



# SCHOOL OF MUSIC

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TEXAS TECH

**J.T. & Margaret Talkington  
College of Visual & Performing Arts**

## Graduate Handbook

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*Updated Summer 2025*

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## SCHOOL OF MUSIC GRADUATE HANDBOOK

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### **Foreword**

This handbook is intended to assist both graduate students and graduate faculty. It contains information, policies, and procedures of the University, the Graduate School, and the School of Music. Students are expected to become thoroughly familiar with this document as well as the graduate catalog under which they enter in order to avoid complications. Students' adherence to stipulated regulations and requirements will result in a smooth journey throughout your graduate studies.

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## ABOUT THE SCHOOL

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The School of Music is one of three vibrant schools within the J.T. & Margaret Talkington College of Visual & Performing Arts at Texas Tech University. The School of Music is dedicated to creating a space for students, faculty, staff, alumni, and community partners to inspire others through their passions and art. The statements and values that follow reflect the ideas, collaborations, and strategic goals of the School of Music.

### Mission Statement

Our Texas Tech University School of Music inspires musicians and scholars to collaborate across music education, performance, and academics to advance the arts and the lives of students, staff, faculty, and the people they serve.

### Vision Statement

To create and nourish an inclusive, innovative and intentional community that engages music across the intersections of research, performance, education and industry.

### Values

#### *Collaborative*

The School of Music values its place as a community of educators, performers, scholars, administrators, staff, and students who, through the pursuit of excellence in all educational, creative, scholarly, administrative, and support endeavors, respect each individual contribution while acknowledging the synergy and interdependency of the whole.

#### *Responsive*

The School of Music values its place as a community that is responsive to student needs and interests, including curriculum development, academic rigor, performance and teaching experiences, well-being, and preparation for an evolving professional landscape, in ways that honor tradition (within the music profession and the university culture) while pursuing innovation.

#### *Principled*

The School of Music values its place as a community committed to fairness, integrity, kindness, accountability, transparency, and trust in all communications, engagements, and interactions with others, including dedication to the cultivation, practice, and promotion of academic freedom and shared governance.

## J.T. & Margaret Talkington College of Performing Arts Values Culture

On September 1, 2023, the Talkington College of Visual & Performing Arts began a collective journey to pinpoint and establish a set of shared values during a two-day summit. The Values Summit, attended by more than 50 faculty, staff, and students, aimed to collaboratively define shared values, providing guiding principles that every member could embrace and use as a foundation for daily accountability. The summit members outlined and defined these core principles, articulating the behaviors associated with each value. Subsequently, many participants gathered from across the college to participate in town hall meetings to collectively review and fine-tune the messaging surrounding these identified values.

Through this dedicated teamwork, the Talkington College of Visual & Performing Arts has distilled its core principles into five share values: Curiosity, Principled Conduct, Sense of Community, Creativity, and Care.

### *Curiosity*

*Fostering the pursuit of life-long learning*

- Inspire artistic innovation through intentional questioning
- Commit to openness, self-reflection, and new perspectives
- Cultivate a brave space for experimentation
- Nurture your passion

### *Principled Conduct*

*Upholding a high standard of personal behavior*

- Practice accountability for your work and actions
- Define and implement shared standards in fair and consistent ways
- Listen to understand respond with humility and mindfulness
- Approach endeavors with integrity and courage
- Apply ethical reasoning
- Provide constructive and supportive evaluation

### *Sense of Community*

*Sharing purpose and direction*

- Encourage meaningful collaboration and engagement
- Connect with communities through the arts
- Cultivate mutual respect
- Facilitate access and opportunity

### *Creativity*

*Generating ideas, enriching perspectives, and seeking solutions*

- Embrace challenges, risk-taking, and resiliency through artistic pursuit
- Approach problem-solving in an open-minded manner that draws from varying perspectives
- Explore, inquire, reflect, and respond
- Recognize the value of experimentation and trust the process

## *Care*

### *Creating sustainable and nurturing environments*

- Practice empathy, allyship, stewardship, and self-care
- Model compassion, generosity, honesty, and openness
- Manage resources to allow all to flourish
- Advocate for health, safety, and education of others' well-being on campus and beyond

Guided by the leadership from the [Texas Tech University System](#), the TCVPA followed the process of moving toward a Values Culture organization.

