SCHEDULING, AND KEYS

<u>Area</u>	<u>Contact</u>	<u>E-mail</u>
Technology (hardware, software, phones, card access)	William Dillon	wdillon@miami.edu
Facilities	Nicholas DeCarbo	ndecarbo@miami.edu
Scheduling	Nicholas DeCarbo	ndecarbo@miami.edu
Keys	Daniel Williams	danwilliams@miami.edu

FOSTER BUILDING

1. Hours of operation for all and spring semesters are 8:00 a.m. to 12:00 p.m. 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. 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.
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 performance may be posted on the large bulletin board located on the first floor. Material placed in other areas will be removed. Small bulletin boards located on doors are for faculty use only.

KEYBOARD SERVICE

Faculty, staff, and 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 staff assistants.

STUDENT INSTRUMENT AND EQUIPMENT STORAGE IN FACULTY OFFICES

Do not, under any circumstances, give students permission to store any personal possessions, including instruments, in your studio/office. We have been informed by the Office of General Counsel that the University becomes liable if such permission is granted.

INSTRUMENT LOCKER RENTAL

Fees

1. \$20.00 for fall and spring semesters, payable in the fall for the year.
2. \$10.00 for each summer terms; \$20.00 for both terms.

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.

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.

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.

CONCERT PROGRAM

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.

Ensembles

A program draft must be submitted to the Gusman Concert Hall Office, Room 104, at least 21 days prior to the performance for typesetting and reproduction. Typesetting and reproduction of program notes are the responsibility of the performing ensemble. Copies will be free of charge for free performances. Performances with paid admissions will be charged at a rate of \$.10 per copy. Up to 100 copies will be free of charge for free performances for minor ensembles. Up to 200 copies will be free of charge for free performances for major ensembles (i.e. Choral, Frost Symphony Orchestra, Frost Symphonic Winds, and Frost Wind Ensemble). However, performances with paid admissions (i.e. Concert Jazz Band, Jazz Vocal I, and Salsa Orchestra) will be charged at a rate of \$.10 per copy, with an additional charge of \$.20 per insert. An Interdepartmental Requisition Form (IDR) must be submitted along with the program draft stating how many copies are desired.

Faculty and Guest Artist Recitals

A Recital Program Information Sheet must be submitted to the Gusman Concert Hall Office, Room 104, at least 21 days prior to the performance for typesetting and reproduction. Typesetting and reproduction of program notes are the responsibility of the performer or designate. Up to 100 copies will be free of charge for free performances for faculty and guest artist recitals. An Interdepartmental Requisition Form (IDR) must be submitted along with the program draft stating how many copies are desired.

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. This late fee will increase by \$5 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 Gusman Concert Hall Office until the evening of the performance. Programs for performances held in Nancy Greene Hall, Henry Fillmore Hall, and Broby Hall 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.

REQUEST FOR A CONCERT HALL DATE

Ensemble, Faculty, and Guest Artist Performances

All requests for performances and/or rehearsals in Gusman Concert Hall or Victor E. Clarke Recital Hall must be submitted via email to the Gusman Concert Hall Office, Room 104. Every attempt will be made to honor your choice of date(s).

The conductor or designate is **required to assist** the Concert Hall Staff in setting up and tearing down the stage. Any set-up prior to 5 p.m. is the sole responsibility of the ensemble that is performing. A diagram of the stage set-up must be submitted in advance. Special lighting effects must be requested three weeks in advance.

Graduate Conducting Recitals

Scheduling

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

Notification

Graduate students must register the conducting recital by submitting a Request for Student Recital Date form to the Gusman Concert Hall Office, signed by the Dean of Graduate Studies. 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.

Recording

The recording of recitals must be ordered in the office of the Concert Hall Manager at the same time the date of the recital is confirmed. If several students are participating in the same recital for degree credit, they may divide the costs of the recording (**but not the CD copy**) among themselves. Each student, however, must order and pay for each 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. Both the ensemble's department and the student must order and pay for each CD copy of the recital.

Student Recitals

Recital Scheduling

Students must be financially registered and enrolled for lessons and recital credit in the semester in which the recital will be performed.

Scheduling for required recitals begins the last two weeks of January through the last day of spring semester classes for the following fall and spring semesters. Recitals must be scheduled during times when classes are in session and may not be scheduled during Reading Days and Final Exams. No recital programs will be printed for elective recitals booked in Nancy Greene Hall, Henry Fillmore Hall, and Broby Hall, or any outside venue.

Recital Restrictions

Junior Recitals: Must be shared with another student. These recitals can only be held in Nancy Greene Hall, Henry Fillmore Hall, Broby Hall, or any outside venue.

Elective Recitals: These recitals can only be held in Nancy Greene Hall, Henry Fillmore Hall, Broby Hall, or any outside venue. No recital programs will be printed for these recitals.

Approved Recital Venues

Maurice Gusman Concert Hall

Clarke Recital Hall, L. Austin Weeks Center for Recording and Performance

Nancy Greene Hall, Henry Fillmore Hall, and Broby Hall

Register Recital

Must be approved by the student's studio teacher.

Complete the Request for Student Recital Date.

Must be scheduled through the Gusman Concert Hall Office for booking Gusman Concert Hall, Clarke Recital Hall, Nancy Greene Hall, Henry Fillmore Hall, or Broby Hall.

Require an approved Frost School of Music program (see Concert Program Policy).

Fees

A \$60 non-refundable fee must be submitted with the Recital Request Form.

Cancellation Policy

Student recitals cancelled for any reason other than documented serious illness or death in the family may not be rescheduled in the same semester within the Frost School of Music facilities.

Late Fees

Apply to the submission of the Recital Program Information sheet less than 21 days prior to performance.

RESERVING FROST SCHOOL OF MUSIC PERFORMANCE VENUES

Reservations may only be made for Fall and Spring semesters of the subsequent year.

Reservation Timeline

January

Group A - Book first two weeks in January

- Festival Miami (block out dates)
- Frost School of Music Auditions
- Frost School of Music Ensembles and recurring outreach activities
 - Chorale (Chamber, Men's/Women's, Collegium Musicum)
 - Concert Jazz Band/Studio Jazz Band
 - Honor Band
 - Honor Choir
 - Juries
 - Jazz Vocal I, Jazz Vocal II-III
 - Opera (scenes, Gala, full-production)
 - University of Miami Symphony Orchestra
 - Wind Ensemble/Symphonic Winds

Group B - Book during weeks 3 and 4 in January

- Frost School of Music Ensembles and recurring outreach activities
 - Required Recitals
 - Music Education Day
 - Young Musicians' Camp
 - Guitar Camp
 - Guitar Festival
 - Choral Camp
 - And other remaining camps

February

Group C - Book in February (first-come, first-served)

- Resident organizations, other ensembles, students
 - Friends of Chamber Music
 - Greater Miami Symphonic Band
 - Miami Civic Music Association
 - Miami Symphony Orchestra
 - Sunday Afternoons of Music (limit 10)

March

Group D - Book in March

- All others

Receptions

Receptions are not permitted inside the concert halls. 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. 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. For receptions in Clarke Recital Hall requiring use of the kitchen, a \$50 deposit is required.

Other Uses of Concert Halls

Other uses of the concert halls 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 rehearsal 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, based on availability. Rental fees will apply for uses not described above. Rates may be obtained from the Concert Hall Office in Gusman Hall, Room 104.

GUSMAN CONCERT AND CLARKE RECITAL HALL RECORDING SESSION RENTAL SCHEDULE

Gusman Concert Hall: \$175 per hour *

Clarke Recital Hall: \$100 per hour *

(* two hour minimum, plus sales tax, staffing, and insurance)

Fees do not apply to faculty and Frost ensembles that perform during recording, and currently enrolled students who provide written proof of the purpose of the recording, e.g. a competition or scholarship application. Students, however, are limited to non-peak hours.

