



## MEMORANDUM

**To:** Julio Frenk, President

**From:** Tomás A. Salerno  
Chair, Faculty Senate

**Date:** April 24, 2019

**Subject:** Faculty Senate Legislation #2018-64(B) – Revise the Degree Requirements for the Master of Music (MM) in Media Writing and Production, Frost School of Music

\*\*\*\*\*

The Faculty Senate, at its April 17, 2019 meeting, had no objections to the proposal from the Frost School of Music to revise the degree requirements for the Master of Music (MM) in Media Writing and Production. The proposed changes would reduce the total credit hours required for the MM from 32 to 30 and allow students to select one of two areas of emphasis. Details are included in the proposal materials enclosed.

The Faculty Senate does not approve budget concepts, therefore no budget information is included here.


This legislation is now forwarded to you for your action.

TAS/rh

Enclosure

cc: Jeffrey Duerk, Provost and Executive Vice President for Academic Affairs  
Shelton Berg, Dean, Frost School of Music  
Guillermo Prado, Dean, Graduate School  
Shannon de l'Etoile, Associate Dean, Graduate Studies, Frost School of Music

**CAPSULE:** Legislation #2018-64(B) – Revise the Degree Requirements for the Master of Music (MM) in Media Writing and Production, Frost School of Music

APPROVED:  DATE: 5/9/19  
(President's Signature) Dean Shelton Berg and  
OFFICE OR INDIVIDUAL TO IMPLEMENT: Dean Guillermo Prado  
EFFECTIVE DATE OF LEGISLATION: IMMEDIATELY  
(pending any additional approval by the Board of Trustees)  
NOT APPROVED AND REFERRED TO: \_\_\_\_\_  
REMARKS (IF NOT APPROVED): \_\_\_\_\_



# Proposal Submission Checklist

Proposals are to be submitted to the Office of Assessment and Accreditation (OAA), if applicable, the Graduate Council (for graduate programs excluding Law and Medical), if applicable, and the Faculty Senate. Refer to the [Procedures for Program Changes](#) document for information on the approvals and notifications needed for program changes and the [Proposal Submissions Specifications](#) document for an explanation of the process and a list of the materials required.

(Please note that change approvals can take 2 semesters to complete.)

**FORM INSTRUCTIONS:**

1. Save/download the form as a pdf.
2. After completing the information below, print and scan the form.
3. Insert it with the background materials that are specified, in the order listed, and submit to [facsen@miami.edu](mailto:facsen@miami.edu).

**Please note:** only scanned versions can be accepted.

Include this checklist at the beginning of each proposal.

## KEY CONTACT PERSONNEL INFORMATION

First Name Shannon	Last Name de l'Etoile	Proponent's Title Assoc Dean of Graduate Studies
Department, if applicable	School/College Frost School of Music	
E-mail sdel@miami.edu	Phone 305.284.6913	
Title of Proposal Proposal to Revise the Master of Music Degree in Media Writing and Production		

(-continue to next page-)

## MANDATORY MEMORANDA AND FORMAT

*Please check that each item listed below is included in the proposal package of materials, in the ORDER as listed. The applicable title (i.e. Letter of Explanation, Memo from the Dean, etc. ) is to precede each section in the materials.*

Only proposals conforming to this format will be accepted.

### 1. This completed checklist.

---

### 2. Letter of explanation. (2-3 pages only, double spaced, 12 pt font)

Yes     No

If no, explain why:

---

### 3. A memo from the dean(s) signifying approval of the faculty of the relevant School(s) / Colleges(s).

Yes     No

If no, explain why:

---

### 4. A memo that all affected or relevant School / College Council(s) have approved.

Yes     No

If no, explain why:

**5. A memo from the department chair(s) signifying approval of the faculty of the relevant department(s).**

Yes     No

If no, explain why:

---

**6. A memo from the Office of Accreditation and Assessment (OAA) if the proposal involves academic programs (degrees, certificates, majors, minors, concentrations, specializations, tracks, etc.) such as new programs, closing programs, or program changes (such as changes in requirements, program length, modality, name, location).**

*(To be submitted by OAA to the Graduate Council or the Faculty Senate, as appropriate.)*

Applicable     Not applicable.

If not, explain why:

---

**7. A memo from the Graduate School Dean signifying approval of the Graduate Council (for graduate programs only).**

*(To be submitted to the Faculty Senate by the Graduate Council.)*

Applicable     Not applicable.

If not, explain why:

**8. Academic Deans Policy Council (ADPC) approval, for interdisciplinary issues and as appropriate. Please consult with the Dean of the Graduate School or the Secretary of the Faculty Senate to check if this is needed.**

Yes       No

If no, explain why:

---

**9. Additional required documents as listed on the "Proposal Submissions Specifications," i.e. market analysis, budget information, assessment of library collections, etc. as specified.**

List additional documents included:

Proposal document, and Department Chair memo.

---

End form.



Proposal to Revise the Master of Music Degree in  
Media Writing and Production

Contact Personnel:

Shannon de l'Etoile, Associate Dean of Graduate Studies  
Frost School of Music  
305.284.6913  
sdel@miami.edu

Carlos Rivera, Program Director  
Media Writing and Production  
305.284.6189  
riveramusic@miami.edu



**MEMO: LETTER OF EXPLANATION**

**TO:** University of Miami, Faculty Senate

**FROM:** Shannon K. de l'Etoile, Ph.D.  
Associate Dean of Graduate Studies, Frost School of Music

**DATE:** April 1, 2019

**RE:** Proposal to Revise the Master of Music Degree in Media Writing and Production

A handwritten signature in blue ink, appearing to read "Shannon K. de l'Etoile".

---

The Frost School of Music wishes to revise the requirements for the Master of Music Degree in Media Writing and Production.

