

**Texas Tech University  
Voice Area Handbook**

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## Introduction

The Voice Area at Texas Tech encompasses talented students with many different interests and goals, including work on the opera, musical theater, concert, and recital stages, teaching music at many levels, and singing as a means to enrich one's life. The many successful alumni and reputable vocal ensembles have established Texas Tech as a jewel in the Southern Plains. Through camaraderie, dedication, and hard work, the faculty and students in the Voice Area at Texas Tech work to maintain high standards and levels of achievement in order to perpetuate this reputation.

The study and application of voice is highly demanding. Each student is expected to develop disciplined habits of daily practice and preparation and to consistently hone performance skills in order to succeed in the curriculum. Each teacher will direct and assist the voice student in the prescribed course of study to that end. It is the responsibility of the student to comply with the teachers' instruction and expectations. The success of the student is dependent on his/her dedication, discipline, and work ethic.

It is the responsibility of the student to read, understand, and follow this Voice Area Handbook, which expands upon the Texas Tech University School of Music Undergraduate and Graduate Student Handbooks. If there is any point of clarification needed, the student will consult with Professor Gerald Dolter, Voice Area Chair.

## Voice Faculty and Staff

The Voice Faculty and Staff is here to guide and mentor you through your time at Texas Tech as a student of Voice. We are:

Professor Gerald Dolter, Area Chair	M121	<a href="mailto:gerald.dolter@ttu.edu">gerald.dolter@ttu.edu</a>
Dr. William Averill, vocal coach	M204	<a href="mailto:william.averill@ttu.edu">william.averill@ttu.edu</a>
Dr. Gregory Brookes, baritone	M116	<a href="mailto:gregory.brookes@ttu.edu">gregory.brookes@ttu.edu</a>
Dr. Rebecca Hays, soprano	M120	<a href="mailto:rebecca.hays@ttu.edu">rebecca.hays@ttu.edu</a>
Dr. John Hollins, vocal coach	M225	<a href="mailto:john.hollins@ttu.edu">john.hollins@ttu.edu</a>
Dr. Alice Anne Light, mezzo-soprano	M118	<a href="mailto:aa.light@ttu.edu">aa.light@ttu.edu</a>
Professor Eric Stoklossa, tenor	M235	<a href="mailto:eric.stoklossa@ttu.edu">eric.stoklossa@ttu.edu</a>

## Degrees

### *Undergraduate Degrees*

Bachelor of Arts in Music (MUBA)  
Bachelor of Music Education/Certification (MUTC)  
Bachelor of Music in Vocal Performance (MUPF)

### *Graduate Degrees*

Master of Music in Vocal Performance  
Doctor of Musical Arts--Vocal Performance  
Ph.D. in Fine Arts--Voice

Degree Plans may be obtained online or through Mrs. Linda Gregston (undergraduate) or Ms. Emily Gifford (graduate).

## Attendance

### *Lessons*

Each student receives a weekly 50-minute voice lesson, for a total of twelve lessons during the semester. **Attendance at lessons is mandatory.** It is the responsibility of the student to schedule the weekly lesson each semester according to the policy of the studio teacher. It is the responsibility of the student to secure a pianist to play for all voice lessons (see p. 10). The student must give advance notification to both studio teacher and accompanists of any lesson cancellation (24 hours if possible, but by 9:00 a.m. on the day of the lesson at the latest). If no notification is given, the absence will be unexcused and will not be made up. After the second unexcused absence, the student's grade will be affected. If the studio teacher misses a lesson, it will normally be made up during the course of the semester.

### *Coaching*

Select students will receive vocal coaching. **Attendance is mandatory.** The student must give advance notification of any coaching cancellation to Dr. Averill and, if applicable, the accompanist (24 hours if possible, but by 9:00 a.m. on the day of the lesson at the latest). If no notification is given, the absence will be unexcused and will affect the student's grade. After the second unexcused absence, the student will lose coaching privileges.

### *Studio Performance Lab*

**Attendance is mandatory for all voice students at weekly Studio Labs.** As above, the student must give the studio teacher advance notification of any absence from Studio Lab.

### *Voice Area Recital (VAR)*

**Attendance is mandatory for all voice students at all Voice Area Recitals.** These recitals are held every Thursday from 5:00-6:20 p.m. in the Choir Room (010). It is the responsibility of the student to sign the attendance sheet when they arrive. Late arrival may result in the inability to sign in and record your attendance. As above, the student must give their studio teacher advance notification of any absence from the Voice Area Recital.