Fees apply only to non-peak hours. Peak (rental) hours are defined as weeknights (5 p.m. to 11 p.m.) and all day on weekends. Performers who wish to record during peak (rental) hours must pay the applicable rental and staffing fees.

Engineering services and/or equipment are not included in the above fees. It is the responsibility of the performer or ensemble director to arrange for such services. Frost Recording Services engineers are required if the equipment in the Halls is to be used.

If the recording is for a rehearsal or an audition where there are no attendees or audience, the recording company is not required to submit a COI nor purchase UM coverage. The renter (second party) employing the service of a third party (recording company) is required to show proof of insurance for themselves.

Reservations must be made at least 14 days prior to the desired date of recording.

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. All graduate recitals **must** be recorded as a requirement of graduation. There will be a charge for this service. A current copy of the Recording Services Rates may be obtained at any time through the Office of the Concert Hall Manager. Recording and sound reinforcement fees must be paid when the recital date is requested.

Recital recording is only available in Gusman Concert Hall and Clarke Recital Hall.

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 of guest performances will not be available for purchase.

RECORDING SERVICES

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 (MUE) and Audio Engineering (EAN) 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. 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-served 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. Student recital recording must be scheduled and, three days later, paid for when the recital date is confirmed.
5. 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.
6. 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 percent surcharge will be added to the ordinary fee.
7. 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.
8. 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.
9. 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.

COPYRIGHT LAW

Refer to the MENC Copyright Center website for the latest updates.

Creativity in the Classroom

A program designed to encourage students to respect intellectual property and develop a greater awareness of the value of their creative work in a variety of subject areas. Lessons demonstrate how students can label their creative work with the copyright symbol, the year, and their name, just as they see on any published, professional creative work.

The United States Copyright Law: A Guide for Music Educators

A brief history of the 1976 revision of copyright law, rights (and limitations of these rights) of copyright owners, copyright duration, penalties for infringement, plus interactive resources for duplicating out-of-print works, arranging, performing and recording rights, and fair use guidelines. Revised 2003.

Copyright Law: What Music Teachers Need to Know

Copyright: The Complete Guide for Music Educators

Available for purchase through MENC, this publication (written by Jay Althouse) has become the standard source book on the subject of copyright for music educators. Stock #1028.

National Copyright Awareness Week

The Copyright Society of the USA presents Copyright Awareness Week (CAW), every March. The goal of the event is to teach students basic concepts about copyright.

Copyright and Licensing Resources

The United States Copyright Office

The U.S. Copyright Office site contains a great deal of information on copyright law and pending legislation. They have several publications available including brochures, fact sheets, and reports and studies, as well as an FAQ section.

Music Publishers' Association of the United States

Includes a Copyright Resource Center which offers forms needed to obtain permission to arrange music, copy out-of-print music, or report a copyright violation. Also offers documents on copyright issues and a list of additional web links, and an FAQ section.

Music Library Association's Copyright Guide

Includes a list of online resources and an excellent FAQ section.

The Harry Fox Agency

HFA was established by the National Music Publishers' Association to provide an information source, clearinghouse and monitoring service for licensing musical copyrights. HFA licenses the largest percentage of the uses of music in the United States on CDs, digital services, records, tapes and imported phonorecords. See HFA's Licensing and FAQ Lists.

ASCAP

Information on copyright and performing rights.

Licensing FAQ

Internet Licensing

ASCAP Clearance Express

(ACE is a database of song titles licensed by ASCAP in the United States)

Fairness in Music Licensing

History of Music Licensing

Resources on Copyright and Songwriting

The Importance of Copyright to Music Creators

BMI

Under its "Licenses/Customers" section, please see the General Licensing FAQ.

Public Domain Music

A reference site to help identify public domain songs and public domain music

Stanford University Libraries on Copyright & Fair Use

Information on copyright issues including current legislation, additional resources, and an overview of copyright law.

Who Owns the Rights? Copyright, the Law and Licensing the Show

Information on plays and musicals. Topics include "What You Can and Cannot Do" and "Resources for copyright and licensing information."

Frequently Asked Questions

Must a student purchase a second piece of music for their accompanist?

Accompanists must have original music to play from. Copying a single page to alleviate a difficult page turn can be justified, but copying the entire work is copyright infringement.

During juries and/or recitals, if a student has the original and the faculty wants to follow along with the music for assessment and grading purposes, may copies be made?

Copying may be permissible, but ONLY if permission is granted by the copyright holders. Write to the publisher and explain your situation. Make sure to get the permission in writing. And remember, unauthorized photocopies are copyright infringements.

(If permission is not granted, perhaps students could borrow copies among their peers, from their teachers, or at a music library.)

I'm doing research on a topic related to the effects of music on children and want to use a particular CD. Do I need to purchase a CD for each participant, or can I simply purchase one and make copies?

Copyright for music and recordings is no different than it is for books or plays. Buying only one CD and making copies is a copyright infringement. To use a CD for research purposes, contact the copyright holders to receive permission. More information can be obtained from the [Music Publishers Association](#).

Can our band legally sell videotaped copies of its concerts?

A single copy of a videotaped performance of your ensemble can be made to keep on file for reference or review. If you want to make multiple copies and distribute them, either with or without charge, you will need permission of the copyright owners for each piece of music performed on the videotape. You will also need permission from parents to have their children videotaped.

Is a public school district allowed to use recorded music of one of their school ensembles in a publication? The publication may be a TV advertisement or a CD for a business in the area. The music would be purchased according to copyright.

The school must license the music properly with a synchronization license and a mechanical license. Both are available from the [Harry Fox Agency](#). If another business is used, make sure that business is responsible for all licensing. Also, be sure to check local law regulations. (For more information, read "[Mechanical Licensing & You: What You Need to Know Before Recording Your School's Performances](#).")

Performance Rights for MENC members

Through an agreement with ASCAP and BMI, MENC (or MEA) sponsored groups led by active MENC members are granted performance rights of music managed by these organizations. (This covers only performances sponsored by MENC or state affiliates of MENC.) However, if members wish to record their students' performance of any work, permission must be obtained through Harry Fox Agency. For more information, visit the [Harry Fox Agency](#) or the [National Music Publishers' Association](#).

NOTE: MENC does not presume to give legal advice. If you have technical questions about possible legalities of a copyright, speak to your school's principal or district's music supervisor for advice on legal counsel, or contact Harry Fox Agency or the Music Publishers' Association. Contact information is listed below.

LIVE STREAMING

Only Frost School of Music events will be streamed as follows:

All major ensembles and faculty recitals, unless otherwise stipulated by the artist and/or Dean.

All Festival Miami events, unless otherwise stipulated by the artist and/or Dean.

Senior, Master's, and Doctoral Recitals with the approval of the studio teacher, unless otherwise stipulated by the artist and/or Dean.

Junior and non-degree recitals with the approval of the studio teacher and department chair, unless otherwise stipulated by the artist and/or Dean.

RECITAL ATTENDANCE

All students taking two, three or four credit lessons on brass, woodwind, percussion instruments, voice, and keyboard are required to attend at least nine (9) approved recitals/concerts during each semester. Failure to complete the requirement will result in the final applied lesson grade being lowered. Approved recitals/concerts will be posted in a prominent place on the music campus. Students will complete a coupon and give to a "designated" faculty member at the completion of the concert. Concerts in which students perform DO NOT count in the total number of recitals/concerts required for the semester.

LAPTOP PURCHASE AND REPAIR POLICY

The School has established a regular replacement cycle for faculty desktop computers. It is during the Special Needs process that a laptop purchase will be considered and is dependent on available funding. Replacement will not be considered less than 24 months after the purchase of the requestor's current computer. Under certain circumstances, the purchase of a laptop will mean the surrender of any desktop equipment currently used.