Attached please find the following documents:

- Memo from the Associate Dean of Graduate Studies in the Frost School indicating approval of this proposal by the faculty, including approval of the Graduate Committee and Department Chairs of the Frost School.
- Memo from the Speaker of the Frost School Council indicating approval of this proposal by the Frost faculty.
- Memo from the Office of Planning, Institutional Research, and Assessment indicating receipt of the proposal, and further clarifying that SACSCOC notification is not required.
- Memo from the Graduate School Dean signifying approval of the Graduate Council.
- Detailed proposal regarding the recommended changes, including memo from Rey Sanchez, interim Chair of the Department of Music Media and Industry (MMI), signifying approval of the MMI faculty.







**MEMO FROM ASSOCIATE DEAN OF GRADUATE EDUCATION**

**TO:** Guillermo Prado, Ph.D.  
Dean, Graduate School

**FROM:** Shannon K. de l'Etoile, Ph.D.  
Associate Dean of Graduate Studies, Frost School of Music

**DATE:** February 26, 2019

**RE:** Proposal to Revise the Master of Music Degree in Media Writing and Production

A handwritten signature in blue ink, appearing to read "Shannon K. de l'Etoile".

---

This memo serves as a request for the Graduate Council to consider the attached proposed revisions to the Master of Music Degree in Media Writing and Production.

The proposal has been approved by the Frost School Graduate Committee, Frost School Department Chairs, Frost School School Council, and Frost School Dean, Shelly Berg.



**de l'Etoile, Shannon Kay, Ph.D.**

---

**From:** Zdzinski, Stephen F  
**Sent:** Friday, February 22, 2019 7:05 PM  
**To:** de l'Etoile, Shannon Kay, Ph.D.  
**Subject:** Frost School Council Approval, Master's in Media Writing and Production

Dear Dean de l'Etoile,

Today the Frost School Council voted to approve the Proposal to revise the Media Writing and Production Master's degree.

Sincerely,

**Stephen F. Zdzinski**

Professor & Graduate Program Director, Music Education  
Speaker, Frost School of Music Council

---

**FROST** | SCHOOL OF MUSIC  
UNIVERSITY OF MIAMI

Department of Music Education & Music Therapy  
5501 San Amaro Drive  
Coral Gables, FL 33146

t: (305) 284-6658  
c: (305) 546-7921  
e: [szdzinski@miami.edu](mailto:szdzinski@miami.edu)

[www.frost.miami.edu](http://www.frost.miami.edu)



HELP CONSERVE PAPER - PRINT THIS E-MAIL ONLY IF NECESSARY



**MEMORANDUM**

**DATE:** March 10, 2019

**TO:** Shannon de l'Etoile, Associate Dean of Graduate Studies  
Frost School of Music

**FROM:** Patty Murphy, Associate Provost for University Accreditation  
Office of Assessment and Accreditation

**RE:** Revision of Degree Requirements for the MM in Media Writing and Production

*PBM*

On March 4, 2019, the Frost School of Music notified my office of its intent to revise the degree requirements for the Master of Music (MM) in Media Writing and Production (Academic Plan Code: MWPD\_MM), effective Fall 2019. The proposed changes would reduce the total credit hours required for the MM from 32 to 30 and allow students to select one of two areas of emphasis (Media Writing or Production). Much of the curriculum will be affected by the proposed changes. These changes are being made to provide students with a cohesive yet flexible program of study and to remain current with the state of the profession. Students currently enrolled in the program will be allowed to continue under the old curriculum or transition to the new curriculum. New students entering as of Fall 2019 will follow the new curriculum.

The proposed new curriculum will require successful completion of 30 credit hours including 21 credit hours in required courses and 9 credit hours in approved electives. Of the nine courses currently required, one will continue to be required and one will be required for the Media Writing emphasis only. In addition, three of the currently required courses will be renumbered and renamed and be required for the Media Writing emphasis only. The Master's Media Writing Project will continue to be required but the course will change from MTC 813 to MMI 805. MTC 746 Studio Production (6 credit hours taking over three terms) will be replaced with MMI 771 Production 1 – Recording and Production Techniques (3 credit hours), MMI 772 – Production 2 – Audio FX Processing and Multitrack Mixing (3 credit hours), and MMI 773 – Production 3 – Advanced Production Seminar (3 credit hours) which will be required for the Production emphasis only. One currently required course, MTC Studio Production Ensemble, will no longer be part of the program curriculum. Two new courses will be created for the program (one for each area of emphasis): MMI 763 Media Writing 3 – Video Game Scoring (3 credit hours) and MMI 770 Synthestration (3 credit hours). The full program curriculum proposed is as follows:

- Core Requirements (6 credit hours)
  - MMI 630 Entrepreneurship for Musicians (3 credit hours)
  - MMI 805 Master's Media Writing Project (3 credit hours)
- Area of Emphasis (student choose one)
  - Media Writing emphasis (15 credit hours)
    - MMI 760 Visual Orchestration (3 credit hours)

- MMI 761 Media Writing 1 – Film Scoring Foundations (3 credit hours)
- MMI 762 Media Writing 2 – Film Scoring Extensions (3 credit hours)
- MMI 763 Media Writing 3 – Video Game Scoring (3 credit hours)
- MSI 714 Advanced Orchestration (3 credit hours)
- Production emphasis (15 credit hours)
  - MMI 770 Synthestration (3 credit hours)
  - MMI 771 Production 1 – Recording and Production Techniques (3 credit hours)
  - MMI 772 Production 2 – Audio FX Processing and Multitrack Mixing (3 credit hours)
  - MMI 773 Production 3 – Advanced Production Seminar (3 credit hours)
  - MMI 759 Digital Audio and MIDI Production (3 credit hours)
- Electives with Approval from Advisor (9 credit hours)

The proposed changes do not “represent a significant departure, either in content or method of delivery” from what we are currently approved by SACSCOC to offer due to the following:

- The proposed changes meet the SACSCOC requirement of a minimum of 30 credit hours for a graduate program.
- Although many changes will be made to the program curriculum, including two new courses, the changes represent an expansion of the existing curriculum rather than adding significant new content.
- The proposed changes will not require the hiring of new faculty.
- The majority of the program will not be offered via distance education and, in any case, the University is approved to offer 100% distance education programs.
- The program will be offered on the University’s Coral Gables campus.
- The graduate program covers the literature in the field through its required coursework.
- The graduate program ensures ongoing student engagement in research and/or appropriate professional practice and training experiences through the Master’s Media Writing Project.