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## GRADUATE STUDIES IN MUSIC

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### Overview of Graduate Offerings

The School of Music offers six Master of Music degrees, a Doctor of Philosophy degree, and four Doctor of Musical Arts degrees.

#### ***Bachelor + Master's Program in Music Education (B.M.+M.M.Ed.)***

Advanced MUED undergraduates may apply for admission to the B.M.+M.M.Ed. program. Admission allows qualified students to count 9 hours toward both an undergraduate degree and a Master of Music Education degree (either the 30-hour thesis track or 36-hour non-thesis track). Application should be made during the junior or senior year following procedures available from the Chair of Music Education and School of Music graduate or undergraduate academic advisors. The program is designed for exceptional undergraduate music education majors who wish to complete the M.M.Ed. degree in full- or part-time graduate study, during Texas Tech's summers-only program, or in some combination of the two. The Summers Only program allows practicing music educators to maintain a full-time teaching position while pursuing an advanced degree.

#### ***Master of Music in Music***

##### ***Fields of Specialization:***

- Composition
- Conducting
- Music Theory
- Musicology
- Pedagogy
- Performance

The Master of Music degree consists of a minimum of 30 hours of graduate work, including recitals for the performance student, thesis for the musicology or music theory student, and an original composition for the composition student. The conducting student may present either two performances or one with a paper in support of the performance.

The Master of Music degree in Pedagogy is offered in two concentrations: Strings and Piano. M.M. Pedagogy degrees are attained with a 36-hour program without thesis or recitals.

The Master of Music degree in Performance is offered in five concentrations: Jazz, Keyboard, Strings, Voice, and Winds/Percussion, and is attained with a 32-hour program that includes two recitals. Both performances must be judged satisfactory by the student's applied music faculty committee.

#### ***Master of Music Education***

The Master of Music Education degree may be attained with a 30-hour program that includes a thesis or a 36-hour program without a thesis. This graduate degree may be completed in residence during long terms.

#### ***Master of Music Education — Summers Only/Distance Only***

This Master of Music Education degree may be completed in summers only or in summers plus long-term coursework. Both the thesis and non-thesis tracks are also available with the MME – Summers Only/Distance degree.

#### ***Doctor of Musical Arts***

##### ***Fields of Specialization:***

- Composition
- Conducting



- Performance
- Piano Pedagogy

The Doctor of Musical Arts degree is a 45-hour program oriented toward professional practice in music emphasizing the creation or performance of musical works and the application and transmission of knowledge about musical works. A non-dissertation program, the degree culminates in four doctoral performance projects that are designed to suit the professional interests and aspirations of the student.

### ***Doctor of Philosophy in Music Education***

The School of Music offers the Doctor of Philosophy in Music Education with an emphasis on research and music educator preparation. Students engage a core curriculum of 20-24 core hours that emphasize expertise in music education content knowledge, expertise in music educator preparation, and music education research design and methods. Students elect 1-2 cognates by completing at least 9 hours in the cognate area. Cognates might include interdisciplinary studies in fine arts, music education curriculum, conducting, performance, exceptionalities, music theory, musicology, ethnomusicology, psychology or other student-selected/faculty-approved cognates. The Ph.D. in Music Education requires a minimum of 60 semester hours. The minimum residence requirement is fulfilled by satisfactory completion of 18 semester hours of graduate coursework during one 12-month period, but full residency is highly encouraged for this degree because of the required experiences with music teacher preparation activities.

### ***Doctor of Philosophy in Fine Arts***

#### ***Field of Specialization:***

- Music

The music field of specialization in the Ph.D. in Fine Arts consists of a minimum of 60 semester hours, which includes fine arts requirements and electives, an individualized music curriculum, and a dissertation. Concentrations are in administration, music education, music history, and music theory. The residence requirement for the fine arts doctoral program is fulfilled by satisfactory completion of 18 semester hours of graduate coursework during one 12-month period. This program is housed in the Department of Interdisciplinary Arts in the J.T. & Margaret Talkington College of Visual & Performing Arts.

For more information visit the Fine Arts Doctoral Program website at: <https://www.depts.ttu.edu/fadp/>

## Purpose of Graduate Degrees

### *Master of Music in Composition*

Students demonstrate advanced competencies in composition. Studies in this area comprise as much as two-thirds or at least one-third of the total curriculum. Students gain knowledge and skills in one or more fields of music outside the major such as history and literature, theory and analysis, musicology and ethnomusicology, performance, and pedagogy. Such supportive studies in music that broaden and deepen musical competence comprise at least one-third of the total curriculum.