The laptop must be a configuration, model and brand approved by Technology Services and the University's IT Department and must meet minimum specifications.

Ownership of the laptop computer will reside with the School and must be returned to the School upon its replacement or end of its useful life.

Approval for the purchase of a laptop will **NOT** imply approval for purchase of accessories; the faculty member or the department is responsible for the purchase of additional batteries or other consumables.

PHOTOCOPYING

When May I Photocopy?

When may I photocopy? This question is asked every day by music educators nationwide. Most music educators *want* to respect the rights of copyright owners, but are sometimes confused as to when it is permissible to legally reproduce a copyright work. The following situations are based on the Copyright Law of 1976, and list what you *can* do without having secured prior permission:

1. Emergency copying to replace purchased copies which for any reason are not available for an imminent performance, provided it is replaced with a purchased copy.
2. For academic purposes other than performance, multiple copies of excerpts of works may be made, provided that the excerpts do not comprise a part of the whole which would constitute a performable unit such as a section, movement or aria but in no case more than 10 percent of the whole work. The number of copies shall not exceed one copy per pupil.
3. Printed copies which have been purchased may be edited or simplified provided that the fundamental character of the work is not distorted or the lyrics, if any, altered or lyrics added if none exist.
4. A single copy of recordings of performance by students may be made for evaluation or rehearsal purposes and may be retained by the educational institution or individual teacher.
5. A single copy of a sound recording (such as a tape, disc or cassette) of copyrighted music may be made from sound recordings owned by an educational institution or an individual teacher for the purpose of constructing aural exercises or examinations and may be retained by the educational institution or individual teacher. (This pertains only to the copyright of the music itself and not to any copyright which may exist in the sound recording.)

When May I Not Photocopy?

The following are expressly prohibited:

1. Copying to avoid purchase.
2. Copying music for any kind of performance, with the following emergency exception: Making a copy of a lost part in an emergency, if it is replaced with a purchased part in due course.
3. Copying without including copyright notice.
4. Copying to create anthologies or compilations.
5. Reproducing material designed to be consumable, such as workbooks, standardized tests and answer sheets.
6. Charging customers beyond the actual cost involved in making copies as permitted (as noted in "When May I Photocopy?").

CLASS ATTENDANCE AND ABSENCES

Regular and punctual class attendance is vital for all students. Instructors will include in all course syllabi, and will announce during the first meeting of each class, penalties for non-attendance and for missed or late work. Any student may be dropped from a course or receive a lowered grade for unauthorized absences in excess of those permitted by the instructor. It is each student's responsibility to know and understand the instructor's policies on these matters. It is also the student's responsibility to give the instructor notice one week prior to any anticipated absences for which the student seeks to avoid penalty and to contact the instructor within one week after any unanticipated absence.

All students are responsible for material covered during their absences. However, the instructor must allow each student who is absent for a University-approved reason either the opportunity to make up, or to be excused from, work missed without any reduction in the student's final course grade as a direct result of such absence.

The following constitute University-approved reasons for absences:

1. Participation in an activity approved by the Academic Dean's Policy Council, such as musical and debate activity, R.O.T.C. function, or varsity athletic trip; participation in a special academic activity such as a field trip or other special event connected with academic coursework. Verification of a student's participation shall be issued by the sponsor when authorized by the Office of the Executive Vice President and Provost.
2. Observance of a major religious holy day. The University shall annually publish a list of those dates it has designated as major religious holy days. Instructors and administrators shall endeavor not to schedule any examination or other graded class event, nor any major University activity, on a major religious holy day.

Other than absences for a University-approved reason, the instructor determines whether or not an absence is for an acceptable reason and whether or not students shall have the opportunity to make up missed work. If the instructor does not recognize the reason as acceptable, the student may appeal to the chair of the department in which the course is offered.

A student who is ill should sign a release at the UM Health Service Clinic authorizing the doctor to discuss with the faculty that the student was indeed ill and visited the clinic. The student must request that the faculty contact the Health Center. **No notes are given to students.** If a student needs to miss more than two consecutive class days due to illness or other emergency, the Dean's Office should be notified and faculty will be sent a memo.

POLICY REGARDING ACTIVITIES THAT CAUSE STUDENTS TO MISS CLASS

The administration of the Frost School of Music recognizes that, from time to time, group activities must be scheduled at times that conflict with students' other obligations. Because the administration recognizes the value of these activities, it solicits the cooperation of the faculty in accommodating these students. At the same time, the administration recognizes the right of each faculty member to establish an attendance policy and the right to determine the means, if any, of accommodation. Finally, the administration stresses the necessity for each student to take the responsibility of notifying his/her teachers in advance of an anticipated absence and of exploring at that time the steps, if any, that can be taken to complete the work to be missed.

At least two weeks prior to an activity that will cause absences, a memorandum under the signature of the Associate Dean will be sent to all faculty members notifying them of the activity, the times, and the names of the students involved. This notification is informational only; it does not obligate a faculty member to modify the attendance policy, nor does it excuse the student from submitting work on time.

It is the responsibility of the faculty member planning such an activity to notify the office of the Associate Dean in time for him to comply with this policy. The Associate Dean retains the authority to approve or disapprove any activity, based on its appropriateness and timeliness.

RELIGIOUS HOLIDAYS

The University of Miami, although a secular institution, has always sought to acknowledge and accommodate those employees and students who wish to observe religious holy days. It seeks to reflect its awareness and sensitivity to religious holidays whenever possible when scheduling University activities.

1. For employees, the University annually provides two "floating holidays" which may be taken without loss of pay whenever the employee deems it necessary. A principal reason for providing these two days was to allow employees to practice their religious beliefs. Additional religious holidays may be taken as part of earned vacation time or as a leave of absence without pay.
2. A faculty member who wishes to observe a religious holy day shall make arrangements to have another instructor conduct the class in his/her absence, if possible.
3. For students, the University has a liberal attendance policy in effect in most courses which permits a student to be absent from any classes whenever he/she chooses. Because there are some classes and other University functions where attendance may be considered essential, the following policy is promulgated:
 - a) Each student shall, upon notifying the instructor, be excused from class to observe a religious holy day of his/her faith.
 - b) While the student will be held responsible for the material covered in his/her absence, each student shall be permitted a reasonable amount of time to make up any work missed.
 - c) No major test, major class event, or major University activity will be scheduled on a major religious holy day. *In the event a test is inadvertently scheduled on such a day, any student so affected will be permitted to take the exam at an alternate time. The student will be required to notify the instructor prior to the test being given.*

The University shall annually publish a list of recognized major religious holy days.
[See Appendix F]
 - d) Professors and University administrators shall in no way penalize students who are absent from academic or social activities because of religious observances.

COMPLIMENTARY CONCERT TICKETS FOR EMERITI FACULTY

Free admission to regular Frost School of Music concerts, including Festival Miami, will be granted to emeriti faculty. If reserved seating is not in effect, the emeriti faculty member will show his/her ID at the door to gain admission. If reserved seating is in effect, then the emeriti faculty member will request that tickets be held at the will-call window on the evening of the performance.

There will be a limit of two tickets per emeriti faculty member.

Exceptions to this policy may include special benefit concerts.

ELECTIVE SECONDARY INSTRUMENT STUDY

Frost School of Music students wishing to take private instruction on a secondary instrument beyond the required four semesters of piano will be charged a \$200 per-credit fee. In order to register for the lesson, the attached Secondary Instrument Private Lesson Form and a departmental transmittal form must be obtained from the Dean's Office. The Private Lesson Form must be returned to the Dean's Office with the appropriate signatures and proof of payment from Student Accounts must also be on record. A drop/add will then be processed registering the student for the lesson.