SACSCOC only requires notification of program changes that represent a significant departure from our current programs. Therefore, no notification or approval is required for this change.

Please contact me if you have any questions at [pattymurphy@miami.edu](mailto:pattymurphy@miami.edu) or (305) 284-3276.

cc: Faculty Senate  
Guillermo Prado, Dean of the Graduate School  
Shelton Berg, Dean of the Frost School of Music  
Karen Beckett, University Registrar  
Carrie Glass, Executive Director of Student Financial Assistance and Employment

UNIVERSITY OF MIAMI  
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: April 1, 2019

TO: Tomas Salerno Chair,  
Faculty Senate

FROM: Guillermo (Willy) Prado   
Dean, Graduate School

SUBJECT: Proposal - Revise the Master of Music Degree in Media Writing and Production

---

The Frost School of Music submitted a proposal to revise the degree requirements for the Master of Music in Media Writing and Production. The proposal was discussed at the meeting of the Graduate Council on Tuesday, March 19, 2019, and no concerns were expressed by the Council members.

CC: Shelton Berg, Dean, Frost School of Music  
Shannon de l'Etoile, Associate Dean of Graduate Studies, Frost School of Music  
Reynaldo Sanchez, Professor, Frost School of Music  
Tiffany Plantan, Director of Education, Graduate School  
Patty Murphy, Associate Provost for University Accreditation, Office of  
Assessment and Accreditation

**MWP GRADUATE CURRICULUM  
UPDATE PROPOSAL**

**Effective Fall 2019**

**Submitted by Carlos Rafael Rivera**

## **I. Description of change and Rationale to Address:**

### **MEDIA WRITING AND PRODUCTION - Effective Fall of 2019**

There are three aspects to our proposal.

- 1. Courses in the major will be offered as electives through two areas of emphasis: Media Writing emphasis, and Production emphasis.**
- 2. Course numbering will be updated to reflect the updated curriculum and department in a clear and logical path that students can follow.**
- 3. Emphasis areas will support a more flexible curriculum that allows students to “build themselves” at Frost.**

## **II. Increases in learning, student benefits, and or reflects current trends in pedagogy or career preparation**

All current courses in the major are being updated to provide the student with a cohesive program of study that incorporates both current and foreseeable trends - from the manipulation of sound through a digital audio workstation (DAW), the hybrid use of acoustic and electronic instruments, to the implementation and use of sound libraries and synthesizers in our curriculum that will best prepare our students for competition in today's industry.

Growth in the MWP program, quality of student performance, and subsequent professional activity post graduation will validate the effectiveness of the changes that have been made.

## **III. Does the proposal increase or decrease total credits?**

The proposal reduces total credits for the program from 32 to 30 credits

## **IV. Does the proposal increase or decrease electives?**

The proposal increases music electives from 3 credits to 9 credits

## **V. Does the proposal impact any other degree programs and how?**

There will be no impact on any other degree programs

## **VI. Estimated Impact on Faculty Load and Room Schedule**

There will be no discernable impact on faculty load or room schedule from what is currently offered (SEE ATTACHED)

## **VII. Department Review of Proposed Changes**

Our Department Chair, Rey Sanchez is reviewing, and will email to get a vote with date to be determined

## **VIII. Statement Regarding potential Impact on NASM requirements**

MWP Program has met or exceeded all NASM standards since its inception. With this revision, the curriculum continues to meet NASM standards for masters degrees, including at least one-third (or up to two-thirds) of requirements in the Major Field, and one-half to one-third of requirements in supportive studies in music. The 30-credit hour proposed curriculum requires 21 credit hours in the Major Area, and 9 credit hours in supportive studies.[dISKP1] [RCR2]

These changes reflect a current state of the profession and do not fundamentally alter the outcomes of the MWP program.

## **IX. Statement regarding plan to offer existing curriculum to current students and proposed curriculum to future**

Existing students should be encouraged to switch to the updated curriculum, as it is not only more flexible, but also adds an increased number of elective courses. The increase in electives will easily accommodate the requirements of the previous curriculum[dISKP1] [RCR2] . However, a student may opt to remain in the current curriculum without any effect on their degree progress.

## **X. Changes to Class Names**

The MWP program has evolved and grown to meet the needs and demands of current, and future students requiring a shift away from its mostly exclusive focus on writing, to placing a more balanced emphasis on production techniques and technology. As of the 2017-2018 academic year, the MWP program was moved from the MTC to the MMI department, thus necessitating course number and name changes.

Over time, courses have been adapted as needed, but course names and numbers are now to be updated to match the proposed changes, department move, as well as student path.



Current Degree Requirements		Proposed Degree Requirements	
		<b>MWP CORE REQUIREMENTS</b>	
Major Area		MMI 630	Entrepreneurship for Musicians 3
<a href="#">MMI 620</a>	Audio Technology for Musicians 3	MMI 805	Master's Media Writing Project (Music Portfolio) 3
<a href="#">MTC 611</a>	Film Scoring I 3	Total MWP Core Requirements = 6	
<a href="#">MTC 612</a>	Film Scoring II 3	<b>MWP COURSES (choose 15 credits)</b>	
<a href="#">MTC 763</a>	Virtual Orchestration 3	<b>MEDIA WRITING Emphasis</b>	
<a href="#">MTC 746</a>	Studio Production 6	MMI 760	Virtual Orchestration 3
<a href="#">MTC 796</a>	Studio Production Ensemble 3	MMI 761	Media Writing 1 - Film Scoring Foundations 3
<a href="#">MTC 813</a>	Master's Media Writing Project 3	MMI 762	Media Writing 2 - Film Scoring Extensions 3
Other Studies in Music		MMI 763	Media Writing 3 - Video Game Scoring 3
<a href="#">MMI 630</a>	Entrepreneurship for Musicians 3	MSJ 714	Advanced Orchestration 3
<a href="#">MSJ 714</a>	Advanced Orchestration 3	<b>PRODUCTION Emphasis</b>	
Electives		MMI 770	Synthestration 3
Electives	2-3	MMI 771	Production 1 - Recording and Production Techniques 3
<b>Total Credit Hours=</b>	<b>32-33</b>	MMI 772	Production 2 - Audio FX Processing and Multitrack Mixing 3
		MMI 773	Production 3 - Advanced Production Seminar 3
		MMI 759	Digital Audio and MIDI Production 3
		Total MWP Electives = 15	
		<b>ADVISOR APPROVED MUSIC ELECTIVES</b>	
		<u>Some Suggested Courses Below (MWP Courses not taken are also eligible)</u>	
		MCY 624	Contemporary Music 3
		CIM 740	Sound Design 3
		MMI 610	Computational Psychoacoustics 3
		MTC 767	Advanced Electronic and Computer Music Seminar 3
		Total Electives = 9	
		<b>Total Credit Hours= 30</b>	

