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MEMORANDUM

To: Donna E. Shalala, President

From: Richard L. Williamson
Chair, Faculty Senate

A handwritten signature in blue ink, appearing to read 'Richard L. Williamson'.

Date: November 17, 2011

Subject: Faculty Senate Legislation #2011-24(B) – Curriculum and Name change in the Frost School of Music from the *Doctor of Music Arts in Vocal Pedagogy* TO *Doctor of Music Arts in Vocal Pedagogy and Performance*

At its November 16, 2011 meeting, the Faculty Senate unanimously approved the proposal to change the curriculum and the name in the Frost School of Music from the *Doctor of Music Arts in Vocal Pedagogy* TO *Doctor of Music Arts in Vocal Pedagogy and Performance*.

The supporting materials are enclosed for your reference.

This legislation is now forwarded to you for your action.

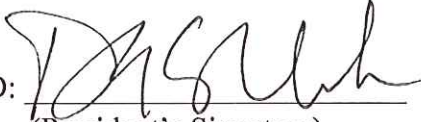
RW/rh

Enclosure

cc: Thomas LeBlanc, Executive Vice President and Provost
Shelton Berg, Dean, Frost School of Music
Ed Asmus, Professor and Associate Dean, Graduate Studies, Frost School of Music

CAPSULE: Faculty Senate Legislation #2011-24(B) – Curriculum and Name change in the Frost School of Music from the *Doctor of Music Arts in Vocal Pedagogy* TO *Doctor of Music Arts in Vocal Pedagogy and Performance*

PRESIDENT'S RESPONSE

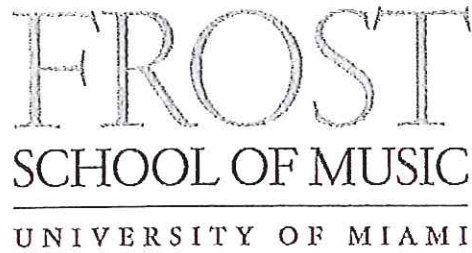
APPROVED:  DATE: 12/10/11
(President's Signature)

OFFICE OR INDIVIDUAL TO IMPLEMENT: DEAN BERG

EFFECTIVE DATE OF LEGISLATION: IMMEDIATELY
(if other than June 1 next following)

NOT APPROVED AND REFERRED TO: _____

REMARKS (IF NOT APPROVED): _____



Doctor of Musical Arts in Vocal Pedagogy

Curricular Changes

1. Change degree title from “Vocal Pedagogy” to “Vocal Pedagogy and Performance.”
2. Change current 18 credits in vocal pedagogy from a list of required courses to 18 credits selected from a menu of courses.
3. Change current 1 credit hour courses in Vocal Literature for Teaching (MVP610 thru MVP614) to 3 credit hour courses to better reflect student and faculty workload.

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Graduate Curricular Change Tracking Sheet

Description:

- (1) Change program name of DMA in Vocal Pedagogy to DMA in Vocal Pedagogy and Performance
- (2) Change 18 credits of curriculum in vocal pedagogy to selection from a menu of available courses
- (3) Change Teaching Vocal Literature courses from 1 credit hour to 3 credit hours to better reflect workload of students and faculty

Dept Faculty Approval: 4/22/2011

FSOM Grad Committee Approval: 10/4/2011

FSOM Exec Comm Approval: 10/4/2011

FSOM Dept Chairs Approval: 10/12/2011

FSOM School Council Approval: 10/18/2011

FSOM Dean Remind to Inform Provost: 10/19/2011

Sent to Graduate School Dean: 10/19/2011

PIRA Notification: 10/19/2011

Grad School Council Approval: 10/20/2011

Fac Senate Gen Welfare Comm Approval: _____

Fac Senate Approval: _____

Board of Trustees Approval: _____



Doctor of Musical Arts in Vocal Pedagogy and Performance

Rationale for Name Change

The Doctor of Musical Arts in Vocal Pedagogy and Performance is designed to prepare singers for careers as professional teachers of singing, performers, and research scholars in the field of Vocal Pedagogy. It seeks to encourage critical thinking and creative teaching built on the current science and research in the field of vocal pedagogy and performance artistry.

The degree program is built around a core of vocal pedagogy with supportive courses in applied voice, music education, performance ensembles, and internships designed to integrate course work with individual interests. The program emphasizes the integration of a broad array of performing, teaching and research skills.

Candidates for admission to the DMA in Vocal Pedagogy and Performance are expected to have a completed master's degree, teaching experience and evidence of a strong performance-academic background. A personal statement of philosophy of teaching is required with the application. It is expected that the following course work will have been completed prior to acceptance into the program: 1) basic vocal pedagogy, 2) lyric diction (IPA, English, French, Italian and German) 3) opera literature, 4) art song literature, 5) language study with at least one year each in Italian, French and German, 6) keyboard skills. If any of these area of study has not been completed, remedial work must be completed before the qualifying exams are taken.