APPENDICES

APPENDIX A

University of Miami (Suggested) BALLOT FORM

For use by Eligible Voting Faculty on Recommendations for
Reappointment/Progress Toward Tenure, Mid-Term Review, Promotion and/or Tenure

I. Department/School _____ Date _____

1. Name of faculty member under consideration _____
2. Date appointed to University of Miami Faculty _____
3. Present Rank _____
4. Date appointed to this rank _____
5. If non-tenured, date probationary period ends _____
6. If tenured, date tenure awarded _____
7. If tenured, date of last promotion consideration _____

Division/Department vote on items applicable to this candidate:

- II A a) Scholarly productivity and/or creative achievement:
____ outstanding; ____ meets expectations; ____ marginal; ____ unsatisfactory; ____ abstain
- b) Teaching Performance:
____ outstanding; ____ meets expectations; ____ marginal; ____ unsatisfactory; ____ abstain
- c) Clinical Performance:
____ outstanding; ____ meets expectations; ____ marginal; ____ unsatisfactory; ____ abstain
- a) Service:
____ outstanding; ____ meets expectations; ____ marginal; ____ unsatisfactory; ____ abstain

Definitions:

Outstanding: Exceptional work far beyond expectations for a faculty member at this point in his or her career.

Meets Expectations: Clearly meets expectations for a faculty member at this point in his/her career.

Marginal: May or may not meet requirements for reappointment, promotion, or tenure.

Unsatisfactory: Below expectations for a faculty member at this point in his/her career.

Service: Contributions to the university, profession, or academic community.

For Section II B, if a candidate is tenure-earning and not subject to reappointment, the vote should be on the question of whether the candidate is making adequate progress toward tenure; all other cases are a vote for reappointment.

- a) Reappointment/Making Appropriate Progress Toward Tenure:
____ Yes; ____ No; ____ Abstain
- b) Promotion:
____ Yes; ____ No; ____ Abstain
- c) Award of Tenure:
____ Yes; ____ No; ____ Abstain

/1/08 (revised)

TEACHING EVALUATION

All Reviews

(Reappointment/Progress Toward Tenure, Tenure, Promotion and Mid-Term Review)

Department/School/College:

Name of Candidate:

SUMMARY OF STUDENT EVALUATIONS: _____

STUDENT EVALUATION: (do not attach raw data)

Method of Evaluation:

Description of scale used in Student Evaluations:

Numerical summary of Student Evaluation data:
(Attach separate sheet if necessary)

PEER EVALUATION: (required for non-tenured faculty only)

Assessment of classroom teaching based upon classroom visitation by voting faculty: (attach separate sheet if necessary). Peer evaluations should be made as a representative summary of individual evaluations.

Persons performing the assessment:

Signature of Chair/Dean & Title

Date

Revised 7/2009

UNIVERSITY OF MIAMI
LETTER OF EXTERNAL REVIEW - COVER PAGE

*Please complete one copy of this form for each individual external review letter,
and attach as a cover page to the original letter.*

Reviewer's Name: _____

Reviewer's Title: _____

Reviewer's Institution: _____

Brief Biography of Reviewer:

Was this Reviewer suggested by the Department of the candidate? _____

Does this Reviewer have an arm's length relationship to the candidate? _____
(If not, please elaborate below)

**EXTERNAL LETTER SOLICITATION TEMPLATE -
PROMOTION AND TENURE**

CONFIDENTIAL

Date

Professor John Smith
Address
Institution
City, ST ZIP

Dear Professor Smith:

The Department of _____ solicits your appraisal of [p&t candidate] for tenure and promotion to the rank of Associate Professor in the School of _____ at the University of Miami. [Candidate] is currently a tenure-earning Assistant Professor.

You have been suggested as an appropriate distinguished scholar who can provide us with a knowledgeable evaluation of the scope and quality of [candidate]'s work. I would appreciate your candid assessment concerning the significance and consistency of the research contributions [she/he] has made. Enclosed is a copy of [candidate]'s curriculum vitae and sample publications for your review.

In addition to your assessment of [candidate]'s publications, we would appreciate any other observations you have regarding [his/her] qualifications. Please also clarify whether you have any personal or professional relationship with the candidate, and if so, the nature of that relationship.

Our formal review begins in late August, and it would be most helpful if your letter could be received by mid-August. If you are unable to undertake this task, please notify me as soon as possible so that I can solicit an evaluation from another distinguished scholar. Under our rules, I am required to prepare a short biographical sketch for each of our external reviewers. If you are able to undertake this assessment for us, I would appreciate any material that would assist me in properly summarizing your career. Finally, please note that our review process is confidential. Thus, your letter will not be shown or made available to [candidate].

Sincerely,

Professor and Chair

Enclosures: Curriculum Vitae
Scholarly Materials

**EXTERNAL LETTER SOLICITATION TEMPLATE -
MID-POINT REVIEW**

CONFIDENTIAL

Date

Professor John Smith
Address
Institution
City, ST ZIP

Dear Professor Smith:

The Department of _____ solicits your appraisal of [p&t candidate]'s progress toward tenure and promotion to the rank of Associate Professor in the School of _____ at the University of Miami. [Candidate] is currently an tenure-earning Assistant Professor at the mid-point of [his/her] probationary period, and upon a successful review here, will be retained for an additional three years, through [his/her] final review for tenure and promotion.

You have been suggested as an appropriate distinguished scholar who can provide us with a knowledgeable evaluation of the scope and quality of [candidate]'s work. I would appreciate your candid assessment concerning the significance and consistency of the research contributions [she/he] has made, and prospects for future achievement. Enclosed is a copy of [candidate]'s curriculum vitae and sample publications for your review.

In addition to your assessment of [candidate]'s publications, we would appreciate any other observations you have regarding [his/her] qualifications. Please also clarify whether you have any personal or professional relationship with the candidate, and if so, the nature of that relationship.

Our formal review begins in early February, thus it would be most helpful if your letter could be received by then. If you are unable to undertake this task, please notify me as soon as possible so that I can solicit an evaluation from another distinguished scholar. Under our rules, I am required to prepare a short biographical sketch for each of our external reviewers. If you are able to undertake this assessment for us, I would appreciate any material that would assist me in properly summarizing your career. Finally, please note that our review process is confidential. Thus, your letter will not be shown or made available to [candidate].

Sincerely,

Professor and Chair

Enclosures: Curriculum Vitae
Scholarly Materials

SCHOLARLY MATERIAL REVIEW CERTIFICATION
(Tenure, Promotion and Mid-Point Review)

Department/School/College:

Name of Candidate:

Description of material reviewed:

(Please list or attach a list of all articles reviewed - if you refer to the CV, please clearly mark each of the publications reviewed)

Other works accepted for publication:

(Please list the article(s) and attach acceptance letter(s))

Person(s) performing the review:

I certify that the materials described have been read and reviewed by the above listed faculty members.

Signature of Chair/Dean & Title

Date

Revised 4/1/05

University of Miami
2009 Review Request Form
Actions Effective June 1, 2010

To: _____
Dean of College/School

Via: _____
Name of Department/Division Chair

Division/Department Name

From: _____, _____
Name of Candidate (please print) Rank of Candidate

Please mark your response according to your current rank and tenure-earning status

1. _____ I do _____ do not wish to be considered for promotion in 2009-10
2. _____ I do _____ do not wish to be considered for tenure in 2009-10
3. _____ I do _____ do not wish to be considered for transfer to the regular (tenure track) Faculty in 2009-10

Signature

Date

UNIVERSITY OF MIAMI CURRICULUM VITAE

INSTRUCTIONS: A curriculum vitae form must be supplied by every faculty member considered for reappointment, promotion, or tenure, and forwarded throughout the review process. This is the recommended standard format.