## COURSE CHANGES

### COURSES WITHOUT CHANGE

MMI 630	Entrepreneurship for Musicians	3			
MSJ 714	Advanced Orchestration	3			

### COURSES BEING RENAMED

MTC 763	Virtual Orchestration	3	→	MMI 760	Virtual Orchestration	3
MTC 611	Film Scoring I	3	→	MMI 761	Media Writing 1 - Film Scoring Foundations	3
MTC 612	Film Scoring II	3	→	MMI 762	Media Writing 2 - Film Scoring Extensions	3

### COURSES BEING REPLACED

MTC 813	Master's Media Writing Project	3	→	MMI 805	Master's Media Writing Project (Music Portfolio) - See Syllabus	3
MMI 620	Audio Technology for Musicians	3	→	MMI 759	Digital Audio and MIDI Production - See Syllabus	3
MTC 746	Studio Production (Fall Year 1)	2	→	MMI 771	Production 1 - Recording and Production Techniques	3
MTC 746	Studio Production (Spring Year 1)	2	→	MMI 772	Production 2 - Audio FX Processing and Multitrack Mixing	3
MTC 746	Studio Production (Fall Year 2)	2	→	MMI 773	Production 3 - Advanced Production Seminar	3

### COURSES BEING DELETED

MTC 796	Studio Production Ensemble	3			
---------	----------------------------	---	--	--	--

### COURSES BEING CREATED

MMI 763	Media Writing 3 - Video Game Scoring	3			See Syllabus
MMI 770	Synthestratation	3			See Syllabus

PROPOSED GRAD PLAN OF STUDY

CURRENT		MEDIA EMPHASIS		PRODUCTION EMPHASIS	
FA	1st Semester	FA	1st Semester	FA	1st Semester
	MTC 746A <u>Prod 1</u>		MMI 761 <u>MW 1</u>		MMI 771 <u>Prod 1</u>
	MTC 611 <u>MW 1</u>		MMI 759 <u>DAP</u>		MMI 759 <u>DAP</u>
	MMI 763 <u>Virtual Orch</u>		MMI 760 MSJ 714 <u>Virtual Adv Orch</u>		XXX <u>Elective</u>
SP	2nd Semester	SP	2nd Semester	SP	2nd Semester
	MTC 746B <u>Prod 2</u>		MMI 762 <u>MW 2</u>		MMI 772 <u>Prod 2</u>
	MTC 612 <u>MW2</u>		XXX <u>Elective</u>		MMI 770 <u>Synth</u>
	XXX <u>Elective</u>		XXX <u>Elective</u>		XXX <u>Elective</u>
FA	3rd Semester	FA	3rd Semester	FA	3rd Semester
	MTC 746C <u>Prod 3</u>		MMI 763 <u>MW 3</u>		MMI 773 <u>Prod 3</u>
	MMI 620 <u>Audio Tech</u>		XXX <u>Elective</u>		XXX <u>Elective</u>
	MSJ 714 <u>Adv Orch</u>		MMI 760 MSJ 714 <u>Virtual Adv Orch</u>		XXX <u>Elective</u>
SP	4th Semester	SP	4th Semester	SP	4th Semester
	MTC 813 <u>Portfolio</u>		MMI 805 <u>Portfolio</u>		MMI 805 <u>Portfolio</u>
	MMI 630 <u>Entrep</u>		MMI 630 <u>Entrep</u>		MMI 630 <u>Entrep</u>