DMA in Vocal Pedagogy and Performance candidates will be expected to complete research projects within their own area of interest. In addition to performing one solo recital, students will design and present a public lecture focusing on a particular area of interest. Finally, the candidate will write a doctoral essay that demonstrates competence in the discipline, scholarly method and analysis, original thought, and the ability to sustain ideas and express them with clarity.

A definite need exists for DMA programs to prepare advanced singers for careers in teaching. Historically, doctoral degrees in vocal performance are pursued for the purpose of teaching at the college level. Ironically, most doctoral degrees in vocal performance include little or no work in the pedagogy of the instrument, much less work in curriculum design, course organization or administrative skills. These are exactly the skill areas that are demanded in today's job market.

In the United States of America, only a few institutions offer a Doctorate of Musical Arts Performance/Pedagogy degree. Most programs have a heavy core of performance requirements with a secondary emphasis in pedagogy. One program focuses more strongly on pedagogy, but does not include a significant performance component as part of the degree work. Several universities offer general degrees in pedagogy, but this usually means that one or two pedagogy courses are included in the course of study. In the state of Florida, indeed, the Southeastern United States, no institution offers a doctoral degree in vocal pedagogy and performance.

In the summer of 2000 the Department of Vocal Performance designed and offered a one-week seminar in Vocal Pedagogy for the 21st Century. The response was very

encouraging, with thirty-one participants from across the United States and the Caribbean enrolled, and inquiries came from all over the world. In January 2000, the University of Miami hosted a NATS Winter Workshop dealing with the "Belt" voice technique for musical theatre and commercial singers. Fifty participants were expected; one hundred and twenty enrolled. The follow-up workshop in New York City, in 2001, enrolled 700 teachers and singers, the most ever for a NATS Workshop! The need for an advanced degree in vocal pedagogy is obvious. The University of Miami School of Music is able to offer an outstanding, well-rounded program in vocal pedagogy that can produce graduates with a professional advantage to becoming leading scholars in the field.

The current faculty of the department of vocal performance consists of artist-teachers who offer individual areas of expertise to the course of study for doctoral candidates in vocal pedagogy, and committed to the preparation of future teachers of singing. The University of Miami has established nationally recognized music theatre and jazz vocal programs with experienced artist teachers who can offer insight into those areas of vocal training.

The University of Miami has an outstanding Department of Otolaryngology in the School of Medicine. A relationship is already established between the Department of Vocal Performance and the Department of Otolaryngology. This relationship has the potential for the team teaching of courses, specially designed seminars, and internships in the department of otolaryngology.

A strong doctoral program in vocal pedagogy would enhance the undergraduate program at the University of Miami. Candidates would be assigned to teach applied and class voice, thereby helping to address the recent large demand for voice lessons. When appropriate, the candidates would participate and offer their experience to the Opera Theater and Choral Studies programs. The shared scholarly research of the candidates would stimulate the faculty and enhance the vocal training of the undergraduate students at the University.

DMA-Vocal Pedagogy and Performance

Performance Courses (20% of total, 12 credits)

8 credits	Applied Lessons in voice performance
2 credits	MVP552 Coaching-vocal performance
2 credits	MVP688 Ensembles

Creative Activities (20% of total, 12 credits)

1 credit	MED602 Doctoral Essay Proposal
10 credits	MVP731 Doctoral Essay Research
1 credit	MVP732 DMA-Recital

Vocal Pedagogy (30% of total, 18 credits to be selected from following list)

3 credits	MVP610 Vocal Literature for Teaching: English
3 credits	MVP611 Vocal Literature for Teaching: Italian
3 credits	MVP612 Vocal Literature for Teaching: German
3 credits	MVP613 Vocal Literature for Teaching: French
3 credits	MVP614 Vocal Literature for Teaching: Musical Theatre
1 credits	MVP630 Studio Teaching Techniques
2 credits	MVP636 Voice Disorders
3 credits	MVP638 Advanced Vocal Pedagogy
1 credit	MVP639 Vocal Pedagogy Internship
1 credit	MED680 Doctoral Seminar
1 credit	MED690 Teaching Music in College

Allied Music Courses (10% of total, 6 credits)

3 credits	MED562 Psychology of Music
3 credits	MTC617 Analytical Techniques

Cognate Electives (20 % of total, 12 credits)

Course and Curriculum Course Change Form



Phone: (305) 284-4846

Fax: (305) 284-6293

Email: scheduling.rg@miami.edu

Course as it appears in the Bulletin:

School/College: MU - Frost School of Music Dept: MVP Course: 610
e.g.(ACC 101)

Is this an experimental course? N Y Effective Date: 01/01/12 # of Credits: 1-0
e.g.(1-3 OR 3-0)

Full Title: Vocal Literature for Teaching: English
150 Character Limit

Abbreviated Title: Vocal Lit Tea Eng
18 Character Limit

Course as you wish it to appear in subsequent Bulletin(s) – only fill in changing information:

Full Title: _____
150 Character Limit

Abbreviated Title: _____
18 Character Limit

Is taken for Credit Only: N Y Full Time Indicator*: N Y Alt Title: N Y

Frequency: _____ # of Credits: 3-0
e.g.(1-3 OR 3-0)

Prerequisites: _____

Co-requisite(s): _____

Identifiers: _____
(WRITE, HONER, INTR1, INTR2, INTR3, INTR4, etc.)