1. Date:

Personal

2. Name:

3. Home Phone:

4. Office Phone:

5. Home Address:

6. Current Academic Rank:

7. Primary Department:

8. Secondary or Joint Appointments:

9. Citizenship:

10. Visa Type (if non-citizen):

Higher Education

11. Institutional (institution; degree; date conferred):

12. Non-Institutional (description; dates):

13. Certification, licensure (description; board or agency; dates):

Experience

14. Academic (institutions; rank/status; dates):

15. Non-Academic (employers; title; responsibilities; dates):

16. Military (branch; rank; responsibilities; dates):

Publications [author(s) (in actual precedence of authorship); title; publisher or journal name; date (current year first); page numbers]

17. Books and monographs published:

18. Juried or refereed journal articles and exhibitions:

19. Other works, publications and abstracts:

20. Other works accepted for publication:

Professional

21. Funded Research Performed (include all grants received in the last five years, identifying the principal investigator and the amounts and dates of the awards):
22. Editorial responsibilities:
23. Professional and Honorary Organizations (member; officer; date):
24. Honors and Awards:
25. Post-Doctoral Fellowships:
26. Other Professional Activities (e.g., papers presented; performances; conference proceedings; seminar or conference panel member; catalogue work; etc.):

Teaching

27. Teaching Awards Received:
28. Teaching Specialization (Note briefly courses taught, new courses developed, innovative or experimental teaching, etc.):
29. Thesis and Dissertation Advising/Post-doctoral student supervision (chairman or committee member; topic; student name; date):

Service

30. University Committee and Administrative Responsibilities:
31. Community Activities:

Revised June 2007

APPENDIX B

CONFIDENTIALITY AGREEMENT

In the course of my employment/assignment at The University of Miami, I may come into possession of certain confidential or proprietary information. This information might include but is not limited to: (1) patient information or records; even though I may not be directly involved in providing patient services; (2) employee information or records; (3) business data, records or information, or: (4) other data, trade secrets, documents, records, processes, operation and issues, or information considered by the University of Miami to be confidential (hereinafter collectively referred to as "confidential information").

I understand that such Confidential Information must be maintained in the strictest confidence. As a condition of my employment/assignment, I hereby agree that I will not at any time during or after my employment/assignment with the **University of Miami**, disclose or discuss any Confidential Information with any person whatsoever or permit any person whatsoever to examine or make copies of any Confidential Information prepared by me, coming into my possession, or under my control, or use such Confidential Information, or facts of occurrences, other than as necessary in the course of my employment/assignment.

When Confidential Information must be discussed with other employees or supervisors in the course of my work, I will use discretion to assure that such conversations cannot be overheard by others who do not or should not otherwise have access to the Confidential Information.

Furthermore, the importance of using my own code to sign on to any system for security reasons has been explained to me. I understand that all transactions performed by me will have my user ID associated with the transaction. I also understand that for my protection I will not give my password to anyone and I must request to have my password changed if I think it might be misused.

I also understand the University's Computer Access and Confidentiality, Use of Computing Facilities and World Wide policies A045, A046, and A047 developed by the department of Information Technology are available to me in the Information Technology Policy Manual which is on-line via the Human Resources website.

I understand that violation of this agreement may result in disciplinary action up to and including termination of employment or legal action.

(Rev. 7/01)

APPENDIX C

UNIVERSITY OF MIAMI FROST SCHOOL OF MUSIC REGULAR FACULTY (Academic Year 2009-2010)

<u>Name</u>	<u>Rank</u>	<u>Department and/or Program</u>
Alt, David (<i>LOA '09-'10</i>)	Professor & Chair	Vocal Performance
Asmus, Edward	Professor & Associate Dean, Graduate Studies	Music Education
Basham, Glenn	Professor	Instrumental Performance
Bickel, Doug	Assistant Professor	Jazz Piano
Cheng, Corey (<i>LOA '09-'10</i>)	Assistant Professor & Program Director	Music Engineering Technology
Coffman, Don	Professor & Assistant Chair	Studio Music & Jazz
Collins, Willa	Assistant Professor	Musicology
DeCarbo, Nicholas	Professor & Associate Dean, Administration	Music Education
De Graaf, Melissa	Assistant Professor	Musicology
de l'Etoile, Shannon	Associate Professor & Program Director	Music Therapy
Dollahon, Randall	Associate Professor	Studio Music & Jazz
Donaghue, Margaret	Associate Professor	Instrumental Performance
Elton, Serona	Assistant Professor	Music Business & Entertainment Industries
Floyd, J. Robert	Professor	Keyboard Performance
Gisbert, Gregory	Assistant Professor	Jazz Trumpet
Gonzalez, Rene	Associate Professor & Program Director	Classical Guitar
Gower, Robert	Associate Professor	Theory & Composition
Green, Gary	Professor & Chair	Instrumental Performance
Habermann, Joshua	Associate Professor & Program Director	Choral Studies
Harbaugh, Ross	Professor & Program Director	Strings
Hardenbergh, Esther Jane (<i>Sab. '10/1</i>)	Associate Professor	Vocal Performance
Johnson, Alan	Assistant Professor & Program Director	Opera Theater

<u>Name</u>	<u>Rank</u>	<u>Department and/or Program</u>
Jordan, Joyce	Professor & Chair	Music Education and Music Therapy
Kam, Dennis (<i>Sab. '10/1</i>)	Professor & Chair	Theory & Composition
Kane, Trudy	Assistant Professor	Flute
Lapin, Larry (<i>Sab. '10/2</i>)	Professor & Program Director	Jazz Vocal Performance
Lebon, Rachel (<i>Sab. '10/1</i>)	Professor	Jazz Vocal Performance
Leider Colby	Associate Professor & Acting Program Director	Music Engineering Technology
Lesiuk, Teresa	Assistant Professor	Music Therapy
Lindsay, Gary	Professor & Program Director	Studio Jazz Writing
Magnanini, Luciano	Professor & Program Director	Woodwinds
McConnell, Pamela	Professor	Instrumental Performance
McLoskey, Lansing	Assistant Professor	Theory & Composition
Morris, Craig	Associate Professor	Trumpet
Oglesby, Don	Professor	Choral Studies
Olah, John	Associate Professor & Program Director	Brass
Posnak, Paul	Professor & Program Director	Accompanying & Chamber Music
Progris, Jim	Professor & Program Director	Arts Presenting
Rodriguez, Santiago	Professor	Keyboard Performance
Sanchez, Rey	Associate Professor, Chair & Program Director	Music Media & Industry
		Music Business & Entertainment Industries
Schwartz-Kates, Deborah	Associate Professor & Chair	Musicology
Sidener, Whit	Professor & Chair	Studio Music & Jazz
Sleeper, Thomas	Professor	Instrumental Performance
Southern, Dean	Assistant Professor & Acting Chair (Fall '09)	Vocal Performance
Stoyanov, Svetoslav	Assistant Professor & Program Director	Percussion
Todd, Richard	Associate Professor	French Horn
Werner, Lori	Assistant Professor	Keyboard Pedagogy
Wilson, Paul	Professor	Theory & Composition
Ying, Tian	Associate Professor & Chair	Keyboard Performance
Zdzinski, Stephen	Associate Professor	Music Education

UNIVERSITY OF MIAMI FROST SCHOOL OF MUSIC
ASSOCIATED FACULTY
(Academic Year 2009-2010)