MWP FACULTY LOAD PROJECTION 19-20

FALL 2019					
UNDERGRADUATE COURSES					
CLASS	TITLE	SUBTITLE	FACULTY LOAD	PROFESSOR	SUPPORT
MWP 015	MWP FORUM	MWP FORUM	1	TA	
MMI 250	ESSENTIAL TECH FOR MUSIC.	ESSENTIAL TECH FOR MUSICIANS	3	TA	
MMI 250	ESSENTIAL TECH FOR MUSIC.	ESSENTIAL TECH FOR MUSICIANS	3	TA	
MMI 260	VIRTUAL ORCHESTRATION	VIRTUAL ORCHESTRATION	3	RODRIGUEZ	
MMI 261	MEDIA WRITING 1	MUSIC FOR MEDIA	3	BARLOW	TA
MMI 363	MEDIA WRITING 3	FILM SCORING FOUNDATIONS	3	CARLOS RAFAEL RIVERA	TA
MMI 281	PRODUCTION 1	RECORDING AND PRODUCTION TECHNIQUES	3	BARLOW	
MMI 281-2	PRODUCTION 1	RECORDING AND PRODUCTION TECHNIQUES	3	BARLOW	
MMI 383	PRODUCTION 3	AUDIO EDITING	3	RODRIGUEZ	
MMI 445	SENIOR PROJECT	SENIOR PROJECT	1	CARLOS RAFAEL RIVERA	
GRADUATE COURSES					
MMI 759	DIG. AUD. & MIDI PROD.	DIGITAL AUDIO AND MIDI PRODUCTION	3	BARLOW	TA
MMI 760	VIRTUAL ORCHESTRATION	VIRTUAL ORCHESTRATION	3	RODRIGUEZ	
MMI 761	MEDIA WRITING 1	FILM SCORING 1	3	CARLOS RAFAEL RIVERA	TA
MMI 763	MEDIA WRITING 3	VIDEO GAME SCORING	3	BARLOW	TA
MMI 771	PRODUCTION 1	RECORDING AND PRODUCTION TECHNIQUES	3	RODRIGUEZ	
MMI 773	PRODUCTION 3	ADVANCED PRODUCTION SEMINAR	3	RODRIGUEZ	
MMI 139 CRE	RECORDING ENS	RECORDING ENS	3	ARTIST IN RESIDENCE	TA
			47		
SPRING 2020					
UNDERGRADUATE COURSES					
CLASS	TITLE	SUBTITLE	FACULTY LOAD	PROFESSOR	SUPPORT
MWP 015	MWP FORUM	MWP FORUM	1	TA	
MMI 250	ESSENTIAL TECH FOR MUSIC.	ESSENTIAL TECH FOR MUSICIANS	3	TA	
MMI 250	ESSENTIAL TECH FOR MUSIC.	ESSENTIAL TECH FOR MUSICIANS	3	TA	
MMI 280	SYNTHESSTRATION	SYNTHESSTRATION	3	RODRIGUEZ	
MMI 262	MEDIA WRITING 2	VIDEO GAME SCORING	3	BARLOW	TA
MMI 364	MEDIA WRITING 4	FILM SCORING EXTENSIONS	3	CARLOS RAFAEL RIVERA	TA
MMI 282	PRODUCTION 2	AUDIO FX PROCESSING AND CRITICAL LISTENING	3	BARLOW	
MMI 282-2	PRODUCTION 2	AUDIO FX PROCESSING AND CRITICAL LISTENING	3	BARLOW	
MMI 384	PRODUCTION 4	MIXING AND MASTERING	3	RODRIGUEZ	
MMI 404	LIVE PERF. MUSICAL DIR.	LIVE PERFORMANCE AND MUSICAL DIRECTION	3	BARLOW	
MMI 259	DIG. AUD. & MIDI PROD.	DIGITAL AUDIO AND MIDI PRODUCTION	3	RODRIGUEZ	TA
MMI 259-2	DIG. AUD. & MIDI PROD.	DIGITAL AUDIO AND MIDI PRODUCTION	3	BARLOW	TA
MMI 445	SENIOR PROJECT	SENIOR PROJECT	1	CARLOS RAFAEL RIVERA	
GRADUATE COURSES					
MMI 770	SYNTHESSTRATION	SYNTHESSTRATION	3	RODRIGUEZ	
MMI 762	MEDIA WRITING 2	FILM SCORING 2	3	CARLOS RAFAEL RIVERA	TA
MMI 772	PRODUCTION 2	AUDIO FX PROCESSING AND MULTITRACK MIXING	3	RODRIGUEZ	
MMI 805	MASTER'S PROJECT	MASTER'S PROJECT	1	CARLOS RAFAEL RIVERA	
MMI 139 CRE	RECORDING ENS	RECORDING ENS	3	ARTIST IN RESIDENCE	TA
			48		

RANDY BARLOW		FALL 2019		CREDITS	
<b>Classes</b>					
MMI 261	MEDIA WRITING 1	3			
MMI 281	PRODUCTION 1	3			
MMI 281-2	PRODUCTION 1	3			
MMI 759	DIG. AUD. & MIDI PROD.	3			
MMI 763	MEDIA WRITING 3	3			
<b>Classes TOTAL</b>		<b>15</b>			
<b>Ensembles</b>					
<b>Ensembles Total</b>					
		<b>0</b>			
<b>Private Students</b>					
		#			
2 CREDIT STUDENTS				0.682	
1 CREDIT STUDENTS				0.341	
<b>Students Total</b>		<b>0</b>			
Research			4.5	Total Research	
Service			1.5	Total Service	
<b>TOTAL LOAD</b>		<b>15</b>	<b>100.00%</b>		

RANDY BARLOW		SPRING 2020		CREDITS	
<b>Classes</b>					
MMI 262	MEDIA WRITING 2	3			
MMI 282	PRODUCTION 2	3			
MMI 282-2	PRODUCTION 2	3			
MMI 404	LIVE PERF. MUSICAL DIR.	3			
MMI 259-2	DIG. AUD. & MIDI PROD.	3			
<b>Classes TOTAL</b>		<b>15</b>			
<b>Ensembles</b>					
<b>Ensembles Total</b>					
		<b>0</b>			
<b>Private Students</b>					
		#			
2 CREDIT STUDENTS				0.682	
1 CREDIT STUDENTS				0.341	
<b>Students Total</b>		<b>0</b>			
Research			4.5	Total Research	
Service			1.5	Total Service	
<b>TOTAL LOAD</b>		<b>15</b>	<b>100.00%</b>		

RODRIGUEZ FALL 19 | SPRING 20

CAMILO RODRIGUEZ FALL 2019			
Classes		CREDITS	
MMI 260	VIRTUAL ORCHESTRATION	3	
MMI 383	PRODUCTION 3	3	
MMI 760	VIRTUAL ORCHESTRATION	3	
MMI 771	PRODUCTION 1	3	
MMI 773	PRODUCTION 3	3	
<b>Classes TOTAL</b>		<b>15</b>	
<b>Ensembles</b>			
<b>Ensembles Total</b>		<b>0</b>	
<b>Private Students</b>			
	<b>#</b>		
2 CREDIT STUDENTS			0.682
1 CREDIT STUDENTS			0.341
<b>Students Total</b>		<b>0</b>	
<b>Research</b>		4.5	<b>Total Research</b>
<b>Service</b>		1.5	<b>Total Service</b>
<b>TOTAL LOAD</b>		<b>15</b>	<b>100.00%</b>