Course Description:
1422 Character Limit

If Course Description does not fit on 3 lines please email full description to: ra.schedulina@miami.edu

Dept Contact: E.J. Hardenbergh Email address: ehardenbergh@miami.edu Phone: 8-4886

Department Chairman Signature: _____ Date: _____

Academic Dean/Director Signature: _____ Date: _____

Dean of the Graduate School: _____ Date: _____
required for graduate courses only

Curriculum Committee Chair: _____ Date: _____

*Justification for course being worthy of full time status must also be submitted.

Course and Curriculum Course Change Form

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Is this an experimental course? N Y Effective Date: 01/01/12 # of Credits: 1-0
e.g.(1-3 OR 3-0)

Full Title: Vocal Literature for Teaching: Italian
150 Character Limit

Abbreviated Title: Vocal Lit Tea Ita
18 Character Limit

Course as you wish it to appear in subsequent Bulletin(s) – only fill in changing information:

Full Title: _____
150 Character Limit

Abbreviated Title: _____
18 Character Limit

Is taken for Credit Only: N Y Full Time Indicator*: N Y Alt Title: N Y

Frequency: _____ # of Credits: 3-0
e.g.(1-3 OR 3-0)

Prerequisites: _____

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Is this an experimental course? N Y Effective Date: 01/01/12 # of Credits: 1-0
e.g.(1-3 OR 3-0)

Full Title: Vocal Literature for Teaching: German
150 Character Limit

Abbreviated Title: Vocal Lit Tea Ger
18 Character Limit

Course as you wish it to appear in subsequent Bulletin(s) – only fill in changing information:

Full Title: _____
150 Character Limit

Abbreviated Title: _____
18 Character Limit

Is taken for Credit Only: N Y Full Time Indicator*: N Y Alt Title: N Y

Frequency: _____ # of Credits: 3-0
e.g.(1-3 OR 3-0)

Prerequisites: _____

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School/College: MU - Frost School of Music Dept: MVP Course: 613
e.g.(ACC 101)

Is this an experimental course? N Y Effective Date: 01/01/12 # of Credits: 1-0
e.g.(1-3 OR 3-0)

Full Title: Vocal Literature for Teaching: French
150 Character Limit

Abbreviated Title: Vocal Lit Tea Fr
18 Character Limit

Course as you wish it to appear in subsequent Bulletin(s) – only fill in changing information:

Full Title: _____
150 Character Limit

Abbreviated Title: _____
18 Character Limit

Is taken for Credit Only: N Y Full Time Indicator*: N Y Alt Title: N Y

Frequency: _____ # of Credits: 3-0
e.g.(1-3 OR 3-0)

Prerequisites: _____

Co-requisite(s): _____

Identifiers: _____
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Course as it appears in the Bulletin:

School/College: MU - Frost School of Music	Dept: MVP	Course: 614 e.g.(ACC 101)
Is this an experimental course? <input checked="" type="radio"/> N <input type="radio"/> Y	Effective Date: 01/01/12	# of Credits: 1-0 e.g.(1-3 OR 3-0)
Full Title: <u>Vocal Literature for Teaching: Musical Theatre</u> <small>150 Character Limit</small>		
Abbreviated Title: <u>Vocal Lit Tea MTR</u> <small>18 Character Limit</small>		

Course as you wish it to appear in subsequent Bulletin(s) – only fill in changing information:

Full Title: _____ <small>150 Character Limit</small>		
Abbreviated Title: _____ <small>18 Character Limit</small>		
Is taken for Credit Only: <input checked="" type="radio"/> N <input type="radio"/> Y	Full Time Indicator*: <input type="radio"/> N <input type="radio"/> Y	Alt Title: <input type="radio"/> N <input type="radio"/> Y
Frequency: 0	# of Credits: 3-0 e.g.(1-3 OR 3-0)	
Prerequisites: _____ _____		
Co-requisite(s): _____		
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UNIVERSITY OF MIAMI
GRADUATE SCHOOL



Terri A. Scandura, Ph.D.
Dean of the Graduate School

Graduate School
P.O. Box 248125
Coral Gables, FL 33124-3220

Phone: 305-284-4154
Fax: 305-284-5441
graduateschool@miami.edu

MEMORANDUM

DATE: October 26, 2011

TO: Richard Williamson
Chair, Faculty Senate

FROM: Terri A. Scandura *T.A. Scandura*
Dean, Graduate School

SUBJECT: Change of Degree Name for Frost School of Music

The Frost School of Music submitted a request to change the degree name from Doctoral of Musical Arts in Vocal Pedagogy to the Doctoral of Musical Arts in Vocal Pedagogy and Performance. The renaming of the degree was discussed at the meeting of the Graduate Council on October 20, 2011, and none of the Graduate Council members expressed any concerns.

cc: Ed Asmus, Associate Dean, Frost School of Music
Office of Planning, Institutional Research and Assessment