### *Undergraduate Recitals*

**Attendance is mandatory for all voice students at any recital given by a studio peer.**

Students will be notified of the recital dates as recitalists pass their hearings. The Student Recital calendar can be found here: <http://www.depts.ttu.edu/music/news-events/studentrecitals.php>

### *Graduate Recitals*

**Attendance is mandatory for all graduate students at all Graduate Student Voice Recitals.**

**In addition, all undergraduate studio peers are required to attend.** Attendance is mandatory for all DMA students at all DMA lecture recitals. Students will be notified of the recital dates as they become available to the voice faculty. The Student Recital calendar can be found here:

<http://www.depts.ttu.edu/music/news-events/studentrecitals.php>

### *Voice Faculty and Guest Artist Recitals and Performances*

**Attendance is mandatory for all voice students** at all Texas Tech-affiliated Voice Faculty or Guest Voice Artist recitals and performances, both on and off campus.

### *Choir Concerts*

Attendance is mandatory for all MUTC students at all Choir concerts.

### *Other Events*

We require attendance at four non-vocal recital or concert events during the academic year, including one large ensemble concert, one instrumental chamber music event, one solo instrumental recital event, and one “choice” event that may include ensembles within the Vernacular Music Center.

*N.B. Work is not a valid excuse for absence from required recital attendance. It is the responsibility of the student to arrange the work schedule to accommodate any conflicts that arise. The studio teacher will deal with absences from required events on a case-by-case basis.*

## **Grading**

Your grade will be based on the following, as detailed in your studio teacher’s syllabus:

1. Weekly lesson attendance and punctuality
2. Practice, preparation, and vocal progress
3. Attitude, participation, and Studio Lab performances
4. Jury performance or Recital performance (See *Grading* under **Jury** and **Recitals** for details)

## Studio Performance Labs

Each studio enjoys weekly performance opportunities. Students perform and/or the studio teacher conducts a masterclass. Studio Labs are scheduled at 5:00 p.m. on Mondays or Tuesdays but may be scheduled at another time at the discretion of the studio teacher. Each student is responsible for knowing the studio teacher's expectations, as outlined in the studio syllabus. Student performance in Studio Lab is assigned at the teacher's discretion. When performing, students will dress according to the expectations of the studio teacher.

The student must secure a pianist to play for all scheduled performances during Studio Lab. It is the responsibility of the student to communicate with their pianist about all assigned performances, and to let them know of cancellations. As with voice lessons, the student must inform both studio teacher and pianist by 9 a.m. on the day of Studio Lab at the latest if they are unable to perform.

## Voice Area Recital

VAR will be held every Thursday from 5:00-6:00 p.m. in the Choir Room (010).

### *Participation*

The voice student is expected to sing in VAR at the discretion and approval of the studio teacher and according to their selected degree plan:

Graduate and MUPF students must perform at least **two times** per semester.

MUTC and MUBA students must perform at least **once** per semester.

Each student wishing to sing must submit a VAR Performance Request Form by the Wednesday prior at noon. The form for submission can be found online at

<https://www.depts.ttu.edu/music/areasofstudy/voice.php>. Please be sure to fill out each field correctly and completely.

### *Pianists*

It is the responsibility of the student to secure a pianist when performing in VAR. The student must notify the pianist *at least three days in advance* of the VAR performance, or the pianist may reserve the right to refuse to play for the performance.

### *Attire*

The student will dress professionally when performing in VAR:

Appropriate attire should not be too large or small, tight or baggy. In addition to proper fit, clothing should be clean and wrinkle-free. In general, proper attire includes suits, dresses, pants without rivets (no denim), pressed shirts and jackets, blouses, nice sweaters, and skirts.

Inappropriate attire includes active sportswear, jeans, shorts, halter or strapless tops, T-shirts or any other apparel with messages or advertising, as well as unkempt or inappropriately revealing

clothing. All clothing should completely cover the chest, torso, legs to the knee, and any undergarments.

Footwear should be professional and functional. Footwear such as flip-flops, sneakers, and sandals are inappropriate for public performance.

### **Coaching**

Students will be assigned to coach with Dr. Averill based on a mutual decision between their studio teacher and Dr. Averill. Students who work with him on a regular basis generally will be graduate students and students preparing roles or recitals. Undergraduates may work with him on a less frequent basis when their studio teacher and Dr. Averill decide they are ready.

Singers working with student pianists will bring their partners to a select number of coachings, as determined by Dr. Averill. The piano faculty supports this requirement.