CAMILO RODRIGUEZ SPRING 2020			
Classes		CREDITS	
MMI 280	SYNTHESTRATION	3	
MMI 384	PRODUCTION 4	3	
MMI 259	DIG. AUD. & MIDI PROD.	3	
MMI 770	SYNTHESTRATION	3	
MMI 772	PRODUCTION 2	3	
<b>Classes TOTAL</b>		<b>15</b>	
<b>Ensembles</b>			
<b>Ensembles Total</b>		<b>0</b>	
<b>Private Students</b>			
	<b>#</b>		
2 CREDIT STUDENTS			0.682
1 CREDIT STUDENTS			0.341
<b>Students Total</b>		<b>0</b>	
<b>Research</b>		4.5	<b>Total Research</b>
<b>Service</b>		1.5	<b>Total Service</b>
<b>TOTAL LOAD</b>		<b>15</b>	<b>100.00%</b>

MMI 759 Digital Audio and MIDI Production - Course Syllabus  
Fall 2019

*University of Miami - Frost School of Music*  
**MMI 759 Digital Audio and MIDI Production**

Instructor: Randy Barlow  
Office: PLF South 211  
Office Hours: By Appointment  
Email: [rmb123@miami.edu](mailto:rmb123@miami.edu)

**Course Description**

Weekly lab focused on Pro Tools proficiency and the intricacies of audio technology relating to a modern producer/film composer. Topics include Digital Audio definitions and uses, Pro Tools understanding, shortcuts, and proficiency, and MIDI.

**Prerequisite**

MWP Major - or Instructor Approval

**Course Objectives**

By the end of the semester, students should be able to understand and navigate Pro Tools proficiently. They should also understand how to set up a session, record, transfer, and bounce/export efficiently. Additionally, students are expected to understand how digital audio works, and be able to efficiently sequence and export MIDI. Skills learned include:

- How to set up, record, and navigate Pro Tools
- Learning about computer requirements necessary for efficient operation
- Extensive knowledge of Pro Tools shortcuts
- Understand how A/D conversion, Sample Rate, Bit Depth, and Word Clocks work/affect the audio signal
- Understanding the difference between an audio signal and a MIDI signal, and what
- Understanding what MIDI data is (MIDI words, velocity, Continuous Controls, etc), and how it affects your music

**Instructional Methodology**

Classes will consist of lectures, presentations, and class discussion. Homework will consist of projects, and Lynda videos further explaining what was covered in class. Additionally, students will take both written and hands-on tests to demonstrate proficiency.

### **Required Texts/Viewing**

Camou, E. (2013). *Pro Tools HD: Advanced techniques and workflows: Learn how to make the most of Pro Tools HD 11*. Birmingham, UK: Packt Publishing.

<https://www.lynda.com/Acoustics-tutorials/Foundations-Digital-Audio/383529-2.html?org=miami.edu>

<https://www.lynda.com/Pro-Tools-tutorials/Up-Running-Pro-Tools/383573-2.html?org=miami.edu>

### **Grading Policy**

Final grades will be determined exclusively by the following factors:

- Weekly Homework (30%)
- Midterm (30%)
- Final Project (30%)
- Attendance (10%)

Except for documented medical reasons or family emergencies, late submittals will only count for 50%. Computer malfunctions, technical problems in the studio, difficulties in finding parking, etc., do not qualify as a valid excuse. Arrangements can be made, however, to turn in projects prior to their due dates if an unavoidable absence is foreknown.

### **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.

### **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."

### **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 Disability Services at the beginning of the semester.

Instructor reserves the right to revise the syllabus as needed during the semester.



## Skills

1. Audio Definitions/What is Sound?
  - a. Waves/Vibration
    - i. Harmonic Motion
    - ii. Frequency
    - iii. Period
    - iv. Wavelength
  - b. Decibel
    - i. Origin/definition
    - ii. Logarithmic
    - iii. Loudness
    - iv. dB SPL
2. Digital Audio
  - a. A/D Conversion
    - i. Sample Rate
    - ii. Bit Depth
    - iii. ADDA Process
  - b. Interconnectivity
    - i. Cables
    - ii. Word Clock
  - c. Digital Signals
    - i. Dynamic Range
    - ii. Noise Floor
    - iii. Signal to Noise ratio
    - iv. Gain staging/signal flow
    - v. DbFS
3. Pro Tools
  - a. Setup
    - i. Computer Setup
    - ii. Ram
    - iii. Hard Drives
    - iv. Processor
    - v. Audio Interface
    - vi. Audio/MIDI setup
  - b. Pro Tools Setup
    - i. Playback Engine

- ii. I/O setup
  - c. Creating a session
    - i. Parameters
    - ii. Audio file type
    - iii. Session folder and operation
    - iv. Session files vs media file
- 4. Operation
  - a. Creating Tracks
    - i. Types of tracks (midi audio aux etc)
    - ii. Sample vs Tick Based
    - iii. Track I/O
  - b. Edit, Mix, and MIDI windows
    - i. Tools (slip grid shuffle etc)
    - ii. Tracks List and Clips List
  - c. Zoom and Navigation
    - i. Zoom in session, audio files, and track size
    - ii. One-stroke Key Commands
    - iii. Timeline Rulers (time, tempo, key, markers, etc)
    - iv. Counter Reference (frames, Bars|Beats, timecode, Real Time)
    - v. Playback (timeline selection controls)
    - vi. Playback modes (loop, punch record, etc)
  - d. Automation
    - i. Writing and recording automation
    - ii. Automation modes (Read, write, latch, off, etc)
    - iii. Automation points and behavior
- 5. Basic MIDI
  - a. Setup
    - i. Controllers
    - ii. Write and record MIDI on a track
    - iii.
  - a. Standard midi data
    - i. Note on, note off, velocity, aftertouch
    - ii. CC messages
      - <https://www.noterepeat.com/articles/how-to/213-midi-basics-common-terms-explained>
    - iii. Typical names
  - b. Polyphony and voices
  - c. Data Manipulation
    - i. Velocity (and how it affects midi)
    - ii. Note length, editing, and quantization

- iii. Modulation, pedal, and common CC controllers
- iv. Different libraries have different effect
- d. Routing
  - i. MIDI Signal flow
  - ii. Port vs channel
  - iii. When it becomes audio

MMI 770 - Course Syllabus  
Spring 2020

*University of Miami - Frost School of Music*

## MMI 770 - Synthesiation

Instructor: Camilo Rodriguez  
Office: PLF South 211  
Office Hours: By Appointment  
Email: [c.rodriquez72@umiami.edu](mailto:c.rodriquez72@umiami.edu)

### Course Description

Weekly lab focused on Sound Design/synthesis as it applies to the modern producer. Topics include different synthesis techniques, different waves, modulation controls, signal flow as it applies to modular synthesis, hardware synths vs "softsynths," and FX processing common to synth instruments.