<u>Name</u>	<u>Rank</u>	<u>Department and/or Program</u>
Abbati, Joseph	Lecturer	Music Engineering Technology
Barentyne, Ross	Lecturer	Vocal Performance
Benton, Cayce	Lecturer	Vocal Performance
Bergeron, Charles	Lecturer	Jazz Bass
Boutte, Tony	Visiting Assistant Professor	Vocal Performance
Bravo, Richard	Lecturer	Percussion
Burks, Jo Lynn	Lecturer	Vocal Performance
Conner, Timothy	Adjunct Assistant Professor	Trombone
Cooper, Frank	Research Professor	Musicology
Crowley, William	Lecturer	Dance
Davies, Rainer	Lecturer	Jazz Guitar
Davis, Ivan	Professor Emeritus	Keyboard Performance
Flavin, Scott	Lecturer	Violin
Fleischer, Deborah	Lecturer	Harp
Galliford, Joy	Lecturer	Music Education
Gasior, James	Lecturer	Music Education
Gonzalez, Gonzalo	Lecturer	Theory
Greco, Eugene	Lecturer	Musicology
Hawthorne, Harry	Ensemble Librarian	Instrumental Performance, Choral Studies
Kaminsky, Karen	Lecturer	Dance
Keck, Thomas	Lecturer & Associate Director of Bands	Band of the Hour
Keller, Gary	Adjunct Associate Professor	Jazz Saxophone
Londono, Kathyanne	Adjunct Assistant Professor & Coordinator	Dance
Luciani, Dante	Lecturer	Jazz Trombone

<u>Name</u>	<u>Rank</u>	<u>Department and/or Program</u>
Lyons, Lissane	Lecturer	Vocal Performance & Jazz Vocal Performance
Marsh, Devin	Lecturer	Media Writing & Production
Mauldin, Kevin	Lecturer	Double Bass
Moses, Kenneth	Lecturer & Assistant Dean, Undergraduate Studies	Administration, Instrumental Performance
Murciano, Raul	Lecturer & Program Director	Media Writing & Production
Murnak, Raina	Lecturer	Theory
Orta, Nicky	Lecturer	Jazz Bass
Otis, Mollye	Lecturer & Program Director	Musical Theatre
Padron, Rafael	Lecturer	Classical Guitar
Pilar, Nobleza	Lecturer	Vocal Performance
Pirkle, William	Visiting Assistant Professor	Music Engineering Technology
Quivar, Florence	Visiting Associate Professor	Vocal Performance
Redmond, John	Lecturer	Music Business & Entertainment Industries
Remek, Robert	Lecturer	Organ
Rinaldi, Elaine	Lecturer	Vocal Performance
Rucker, Steve	Lecturer	Jazz Percussion
Sackstein, Rosalina	Professor Emeritus	Piano
Saladino, Jerome	Lecturer	Dance
Salminen, Dana	Lecturer	Music Engineering Technology
Sanchez, Javier	Lecturer	Music Business & Entertainment Industries
Stewart, John	Visiting Professor	Theory & Composition
Stinson, Scott	Lecturer	Theory & Composition
Strange, Daniel	Lecturer	Jazz Piano
Underwood, Dale	Lecturer	Saxophone
Weiner, Robert	Adjunct Assistant Professor	Oboe
Williams, Susan	Lecturer	Vocal Performance
Yarling, John	Lecturer	Jazz Percussion
Yarling, Nicole	Lecture	Jazz Vocal Performance
Zavac, Nancy	Music Librarian	Library

APPENDIX D

FACULTY & STAFF LISTING 2009-2010

<u>DEANS</u>	<u>ASSIGNMENTS</u>	<u>ROOM</u>	<u>EXT.</u>
Berg, Shelton	Dean, Frost School of Music	GCH 128F	3858
DeCarbo, Nicholas	Associate Dean, Administration	GCH 128H	2241
Asmus, Edward	Associate Dean, Graduate Studies	GCH 110B	6913
Moses, Kenneth	Assistant Dean, Undergraduate Studies	GCH 128C	6915
Castleman-Dion, Nancy	Assistant Dean, Development	GCH 300	5816

ADMINISTRATION/PROFESSIONAL

Bruno, Paul	Supervisor, Keyboard Instruments	MPC B04	3890
Dillon, William	Director, Music Operations	GCH 104A	2438
Garcia, Cecilia	Executive Assistant	GCH 128	3858
Griffith, Paul	Director, Recording Services	GCH 207	6922
Johnson, Arlene	Director, Annual Giving	G1 932B	2238
Kerr, Karen	Director, Admissions	GCH 110C	6168
Mijares, Marianne	Events Planner	G1 932A	4940
Mower, Judith	Director, Business Operations	GCH 128J	2244

STAFF

Bivins, Stephanie	Development, Festival Miami	G1 932	3941
Cecchi, Litta	Choral Studies	HMB 114	4162
Coen, Meredith	Music Admissions	GCH 110A	6168
Damon, Charles	MIP (Band)	RCM 201	4273
Del Campo, Dana	Graduate Studies	GCH 110A	6913
Irvine, Cecilia	Dean's Office	GCH 120D	6914
Jones, C. Patterson	MCY, MTY & MBEI	MCK 200	8289
Lemus, Julia	MBEI, MED & MTC	MCK 200	6252
Naya, Christopher	MIP & MSJ	FMB 125	5813
Pradera, Nilda	Concert Halls	GCH 104	2438
Rodriguez, Maria	MKP & MVP	FMB 125	4886
Rosales, Luis	Desktop Support Technician	WML 132	2627
Santana, Manny	Undergraduate Studies	GCH 128	6915
Smith, Erica	Admissions & Graduate Studies	GCH 110A	6168
Swaine, Sylvia	Receptionist, Dean's Office	GCH 128	2241
Welton, David	Piano Tuner	MPC B04	3890
Williams, Daniel	Dean's Office	GCH 120D	6914
DeBardelaben, Ross	Publicity	GCH 205	1149

MUSIC LIBRARY (Weeks Music Library)

Zavac, Nancy	Faculty/Music Librarian	WML 107	9884
De La Reguera, Alberto	Circulation	WML 105	9885
Gonzalez, Myriam	Circulation & Technical Services	WML 105	9887
Grayson, Kesha	Desktop Support Technician	WML 105	9885
Hernandez, Gisela	Circulation Supervisor (<i>day</i>)	WML 105	9885
Owens, John	Circulation Supervisor (<i>evening</i>)	WML 105	9885
Vothang, Thuong	Circulation	WML 105	9885