Singers will:

1. Be punctual;
2. Be precisely prepared musically;
3. Have completed word-for-word translations and IPA transcriptions for songs in foreign languages at the time of their coaching;
4. Bring their pianists when required.

If a singer fails to meet the above requirements on a regular basis, they will lose coaching privileges, and his or her grade will be adjusted accordingly.

### **Repertoire/Literature Requirements per Undergraduate Degree**

Each semester, the student will prepare a specified number of songs. Each teacher will assign vocal literature to fulfill performance requirements. In most cases, the student is encouraged to participate in the selection of the literature. The student is expected to purchase their own printed originals of assigned music for personal use, and to build their own music library. The Voice Area seeks to support and uphold all copyright laws currently in effect.

Repertoire must be memorized. Students may sing in languages other than those listed as deemed appropriate by the studio teacher. Exceptions to all recommendations and requirements may be made by the studio teacher on a case-by-case basis. Repertoire may be drawn from Art Song, Opera, Operetta, Oratorio, Musical Theater, Folk Song, and Spirituals. An extensive aria/song from Opera, Operetta, Oratorio or some Musical Theater may be considered as two selections.\*

*\*N.B. Although a piece of this nature may satisfy a more substantial part of the repertoire requirement for any given semester, it will still represent only one selection for the jury exam, and therefore will not be the only work performed in a jury.*

The repertoire/literature requirements for each year and semester by degree are as follows:

<b>Year of Study/Course Number</b>	<b>MUPF</b>	<b>MUTC</b>	<b>MUBA</b>
1st year ( <i>MUAP 1001-1002</i> )	6; English and Italian <i>recommended</i>	4; English and Italian <i>recommended</i>	3; English and Italian <i>recommended</i>
2nd year ( <i>MUAP 2001-2002</i> ) <i>Barrier Exam after MUAP 2002**</i>	8; Ger. and Fr. <i>encouraged</i>	6; German <i>encouraged</i>	4
3rd year ( <i>MUAP 3001-3002</i> )	8; Ger. and Fr. <i>required</i>	6; French <i>encouraged</i>	4***
4th year ( <i>MUAP 4001-4002</i> )	8	-- (student teaching)	4***

\*\*The student is required to pass a Barrier Exam (Sophomore Qualifying Exam) before continuing into MUAP 3001. Please see *Jury* (p. 7-9) for more information

\*\*\*Lessons are not required in the third and fourth years of the MUBA degree.

### **Jury (Voice Final Exam)**

#### *Scheduling*

Each undergraduate student not presenting a Degree Recital, and each graduate student not presenting a Performance Project will present a jury for the Voice Faculty at the end of each semester on a day to be determined by the Voice Faculty. The location for juries will be announced each semester. It is the student's responsibility to sign up for a jury time on scheduling sheets to be posted in the hall outside Professor Dolter's door (M121). Sheets will be posted at least one week prior to juries.

*N.B. It is the student's responsibility to consult with their pianist before signing up for a jury.*

#### *Grading*

During the jury, the faculty critiques and grades each student individually, giving comments and assigning a number grade. The average of the grades results in the final jury grade, which advises the teacher in consideration of the final semester grade. In tabulating the final semester grade, the teacher may accept the jury grade or adjust it only one letter grade in either direction. The final semester grade is given ultimately at the discretion of the teacher, based on the studio

syllabus and the weekly interactions with the student. Please consult your studio syllabus for specific grading information.

### *Procedure*

In the jury, two selections are requested. The student chooses the first, and the faculty chooses the second. In Barrier Exams and Graduate Juries, the faculty will request two additional pieces, for a total of three selections.

The jury is not required during the semester of a Degree Recital; however, a jury may be requested in *any semester* at the discretion of the studio teacher. In addition, only a partial jury is required of a student who receives academic credit for performing a leading role in an opera or musical.

*N.B. The first semester freshman jury will only include one selection of the student's choice.*

Please take care to observe the following for your jury:

1. Arrive at least 15 minutes early, warmed up and ready to sing. Ask your pianist to arrive 15 minutes early if possible.
2. Dress appropriately. Please see *Attire* under **Voice Area Recital** for guidelines.
3. Provide 10 copies of your jury forms, TYPED and PROOFED. *The jury sheet is available as a fillable PDF on the Voice Area website.* List all pieces on which you worked for the semester. Place an asterisk (\*) by the pieces memorized and ready to perform for your jury.
4. Bring all your music, as the faculty may request any selection marked with an asterisk.
5. All prepared music must be memorized, unless otherwise approved by your studio teacher. Exceptions may include selections that would be sung typically on a concert stage with large orchestra or chamber ensemble.