### Prerequisite

MWP Major - or Instructor Approval

### Course Objectives

By the end of the semester, students should be able to understand all types of synthesis processes, understand all the parameters on any given synthesizer, and be able to create interesting and contemporary synth patches from scratch. Skills learned include:

- Understanding of different sound design techniques (additive synthesis, subtractive synthesis, FM synthesis, etc)
- Knowing different waves used in synthesis, and being able to distinguish them only from listening (Square, sine, saw, etc)
- Understanding sampling, pitch, and wavetables
- Being able to create pads, leads, plucks, and percussive instruments from scratch
- Understanding the difference and uses of polyphonic and monophonic synths
- Knowing the difference between notes and voices
- How parameters like glide and legato affect monophonic synths
- Being able to use modulation controls like LFO's or envelopes to create interesting sounds
- Using mixing techniques like compression, EQ, distortion, and reverb to further enhance the sound design

### **Instructional Methodology**

Classes will consist of lectures, presentations, class discussion, and dedicated class-time to creating projects. Homework will consist of projects, and Lynda videos further explaining what was covered in class.

### **Required Texts/Viewing**

<https://www.lynda.com/Audio-Music-DAWs-tutorials/Synth-Programming-Basics/156759-2.html?org=miami.edu>

<https://www.lynda.com/Logic-Pro-Massive-Native-Instruments-Ableton-Live-tutorials/Synth-Programming-Beyond-Basics/173789-2.html?org=miami.edu>

### **Grading Policy**

Final grades will be determined exclusively by the following factors:

- Weekly Homework (30%)
- Midterm (30%)
- Final Project (30%)
- Attendance (10%)

Except for documented medical reasons or family emergencies, late submittals will only count for 50%. Computer malfunctions, technical problems in the studio, difficulties in finding parking, etc., do not qualify as a valid excuse. Arrangements can be made, however, to turn in projects prior to their due dates if an unavoidable absence is foreknown.

### **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.

### **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."

### **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 Disability Services at the beginning of the semester.

Instructor reserves the right to revise the syllabus as needed during the semester.

## Skills

1. Sound and Waves
  - a. Sound wave fundamentals
    - i. Frequency and note fundamentals
    - ii. Harmonics (odd vs even)
  - b. Different waves used in synthesis
    - i. Sine
    - ii. Triangle
    - iii. Saw
    - iv. Square
    - v. Pulse Code Modulation
    - vi. Noise
2. Components of a basic additive/subtractive synthesizer
  - a. Voltage Controlled Oscillator (Additive)
    - i. Note tracking functionality
    - ii. Tuning (and detuning)
    - iii. Typical examples
  - b. Voltage Controlled Filter (Subtractive)
    - i. Control frequency content
      1. High Pass
      2. Low Pass
      3. Band Pass
      4. Comb Filter
    - ii. Cutoff point
    - iii. Slope
    - iv. Resonance
    - v. Typical Examples
  - c. Voltage Controlled Amplifier
    - i. Controls Volume with an envelope
      1. Keytracking (note on note off)
      2. ADSR
  - d. Modifiers
    - i. Using modifiers to change sounds over time
    - ii. Can use ANY modifier on ANY parameter
    - iii. LFO
      1. Speed
      2. Rate

- iv. Envelope applied to filter, frequency, other modulation, etc
- 3. Other Synthesis Methods
  - a. Modular Synthesis
    - i. Like additive/subtractive, but with sections of VCO, VCA, and filters
    - ii. Signal flow, routing, and patch bay
  - b. Frequency Modulation
    - i. Using notes to modulate other notes (as opposed to an LFO)
    - ii. Carrier
    - iii. Operator
  - c. Sampling and Synthesis
    - i. Uses samples instead of Oscillator
    - ii. May use full sound or small section as a waveform
    - iii. May pitch, stretch, and be manipulated with envelopes
    - iv. Standard for "realistic" sample libraries, but very common in contemporary production "see vocal chops"
  - d. Granular Synthesis
    - i. Uses small cuts of a sample "grains", strung together.
    - ii. Grain length
    - iii. Grain Shape
    - iv. Density
    - v. Panning and Spacing
  - e. Modular Synthesis
- 4. Programming Patches
  - a. Drums and recognized sounds (808's, 909's, etc)
    - i. Kicks
    - ii. Snares
    - iii. Percussion
  - b. Bases
  - c. Leads
  - d. Plucks
  - e. Pads
  - f. FX
  - g. Cinematic Pulses
  - h. Building your own + parameters to know
    - i. Monophonic vs poly
    - ii. voices
  - i. Using samples for programming
    - i. Reversing
    - ii. Pitch shifting

- iii. Time Stretching
- iv. Splicing
- 5. Analog vs Digital Synths
- 6. Typical Mixing FX
  - a. Ambience, delays, and reverb (parameters)
  - b. Distortion for EVERYTHING
  - c. Multiband compression
  - d. Typical EQ chain
  - e. Typical signal flow chain (order matters)



MMI 763 Video Game Scoring - Course Syllabus  
Fall 2019

*University of Miami - Frost School of Music*  
**MMI 763 Video Game Scoring**

Instructor: Randy Barlow  
Office: PLF South 211  
Office Hours: By Appointment  
Email: [rmb123@miami.edu](mailto:rmb123@miami.edu)

**Course Description**

Project based seminar/workshop designed to provide students the opportunity to gain the skills, knowledge and experience necessary to produce a variety of musical works for use in visual media.