### *Master of Music in Conducting*

The Master of Music in Conducting program develops skills in pedagogy, score study and preparation, musical literacy, listening, and baton technique. Graduates will be prepared to meet many of the challenges of working with advanced ensembles.

### *Master of Music in Music Theory*

Students in the Master of Music in Music Theory program will develop a broad base of knowledge in graduate-level music theory topics and will be prepared for professional work or doctoral studies in music theory.

### *Master of Music in Musicology*

The Master's degree in musicology creates candidates who are sophisticated, incisive, and professional readers, writers, listeners, speakers, and thinkers about music as a part of human culture.

### *Master of Music in Pedagogy*

Students in the Master of Music in Pedagogy program will be teachers whose own performing has reached a high level of attainment, and whose teaching incorporates comprehensive knowledge of techniques, methods, repertoire, and educational psychology. Graduates will be highly qualified as private teachers and as faculty members in higher education.

### *Master of Music in Performance*

Students will be prepared to work independently to prepare performances at the highest possible level of achievement. Students will be able to apply skills in solo settings and in small and large ensemble settings. After completing all degree requirements, students should find opportunities for specialized performance careers or advanced performance study at the doctoral level.

### *Master of Music Education*

The Master of Music Education degree is designed to develop advanced skills and knowledge regarding the teaching and learning of music in band, choral, elementary, and orchestra settings. Graduates will be effective music educators and will be prepared for successful entrance into doctoral degree programs.

### *Doctor of Musical Arts in Composition*

The doctoral degree program in composition stresses creative activity emphasizing the development of a personal aesthetic expressible in sound. Competencies also include a broad knowledge of historical and contemporary compositional practices, music theory, history and criticism, and creative approaches to relationships of these aspects to the compositional process.

### *Doctor of Musical Arts in Conducting*

The Doctor of Musical Arts in Conducting program leads students to develop advanced skills as conductors and pedagogues in the choral, orchestral, or wind areas of music. Graduates will be highly qualified as conductors and faculty members in higher education.

### *Doctor of Musical Arts in Performance*

Students will be prepared to work independently to prepare performances at the highest possible level of achievement. Students will be able to apply skills in solo settings and in small and large ensemble settings. After completing all degree requirements, students should find opportunities for specialized performance careers in the professional arena.

### *Doctor of Musical Arts in Piano Pedagogy*

The Doctor of Musical Arts degree in Piano Pedagogy will produce teachers of piano whose own performing has reached a high level of attainment, and whose teaching incorporates comprehensive knowledge of techniques, methods, repertoire, and educational psychology. Graduates will be highly qualified as private teachers and as faculty members in higher education.

### *Doctor of Philosophy in Music Education*

The Doctor of Philosophy in Music Education produces researchers and music educators who are well-versed in content knowledge, research and design methods, and expertise in music educator preparation. Specialized cognate areas might include interdisciplinary studies in fine arts, music education curriculum, conducting, performance, exceptionalities, music theory, musicology, ethnomusicology, psychology or other student-selected/faculty-approved cognates.

### *Doctor of Philosophy in Fine Arts*

The Fine Arts Doctoral Program offers a unique multidisciplinary education in Art, Music, Theatre, and Philosophy, and thereby provides a comprehensive approach to doctoral study of the arts and of aesthetic principles.

## Graduate Certificate Program

The School of Music houses several graduate certificates to provide additional credentials during your studies.

### *Application Requirements*

All graduate certificates require an application to the Graduate School for admission. This is not the same as the initial application for graduate study. It is recommended that students apply for admission into a certificate program as early as possible within their main program of study.

Students must be admitted into a certificate program before the semester of graduation. Students may not apply for a certificate and graduate with the certificate in the same semester.

For specific application instructions or other questions related to graduate certificates, e-mail our music advisors at [musicadvising@ttu.edu](mailto:musicadvising@ttu.edu). They can direct you to the individual currently overseeing the certificate program and guide you through the application process.