### *Barrier (Sophomore Qualifying Exam)*

At the end of the fourth semester of voice study (MUAP 2002), your voice jury will be subjected to a vote by the voice faculty. Advancement to upper level study (MUAP 3001 and above) is determined by this vote. The vote is based upon whether the faculty deems appropriate progress has been made for the student to progress into recital preparation.

All MUPF and MUTC students must perform a Barrier Exam. The MUBA student may perform a Barrier Exam to be considered for continuation of voice study, which is not *required* beyond the 2002 level of this degree.

The following criteria will be used in determining the success of the Barrier Exam:

#### MUTC:

1. The student must demonstrate that they know their repertoire by performing correct notes, rhythms, and diction. The faculty may ask for a translation of a foreign language piece during the exam.



2. The student must demonstrate that they can sing in tune and must exhibit a grasp of proper vocal technique appropriate in modeling for a choir.

MUPF:

1. The student must demonstrate that they know their repertoire by performing correct notes, rhythms, and diction. The faculty may ask for a translation of a foreign language piece during the exam.
2. The student must demonstrate an appropriate grasp of proper vocal technique and the ability to sing in tune throughout their range.
3. The student must demonstrate proper communication of the dramatic content of all songs and arias they are presenting for their Barrier Exam.

*N.B. In addition to the Barrier vote, the Voice Faculty will also grade the Barrier Exam as any other Jury Exam. The Jury grade and the Barrier vote are mutually exclusive. A passing grade for the Jury does not guarantee a passing Barrier vote outcome.*

## **Recitals**

### *General Information*

Recitals are intended to represent the cumulative performance work of the students in each degree plan, and are given at the Junior, Senior, and Graduate levels of study. The recital should be comprised mainly of song, but the repertoire may be balanced with music from other genres at the discretion of the studio teacher. The undergraduate recital will be graded by the student's studio teacher and the graduate recital will be graded by the Voice Applied Music Faculty Committee (Voice AMFC). Recitals will be graded on a Pass/Fail basis. Please see below for recital requirements by degree plan.

#### MUPF

**Junior Recital (MUAP 3190)** during MUAP 3002: 25 minutes of music minimum.

**Senior Recital (MUAP 4190)** during MUAP 4002: 40 minutes of music minimum.

#### MUTC

**Junior Recital (MUAP 3190)** during MUAP 3002: 25 minutes of music minimum.

#### MUBA

**Optional non-degree recital** after MUAP 3001.

#### MM, DMA

Please refer to Appendix A.

### *Venues*

The Choir Hall (010) and Hemmle Hall are the two on-campus spaces normally used for student recitals. Off-campus sites include the many area churches and Talkington Hall at the Legacy Theater.

### *On-Campus Scheduling*

The student, teacher, and pianist must agree on recital dates and times. The teacher will then request a date, time, and on-campus venue through the School of Music, and will notify the student and pianist when the request has been approved. Dress rehearsal times will be scheduled once the calendar is available to do so. Teachers will be notified of this via email.

### *Off-Campus Scheduling*

Should the student wish to give the recital at an off-campus venue, it is the student's responsibility to ensure the venue is available, after which the teacher will request that the recital date be placed on the calendar. It is the student's responsibility to arrange any details pertaining to the off-campus recital such as dress rehearsal scheduling, rental fees, etc.

### *Hearings (Undergraduate Degree Recitals Only)*

The recital event is approved only by audition for the Voice Faculty. Hearings take place on Mondays at 4 p.m. and must be scheduled by the teacher at least three weeks in advance of the recital date. All music for the recital program must be fully prepared and memorized for the Hearing. The faculty may choose to hear two or more selections from the program. The faculty may also choose to ask for a translation, if appropriate.

If the Voice Faculty does not feel the recital is properly prepared, a second hearing will be required. In the event the second hearing fails, the recital must be rescheduled for a later semester.

### *Programs*

In consultation with the teacher, each student will provide a typed program (in the correct format) for each faculty member at the Hearing. Formatting guidelines may be found at <http://www.depts.ttu.edu/music/resources/performanceprograms.php>. Once the program is approved, it should be submitted via email to the School of Music Publicity Office.