<u>REGULAR FACULTY</u>	<u>DEPARTMENT/PROGRAM</u>	<u>ROOM</u>	<u>EXT.</u>
Basham, Glenn	MIP Violin	RCM 130	7934
Bickel, Douglas	MSJ Jazz Piano	FMB 222	7923
Coffman, Don	MSJ Jazz Bass; Assistant Chair	FMB 219	7917
Collins, Willa	MCY Musicology	MCK 202E	2824
de l'Etoile, Shannon	MED Prog. Dir., Music Therapy	MCK 201C	3943
De Graaf, Melissa	MCY Musicology	MCK 200G	9855
Dollahon, Randall	MSJ Jazz Guitar	FMB 239A	7918
Donaghue, Margaret	MIP Clarinet	RCM 125	7943
Elton, Serona	MMI Music Business & Entertainment Industries	MCK 200C	9856
Floyd, J. Robert	MKP Piano	FMB 146	7909
Gisbert, Gregory	MSJ Jazz Trumpet	FMB 306B	7924
Gonzalez, Rene	MIP Prog. Dir., Guitar	VMB 204B	2083
Gower, Robert	MTC Theory/Composition	VMB 206B	4338
Green, Gary	MIP Chair; Prog. Dir., Band Program	RCM 201B	7926
Habermann, Joshua	MVP Prog. Dir., Choral	HMB 114B	7609
Harbaugh, Ross	MIP Cello; Prog. Dir., Strings	RCM 240	7940
Hardenbergh, Esther Jane	MVP Chair, Vocal Performance	FMB 116	7929
Johnson, Alan	MVP Dir., Opera Theater	FMB 123	7932
Jordan, Joyce	MED Chair	MCK 202C	7604
Kam, Dennis	MTC Chair	VMB 205B	7606
Kane, Trudy	MIP Flute	RCM 127	7936
Lapin, Larry	MSJ Prog. Dir., Jazz Vocal	FMB 339B	7920
Lebon, Rachel	MSJ Jazz Voice	FMB 339A	7921
Leider, Colby	MMI Interim Prog. Dir., Music Engineering	WRP 109	8221
Lesiuk, Teresa	MTY Music Therapy	MCK 201D	3650
Lindsay, Gary	MSJ Prog. Dir., Studio Jazz Writing	FMB 223	7922
Magnanini, Luciano	MIP Bassoon; Prog. Dir., Woodwind	RCM 238	7945
McConnell, Pamela	MIP Viola	RCM 101	7944
McLoskey, Lansing	MTC Theory/Composition	VMB 205A	4522
Morris, Craig	MIP Trumpet	RCM 135	7942
Oglesby, Donald	MVP Choral	HMB 114A	7930
Olah, John	MIP Tuba; Prog. Dir., Brass	RCM 137	7947
Posnak, Paul	MKP Prog. Dir., Accompanying	FMB 141	7911
Progris, James	MMI Prog. Dir., Arts Presenting	MCK 200D	7605
Rodriguez, Santiago	MKP Piano	FMB 147	7918
Stoyanov, Svetoslav	MIP Prog. Dir., Percussion	RCM 142	8271
Sanchez, Reynaldo	MMI Chair, Music Media Industry; & Prog. Dir., Music Business & Entertainment Industries	MCK 201F	5352
Schwartz-Kates, Deborah	MCY Chair	MCK 200B	6911
Sidener, Whit	MSJ Chair	FMB 306	4012
Sleeper, Thomas	MIP Prog. Dir., Orchestra	RCM 134	7938
Southern, Dean	MVP Acting Chair (Fall 2009 only)	FMB 111	7931
Todd, Richard	MIP French Horn	RCM 133	7939
Werner, Lori	MKP Prog. Dir., Keyboard Pedagogy	FMB 125B	7912
Wilson, Paul	MTC Theory/Composition	WML 121	7915
Ying, Tian	MKP Chair	FMB 140	7910
Zdzinski, Stephen	MED Music Education	MCK 202D	7602

<u>ASSOCIATED FACULTY DEPARTMENT</u>			<u>ROOM</u>	<u>EXT.</u>
Abbati, Joseph	MMI	Music Engineering	WRP 104	7628
Barentyne, Ross	MVP	Vocal Performance	FMB 123	4886
Benton, Cayce	MVP	Vocal Performance	VMB 202A	2181
Bergeron, Charles	MSJ	Jazz Bass	FMB 224	2825
Boutte, Tony	MVP	Voice	VMB 208B	6051
Burks, Jo Lynn	MVP	Voice	VMB 208A	7933
Bravo, Richard	MIP	Percussion	RCM 142	5813
Conner, Timothy	MIP	Trombone	RCM 129	7935
Cooper, Frank	MCY	Musicology & Harpsichord	HMB 111A	6755
Crowley, William	DAN	Dance	MCK 201G	2521
Davies, Rainer	MSJ	Jazz Guitar	FMB 239A	5813
Davis, Ivan	MKP	Piano	FMB 147	4886
Flavin, Scott	MIP	Violin	RCM 234	7946
Fleisher, Deborah	MIP	Harp	FMB 108	2184
Galliford, Joy	MED	Music Education	MCK 202B	6252
Gonzalez, Gonzalo	MTC	Theory	VMB 206	7607
Greco, Eugene	MCY	Musicology	RCM 122	2159
Hawthorne, Harry	MIP	Ensemble & Choral Librarian	RCM 140	7941
Kaminsky, Carol	DAN	Dance	MCK 201G	2521
Keck, Thomas	MIP	Associate Dir., Band of the Hour	RCM 201A	7950
Keller, Gary	MSJ	Saxophone	FMB 235	7919
Londono, Kathyanne	DAN	Coordinator, Dance	MCK 201G	2521
Luciani, Dante	MSJ	Jazz Trombone	FMB 306A	7925
Lyons, Lisanne	MVP	Voice	VMB 201A	7927
Marsh, Devin	MTC	Media Writing & Production	VMB 206	7607
Mauldin, Kevin	MIP	Double Bass	RCM 130	7937
Murciano, Raul	MTC	Prog. Dir., Media Writing & Production	RCM 122	2159
Murnak, Raina	MTC	Theory	RCM 122	2159
Orta, Nicky	MSJ	Jazz Bass	FMB 219	5813
Otis, Mollye	MVP	Prog. Dir., Musical Theatre	HMB 112	6227
Padron, Rafael	MIP	Guitar	VMB 204B	2083
Pilar, Nobleza	MVP	Voice	VM B 201B	7928
Pirkle, William	MMI	Music Engineering	VMB 204A	5995
Quivar, Florence	MVP	Voice	VMB 202B	2157
Redmond, John	MMI	Music Business & Entertainment Industries	MCK 200	6252
Remek, Robert	MKP	Organ	FMB 210	4886
Rinaldi, Elaine	MVP	Vocal Performance	FMB 123	4886
Rucker, Steve	MSJ	Jazz Percussion	PMB 101B	7948
Sackstein, Rosalina	MKP	Piano	FMB 135	7913
Saladino, Jerome	DAN	Dance	MCK 201G	2521
Stewart, John	MTC	Theory	WML 121	6252
Stinson, Scott	MTC	Theory	VMB 206A	3110
Strange, Daniel	MSJ	Jazz Piano	FMB 125	5813
Underwood, Dale	MIP	Saxophone	RCM 130	7937
Weiner, Robert	MIP	Oboe	RCM 234	4948
Williams, Susan	MVP	Vocal Performance	FMB 110	4886
Yarling, John	MSJ	Jazz Percussion	PMB 101B	5813
Yarling, Nicole	MSJ	Jazz Vocal Performance	FMB 125A	5813

APPENDIX E

UNIVERSITY OF MIAMI ACADEMIC CALENDAR

FALL 2009

Subject to Change

69 Class Days Per Semester

Aug 3	Mon	Prestigious Awards and Fellowships Due in Honors Program & Office of Academic Enhancement. For specific deadline dates on the various awards see www.miami.edu/oa .
Aug 12	Wed	Deadline for Readmission
Aug 19	Wed	International Student Orientation
Aug 19	Wed	Housing Available for Students
Aug 20	Thurs	Orientation Begins
Aug 26	Wed	CLASSES BEGIN
Aug 26	Wed	Late Registration Fees in Effect
Sep 4	Fri	Last Day for Registration and to Add a Course
Sep 7	Mon	HOLIDAY (LABOR DAY)
Sep 11	Fri	Last Day to Drop a Course Without a "W"
Sep 11	Fri	Last Day to Make a Change in Credit-Only Designation
Oct 7	Wed	Academic Alert Grades Due in myUM
Oct 9	Fri	Last Day to Apply for Graduation for Fall
Oct 16	Fri	FALL RECESS
Oct 26	Mon	Registration Appointments Available on myUM
Oct 30	Fri	Last Day to Drop a Course
Nov 9	Mon	Registration for Spring 2010* (Begins)
Nov 20	Fri	Magna/Summa Theses Due in Honors Program Office
Nov 20	Fri	Graduate Students: Last day to Defend Dissertation/Thesis for Fall 2009 Graduation
Nov 26 - 29	Thurs - Sun	THANKSGIVING RECESS
Dec 4	Fri	CLASSES END (11:00 PM)
Dec 5 - 8	Sat-Tues	Reading Days
Dec 9 - 16	Wed - Wed	FINAL EXAMS
Dec 16	Wed	Graduate School Deadline for Completion of Dissertation/Thesis
Dec 16	Wed	SEMESTER ENDS (11:00 PM)
Dec 17	Thurs	FALL COMMENCEMENT EXERCISES - All Degrees
Dec 17	Thurs	Housing Closes at NOON for Non-Commencement Participants
Dec 18	Fri	Housing Closes at NOON for Commencement Participants
Dec 21	Mon	Final Grades Released by Faculty in myUM by Noon
Dec 23	Wed	Final Grades Available to Students in myUM