### *Graduate Certificate in Collaborative Piano*

The 15-hour Graduate Certificate in Collaborative Piano is designed for students who wish to expand their practical skills in the sought-after and competitive field of collaborative and chamber music performance. The program is intended as either an add-on to another graduate degree or an alternative to master's and doctoral degrees for students who show the potential and motivation to achieve successful collaborative career but do not wish to engage in the complete curriculum required in standard graduate degree programs. The certificate allows students to focus on advanced training and performance experience in all aspects of collaborative education with appropriate emphasis in each student's area of interest.

For more information, see [the course catalog description](#).

### *Graduate Certificate in Historical Performance Research and Practice*

The 15-credit Graduate Certificate in Historical Performance provides graduate music majors with the option of tailoring their coursework and medium ensemble participation to focus on the research and performance of medieval, Renaissance, and Baroque music. This resume-enhancing certificate is especially recommended for musicology, music theory, choral, or vocal/instrumental students who wish to obtain the in-demand skills required of specialists in the dynamic area of early music scholarship and performance.

For more information, see the [course catalog description](#).

### *Graduate Certificate in Interdisciplinary Arts*

The 15-hour Graduate Certificate in Interdisciplinary Arts provides D.M.A. and Ph.D. students with an introduction to interdisciplinary research trends and methods across the fields of Music, Visual Art, Theatre, and Dance. The certificate benefits students whose research and interests engage more than one field or even the spaces between fields.

For more information, see the [course catalog description](#).

### *Graduate Certificate in Music Cognition*

The 15-hour Graduate Certificate in Music Cognition introduces students to interdisciplinary research in music and the cognitive sciences. The certificate benefits students who are 1) preparing for commercial jobs in the music technology sector and/or subsequent post-doctoral studies in fields like psychology, cognitive neuroscience, psychoacoustics, and music information retrieval; or 2) wishing to broaden their academic/research experience and credentials while pursuing careers in traditional academic disciplines like music theory, music education, music composition, musicology, or performance. The certificate is open to students from any degree program at Texas Tech University, and no formal training in music is required.

For more information, see the [course catalog description](#).

### *Graduate Certificate in Music Technology*

The 9-hour Graduate Certificate in Music Technology seeks to educate students in various musical topics and issues. Students will understand music informatics and other associated technologies within two required courses and choose a single elective within several available topics. Students may also select an internship to work within the School of Music's recording studio, providing real-world, hands-on experience to better prepare them for professions in the field.

For more information, see the [course catalog description](#).

### *Graduate Certificate in Music Theory Pedagogy*

The 12-hour Graduate Certificate in Music Theory Pedagogy prepares graduate music students for teaching music theory at the collegiate level. Faculty in areas of music other than music theory are frequently asked to teach music theory courses. Students who complete this certification will have a tangible record of accomplishment and preparation for these duties. Students in this certificate program will take MUTH 5306 Pedagogy of Music Theory as well as their choice of three other music theory courses so that they are engaged with current trends in research and curriculum. This certificate is open to all students enrolled in a graduate music degree. Required courses: MUTH 5306 and 9 hours of any 5000-level MUTH courses.

For more information, see the [course catalog description](#).

### *Graduate Certificate in Opera Studies*

This two-semester certificate is designed to better equip pre-professional artists through performance-based education. Artists will be involved in the processes of preparing operatic roles and works through combined academic and practical rigors. This certificate requires an internship with the Amarillo Opera.

For more information, see the [course catalog description](#).

### *Graduate Certificate in Piano Pedagogy*

This graduate certificate is designed for the piano teacher and may be added on to any graduate degree program at Texas Tech University following a successful audition and interview. The 16-hour curriculum provides enrichment and skill development in artistic and instructional capacities.

For more information, see [the course catalog description](#).

## Financial Support

Financial support for graduate students in the TTU School of Music takes two main forms: teaching assistantships and competitive fellowships.

### *Teaching Assistantships*

Teaching assistantships are available to qualified master's and doctoral students. Full-time assistantships carry a stipend plus in-state tuition status, and various fee and tuition waivers. Students applying for teaching assistantships are expected to apply for the Federal Work/Study Program.

Stipends and expected net cost for the current academic year:

- M.M. and MME: \$10,500 stipend per year, expected tuition costs \$1250 per semester.
- D.M.A.: \$12,500 stipend per year, expected tuition costs \$1000 per semester.
- Ph.D.: \$13,000 stipend per year, expected tuition costs \$1000 per semester.