### **Collaborative Pianists**

It is the responsibility of the student to secure a pianist for lessons and performance opportunities. The same consideration should be given to collaborative pianists as is given to studio teachers when canceling a lesson or performance. Further etiquette for working with collaborative pianists follows.

It is the singer's responsibility to:

1. Provide clean, single-sided copies of music for the pianist at least two weeks before the music is to be worked on in a lesson.
2. Music should be provided at least three weeks before a public performance of any kind and at least eight weeks prior to a recital hearing.
3. Always consult with the collaborative pianist when scheduling anything that requires their attendance, such as Lab or VAR performances, juries, etc.
4. **Plan weekly rehearsals with the collaborative pianist.**

5. Arrive at weekly rehearsals with all notes, rhythms, and text learned. It is not the pianist's responsibility to teach the singer their music.
6. Provide a textual translation for the collaborative pianist.

*N.B. Your collaborative pianist is your partner in music. Please communicate with them in the best spirit of collaboration!*

### **Ensemble Participation Requirements**

The requirements for ensemble participation are explained in the School of Music Undergraduate Handbook on pages 15-16. The Handbook can be found at <http://www.depts.ttu.edu/music/filesandpdfs/ttusomundergradhandbook.pdf>.

Further ensemble participation guidelines for the voice student are:

1. In any given semester, the voice student will be registered for no more than three School of Music ensembles and **may not** participate in School of Music ensembles for which they are not registered.
2. In the semesters of the junior and senior recitals, undergraduate voice students may perform in a musical theater work only at the discretion of their applied teacher. Written permission (email or otherwise) must be obtained.
3. If an undergraduate student is assigned a major opera role, they are not obligated to sing in a major ensemble during that semester.
4. All performance majors, if not cast in a major role, will be expected to participate in the chorus of the show.

## Appendix A: Graduate Repertoire Requirements and Projects

### MUAP 5001

The repertoire assigned for study during the MUAP 5001 semester is left to the discretion of the major studio teacher.

### Projects

#### *MM*

Two public performances (registered as MUAP 6301-02) are required. One must be a standard recital (defined below) with no less than 50 minutes of music. The other may be a major role, several supporting roles, a major oratorio performance, or another recital project, to be determined in consultation with the major studio teacher and approved by the voice faculty.

#### *DMA*

A minimum of four public performances (registered as MUAP 8301-04) is required, the content of which is to be determined in consultation with the major studio teacher and approved by the voice faculty.

The projects will be a combination of:

1. One standard recital (defined below), must be MUAP 8301, 50 minutes of music.
2. Two projects (MUAP 8302-03) should be chosen from:
  - a. Standard Recital (50 minutes minimum) or a substantial research paper and corresponding recital (30 minutes minimum);
  - b. Specialized Recital (50 min.) or a substantial research paper and corresponding recital (30 min.). This recital may be tailored to the specific interests or needs of the student and should be developed in consultation with the major applied teacher. This could include music that is genre-specific, themed, language-specific, etc.;
  - c. Major opera role;
  - d. Major oratorio role;
  - e. Any combination of two minor opera or oratorio roles.
3. The final project (MUAP 8304) is the 60-minute lecture recital. The recital must contain at least 30 minutes of lecture. An accompanying document is a component of this final doctoral project (TTU Catalog, p. 396).

*N.B. A student may not enroll in MUAP 8304 until they are advanced to candidacy upon passing the doctoral qualifying exams.*

**A “Standard Recital” will consist of repertoire primarily from the Art Song genre in English, French, German, and a fourth language. There must be representation from three different stylistic periods.** Stylistic periods include Baroque, Classical, Romantic, and Contemporary (20th/21st-Century). All repertoire choices will be at the discretion of the teacher and student.

### Voice Area Applied Music Faculty Committee (Voice AMFC)

The Applied Music Faculty Committee (Voice AMFC) is formed to approve and adjudicate graduate student recitals. This committee is separate from the Advisory Committee as outlined in the Graduate Student Handbook. The Voice AMFC will be comprised of three faculty members from the voice area, chaired by the major studio professor. If the student is currently in Dr. Averill’s coaching studio, Dr. Averill will be on the committee. Dr. Averill is eligible to serve on all students’ committees, regardless of coaching studio status. Students, with the advice of their major studio professor, will solicit faculty participation on their Voice AMFC. This committee must be formed no later than three months (90 days)

prior to the first recital performance date. Each recital program must be submitted and approved by the committee no later than three months (90 days) prior to the performance date. Students must gain consent from their committee to schedule recital dates to ensure that all committee members are available to attend student recitals/performances.