* As Scheduled By Appointment

Updated June 22, 2009

Most up-to-date calendars available at: <http://www.miami.edu/registrar>

SPRING 2010

Subject to Change
69 Class Days Per Semester

Jan 5	Tues	Deadline for Readmission
Jan 4 - 15	Mon - Fri	INTERSESSION
Jan 12	Tues	Housing Available for Students
Jan 12	Tues	International Student Orientation
Jan 13	Wed	Orientation Begins
Jan 18	Mon	HOLIDAY (MARTIN LUTHER KING, JR. DAY)
Jan 19	Tues	CLASSES BEGIN
Jan 19	Tues	Late Registration Fees in Effect
Jan 27	Wed	Last Day for Registration and to Add a Course
Feb 3	Wed	Last Day to Drop a Course Without a "W"
Feb 3	Wed	Last Day to Make a Change in Credit-Only Designation
Mar 1	Mon	Academic Alert Grades Due in myUM
Mar 5	Fri	Last Day to Apply for Graduation for Spring, Summer 1 and 2
Mar 13 - 21	Sat - Sun	SPRING RECESS / INTERSESSION
Mar 29	Mon	Registration Appointments Available on myUM
Apr 5	Mon	Last Day to Drop a Course
Apr 12	Mon	Registration for Fall Semester 2010 & Summer 2010* (Begins)
Apr 16	Fri	Magna/Summa Theses Due in Honors Program Office
Apr 16	Fri	Graduate Students: Last Day to Defend Dissertation/Thesis for Spring 2010 Graduation
Apr 30	Fri	CLASSES END (11:00 PM)
May 1 - 4	Sat - Tues	Reading Days
May 5 -12	Wed - Wed	FINAL EXAMS
May 12	Wed	Graduate School Deadline for Completion of Dissertation/Thesis
May 12	Wed	SEMESTER ENDS (11:00 PM)
May 13	Thurs	Honors Day Convocation
May 13	Thurs	SPRING COMMENCEMENT EXERCISES - All Graduate Degrees
May 14	Fri	SPRING COMMENCEMENT EXERCISES – All Undergraduate Degrees
May 14	Fri	Housing Closes at NOON for Commencement Participants
May 17	Mon	Final Grades Released by Faculty in myUM by Noon
May 19	Wed	Final Grades Available to Students in myUM

* As Scheduled By Appointment

Updated June 8, 2009

Most up-to-date calendars available at: <http://www.miami.edu/registrar>

SUMMER 2010
Subject to Change
25 Class Days/85 Minutes Per Class

FIRST SUMMER SESSION 2010		
Apr 12 - May 18		Registration for Summer Sessions*
May 5	Wed	Deadline for Readmission
May 18	Tues	Housing Available
May 18	Tues	Academic Advising for New Students*/Registration
May 19	Wed	CLASSES BEGIN
May 21	Fri	Last Day for Registration and to Add a Course
May 25	Tues	Last Day To Drop a Course Without a "W"
May 25	Tues	Last Day to Make a Change in Credit-Only Designation
May 31	Mon	HOLIDAY (MEMORIAL DAY)
Jun 9	Wed	Graduate Students: Last Day to Defend Dissertation/Thesis for Summer I 2010 Graduation
Jun 10	Thurs	Last Day to Drop a Course
Jun 16	Wed	Magna/Summa Theses Due in Honors Program Office
Jun 23	Wed	CLASSES END
Jun 24	Thurs	Reading Day
Jun 25	Fri	Graduate School Deadline for Completion of Dissertation/Thesis
Jun 25	Fri	FINAL EXAMS FOR ALL CLASSES - SESSION ENDS
Jun 26	Sat	Housing Closes at NOON
Jun 28	Mon	Final Grades Released by Faculty in myUM by Noon
Jun 30	Wed	Final Grades Available to Students in myUM

* As Scheduled By Appointment
Updated November 1, 2008

SECOND SUMMER SESSION 2010		
Apr 12 - Jun 29		Registration for Summer Sessions*
Jun 16	Wed	Deadline for Readmission
Jun 29	Tues	Housing Available
Jun 29	Tues	Academic Advising for New Students*/Registration
Jun 30	Wed	CLASSES BEGIN
Jul 2	Fri	Last Day for Registration and to Add a Course
Jul 5	Mon	HOLIDAY (INDEPENDENCE DAY)
Jul 8	Thurs	Last Day To Drop a Course Without a "W"
Jul 8	Thurs	Last Day to Make a Change in Credit-Only Designation
Jul 21	Wed	Graduate Students: Last Day to Defend Dissertation/Thesis for Summer II 2010 Graduation
Jul 22	Thurs	Last Day to Drop a Course
Jul 28	Wed	Magna/Summa Theses Due in Honors Program Office
Aug 4	Wed	CLASSES END
Aug 5	Thurs	Reading Day
Aug 6	Fri	Graduate School Deadline for Completion of Dissertation/Thesis
Aug 6	Fri	FINAL EXAMS FOR ALL CLASSES - SESSION ENDS
Aug 7	Sat	Housing Closes at NOON
Aug 9	Mon	Final Grades Available to Students in myUM
Aug 11	Wed	Final Grades Released by Faculty in myUM by Noon

* As Scheduled By Appointment
Updated November 11, 2008

Most up-to-date calendars available at: <http://www.miami.edu/registrar>

APPENDIX F

RELIGIOUS HOLIDAYS CALENDAR

2009-2010

Fall 2009

Friday, September 18 (<i>begins at sundown</i>)	Rosh Hashanah
Saturday, September 19	Rosh Hashanah
Sunday, September 20	Rosh Hashanah
Sunday, September 20	Eid-Alfitr
Monday, September 21	Eid-Alfitr
Tuesday, September 22	Eid-Alfitr
Sunday, September 27 (<i>begins at sundown</i>)	Yom Kippur
Monday, September 28	Yom Kippur
Friday, October 2 (<i>begins at sundown</i>)	Succoth
Saturday, October 3	Succoth
Sunday, October 4	Succoth
Friday, October 9 (<i>begins at sundown</i>)	Shemini Atzereth
Saturday, October 10	Shemini Atzereth
Sunday, October 11	Simchat Torah
Friday, November 27	Eid-Aladha
Saturday, November 28	Eid-Aladha
Sunday, November 29	Eid-Aladha
Friday, December 11 (<i>begins at sundown</i>)	Hanukkah
Saturday, December 12 to Saturday, December 19	Hanukkah
Thursday, December 24 (<i>University closed</i>)	Christmas Eve
Friday, December 25 (<i>University closed</i>)	Christmas Day

Spring 2010

Monday, March 29 (<i>begins at sundown</i>)	Passover
Tuesday, March 30	Passover
Wednesday, March 31	Passover
Thursday, April 1	Passover
Friday, April 2	Passover
Saturday, April 3	Passover
Sunday, April 4 (<i>sundown</i>)	Passover
Monday, April 5	Passover
Tuesday, April 6 (<i>ends at sunset</i>)	Passover
Friday, April 2	Good Friday
Sunday, April 4	Easter
Thursday, May 27 (<i>begins at sundown</i>)	Shavuoth
Wednesday, May 28	Shavuoth
Saturday, May 29	Shavuoth

*Note: The religious holidays that are in **bold print** are widely observed and are to be considered major holy days for the purposes of the university policy on attendance and absences (as described in the Bulletin).*

(6/11/2009)