**Prerequisite**

MWP Major - or Instructor Approval

**Course Objectives**

- To gain experience and skill in analyzing musical genres and applying that knowledge in different situations
- To gain experience directing (producing) recording sessions with artists, musicians and engineers
- To gain skills and experience arranging, programming, recording and mixing

**Instructional Methodology**

Classes will consist of a combination of lectures, presentations and participation in class discussions

**Required Texts/Viewing**

Each student is required to purchase "A Composer's Guide to Game Music by Winifred Phillips. All course materials will be available via a class website:

Mmi763.weebly.com

### **Required Materials:**

A high-speed removable drive with a minimum capacity of 1 TB (USB 3.0 and/or Thunderbolt). (A Lacie model drive is available for less than \$150 and can be used for cpu backup (longterm value)

### **Assignments**

There will be assignments due for each class period. Details are available on the class website. Assignments are due at the beginning of the class on the day stipulated on the website.

### **Projects:**

Each student will be responsible for 4 projects over the course of the semester. These projects will be comprised of different compositional and recording situations with instrumentations to be determined by instructor. Details can be found online on the class website.

### **Project Requirements:**

Each project's specific requires can be found under the project tab on the class website. Projects are required to be delivered for credit electronically as a stereo MP3 or aiff audio file, and a PDF in traditional notation with lyrics and a .mid/SMF to an online directory (TBD). Project files are to be uploaded to a Dropbox/Box/Google Drive folder (TBD by instructor) and due at by midnight before of the appropriate class period. Late uploads will result in a 10% reduction in grade per day.

Throughout the course of the semester each student will be required to present projects in process of class discussion and critique. **On presentation days students will be required to upload their projects to their online folders and copy their projects from their removable media PRIOR TO THE BEGINNING OF THE CLASS PERIOD. Failure to do so may result in your project not being presented and your grade will be adversely affected.**

Except for documented medical reasons or family emergencies, late submissions will not be accepted. (Computer malfunctions, technical problems in the studio, difficulties in finding parking, etc., do not constitute valid excuses). Arrangements can be made, however, to turn in materials and projects prior to their due dates if an unavoidable absence is foreknown.

### **Grading Policy**

Each project cycle constitutes 25% of the final grade. The following chart explains how you will be graded. A copy of this spreadsheet will be made available along with a tab(sheet) that will display your current grades in a shared folder on Google Drive.

### **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. It is not uncommon for performances to conflict with class schedules. It is incumbent upon the student to provide dates for any conflicts for approval at the beginning of the semester.

**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."

**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 Disability Services at the beginning of the semester.

Instructor reserves the right to revise the syllabus as needed during the semester.

University of Miami - Frost School of Music

## MMI 805 - Master's Media Writing and Production Project

Instructor: Carlos Rafael Rivera  
Office: PLF North 113  
Office Hours: By Appointment  
Email: [riveramusic@miami.edu](mailto:riveramusic@miami.edu)

### GUIDELINES FOR MASTER'S MEDIA WRITING AND PRODUCTION PROJECT/PORTFOLIO 2019-2020

Students will register for MMI 805 during their final semester.

The following five elements are required for the senior project. Details follow.

- 1) PROPOSAL
- 2) BUSINESS PLAN
- 3) PROJECT COMPLETION AND PRESENTATION
- 4) REFLECTIVE JOURNAL
- 5) MWP EPK

1) **PROPOSAL\*** is a written document of 300 – 500 words detailing the following aspects of their project:

1. Who (who, if anyone, will be involved with this project in addition to the student)
2. What (description of the project)
3. When (when will the project take place? Is it a concert? an EP? a website? Is there a projected finish date?)
4. Where (where will this project take place? Interweb? Live venue?)
5. How (describe the way in which the project will be completed)
6. Why (describe why this project is of importance to the student, and how it relates to what they feel they will do following their graduation)

\*Due the second Friday in February into your assigned google folder

2) **BUSINESS PLAN (Business/Release/Performance..etc.)**. Template/ideas can be found here:

[https://www.saskmusic.org/uploads/ck/files/funding/fundingtool\\_BusinessPlansArtist.pdf](https://www.saskmusic.org/uploads/ck/files/funding/fundingtool_BusinessPlansArtist.pdf)

[http://www.firstmusiccontact.com/bandtips/fmc\\_writing\\_business\\_plan\\_updated.pdf](http://www.firstmusiccontact.com/bandtips/fmc_writing_business_plan_updated.pdf)

3) **PROJECT COMPLETION AND PRESENTATION**

Documentation of final execution of project and business plan.

4) **REFLECTIVE JOURNAL** is required detailing your process. Bi-weekly during final semester. What are you learning? What are your challenges? What are you discovering? What are you improving on as time goes on in their project?

5) **MWP PORTFOLIO/EPK**

We have partnered with Disco.ac, the industry standard platform for sharing content, to offer our students a place to upload their EPK, which will include:

- A. A repertoire list of a minimum of 15 audio samples with title, composer, genre - separated into original and/or arranged material
- B. Four visual samples – submitted in links
- C. 25 Audio recordings submitted via soundcloud page \*(must agree on a major based baseline/minimum)
- D. An Artist/Composer One-Sheet Resume

**FINAL PROJECTS ARE DUE – NO EXCEPTIONS – BY April 1st**

January 25, 2019

**From:** Prof. Rey Sánchez,  
Associate Dean for Strategic Initiatives & Innovation  
Interim Chair, Department of Music Media & Industry  
**To:** Dr. Shannon de l'Etoile  
Associate Dean for Graduate Studies  
Dr. Steven Moore  
Associate Dean for Undergraduate Studies  
**Cc:** Dr. Carlos Rivera, Program Director, Media Writing and Production  
**Re:** MMI Faculty Vote - MWP Curriculum

---

Colleagues, I'm happy to report that on January 24, 2019 the voting faculty of the Department of Music Media & Industry unanimously approved the curricular changes to the Media Writing and Production program, including graduate, undergraduate, and minor, as proposed by MWP Program Director Carlos Rivera.