### **Graduate Recital Grading**

Graduate recitals will be graded by their Voice AMFC on a pass/fail basis. A passing grade will be indicated by the faculty member's signature on the recital program, to be signed after the recital is given and deemed satisfactory. A student whose recital is judged unsatisfactory will be permitted to present another recital program no earlier than four months from the date of the previous recital.

For more information regarding MM Recitals, visit

[http://www.depts.ttu.edu/music/prospectivestudents/graduate/gradhandbook\\_masters\\_recitals.php](http://www.depts.ttu.edu/music/prospectivestudents/graduate/gradhandbook_masters_recitals.php)

For more information regarding DMA Recitals visit

[http://www.depts.ttu.edu/music/prospectivestudents/graduate/gradhandbook\\_DMA\\_recitals.php](http://www.depts.ttu.edu/music/prospectivestudents/graduate/gradhandbook_DMA_recitals.php)

## Appendix B: Satisfying Deficiencies (MM and DMA degrees, Vocal Performance)

### Diction

All incoming graduate students (MM and DMA in voice) will take a diction proficiency exam, which will be administered prior to the start of the **first** semester of study in the degree. This exam will be graded at the level of proficiency expected of the undergraduate student finishing the 4-semester diction sequence at Texas Tech University.

The student who does not pass any or all portions of the exam will retake the exam or portions of the exam again (multiple times if necessary) to satisfy the diction proficiency requirement. For those students who have never taken substantive formal diction courses (to be determined by transcript examination), enrollment in a 1-credit MUSI 7000 leveling course that includes self-study and attendance of the deficient portions of the undergraduate curriculum is *strongly encouraged* to assist in preparation for retaking the proficiency exam. The course may not be applied to any requirements for any graduate degree in music.

All incoming graduate students must pass the exam *prior* to enrolling in the graduate diction course MUAP 5323 (Italian, German, French). Any graduate student may enroll in the graduate diction course MUAP 5323 (Czech, Spanish, Russian), regardless of the proficiency exam outcome. Every graduate student *must pass the exam in order to graduate*.

### Song Literature

**Master's students:** MM students are required to take Graduate Song Literature as part of their degree plan.

**Doctoral students:** Transcript examination will determine whether entering DMA students have taken a Song Literature course in their previous studies. If they have, they may choose to take any of the three graduate literature courses offered (Song, Opera, or Oratorio) for their required semester of MUAP 5302 (Applied Music Literature). If an entering DMA student has NOT taken a Song Literature course prior to arriving at Texas Tech, then the required semester of MUAP 5302 MUST be Song Literature.

**N.B.:** It is not the intent of the faculty to make the MM/DMA degree more difficult to obtain, and these requirements are not obstacles to degree completion; rather, they are in place to ensure a portion of the School of Music Vision Statement:

*The School of Music will:*

*Prepare students to be leaders in the profession with the highest standards of performance, teaching, research, artistic, and creative vision; and who are innovative and confident, able to think critically, and be successful in their chosen field.*

*(<https://www.depts.ttu.edu/music/filesandpdfs/SOMGraduateHandbook.pdf>)*

**Appendix C: Schedule of Courses, Fall 2020--Spring 2023:**

<b>Fall 2020</b>	MUAP 1306 (Undergraduate French Diction) MUAP 5323 (Graduate Italian/German/French Diction) MUAP 5302 (Graduate Oratorio Literature)
<b>Spring 2021</b>	MUAP 1304 (Undergraduate Italian Diction) MUAP 1305 (Undergraduate German Diction) MUAP 5302 (Graduate Song Literature)
<b>Fall 2021</b>	MUAP 1306 (Undergraduate French Diction) MUAP 5323 (Graduate Russian/Czech/Spanish Diction) MUAP 5302 (Graduate Oratorio Literature)
<b>Spring 2022</b>	MUAP 1304 (Undergraduate Italian Diction) MUAP 1305 (Undergraduate German Diction) MUAP 5302 (Graduate Opera Literature) MUAP 5303 (Graduate Vocal Pedagogy)
<b>Fall 2022</b>	MUAP 1306 (Undergraduate French Diction) MUAP 5323 (Graduate Italian/German/French Diction) MUAP 5302 (Graduate Oratorio Literature)
<b>Spring 2023</b>	MUAP 1304 (Undergraduate Italian Diction) MUAP 1305 (Undergraduate German Diction) MUAP 5302 (Graduate Song Literature)

*Revised 5/2020*