Select students may be awarded stipends as part of the Distinguished Graduate Student Award Program. These awards are only available for doctoral students with stipends as follows:

- D.M.A.: \$14,000 stipend per year, expected tuition costs \$1000 per semester.
- Ph.D.: \$15,000 stipend per year, expected tuition costs \$1000 per semester.

Stipends are paid monthly over nine months to students holding an assistantship position, October 1 through June 1. Master's degree students may normally expect to hold an assistantship for two years, D.M.A. students for three years, and Ph.D. students for five years. Further information regarding teaching assistantships or fellowships may be obtained from the Associate Director responsible for your program.

### *Recruiting Fellowships*

A limited number of competitive fellowships is awarded each year through the Talkington College for Visual and Performing Arts. Prospective students are nominated by faculty members for these fellowships. These awards range from \$4,000 to \$4,500 per academic year and are renewable for the same terms as teaching assistantships, per respective degree level. These awards are applied directly to a student's bill.

### *Graduate Fellowships*

The Graduate School of Texas Tech University sponsors annual competitions for several endowed fellowships. Successful applicants may combine these awards with teaching assistantships. Application and deadline information is available on the [Graduate School web site](#).

All students receiving competitive scholarships, fellowships, or teaching assistantships are required to be enrolled for at least 9 semester hours during each Fall and Spring semester. A scholarship of \$1,000 (or more) or a teaching assistantship reduces tuition fees to Texas resident levels. Limited scholarship funds are available to students for summer study as well. Scholarships or teaching assistantships may be held for up to two years by master's level students, for up to three years by D.M.A. students, and up to five years by Ph.D. students. Awards may be renewed with a new time limit if a student moves to doctoral level study after completing a master's degree.

Further information concerning general University scholarships and loans may be obtained from the Office of Student Financial Aid.

### *Outside Employment*

Students receiving support as a Teaching Assistant or Graduate Part-Time Instructor are considered employees of Texas Tech University. All employees of Texas Tech are required to disclose outside employment for approval. Outside employment must be

compatible with the interests of the university and of such a nature that it will not detract from the effectiveness and performance of the student employee.

When considering approval for outside employment, the administration of the School of Music will generally abide by the following:

- Students receiving fellowship or teaching assistantship (TA) support may not hold full-time employment separate from their fellowship or TA.
- For students receiving fellowships and *not* TAs (and thus not employees of the University) the hours of outside employment during an academic semester for which a student is enrolled may not exceed 20 hours per week.
- Students on TAs may not exceed 20 hours of outside employment minus the number of credits enrolled. For example, a TA taking 9 hours of enrolled credit may not be employed more than 11 hours per week outside of their TA.
- These limitations are only in place during semesters in which the student is enrolled.

## Admission Process and General Requirements

Admission to graduate study in music is a multi-phased process involving the Graduate School, the School of Music, and (for applicants to the Doctor of Philosophy in Fine Arts) the Fine Arts Doctoral Committee. The three units practice a holistic philosophy of admission that considers a variety of information, including but not limited to: formal application, TOEFL or IELTS scores (for international students), grade point average, transcripts of previous academic work, recommendations, vita of professional experience, life experience, audition, interview, perusal of scores, samples of written work, publications, etc. Admission decisions are not based on any single aspect of the total presentation, but rather an examination of all the material submitted.

The student begins the admission process through the [TTU Graduate School](#). The relevant School of Music faculty will review the applicant's materials (depending on the program, these will include audition recordings, scores, C.V., recommendations, written work, etc.) The faculty will make a recommendation for an admission action to the Associate Director responsible for the program. The recommendation may be for admission or for denial of admission.

### General Requirements

Scores on the Graduate Record Examination (GRE) are not required for any music applicant, including students applying for the Doctor of Philosophy in Fine Arts degree.

Test of English as a Foreign Language (TOEFL) or IELTS scores are required of all international students except those with a degree from an accredited American university.

### Discipline-Specific Materials

Certain areas of study require additional placement/diagnostic evaluations. Degree plan worksheets outline requirements and are available on the School of Music website.

- **Conducting:** A list of works showing both studied and performed along with a video recording of a recent conducting experience are required. A live audition or interview is also required.
- **Music Composition:** A selection of recent scores showing composition in a variety of styles and genres is required. Recordings should be submitted if available. A personal interview is recommended.
- **Music Education:** Certification to teach public schools is preferred. A statement of purpose and an example of scholarly writing on a music topic is required. A 20-minute video recording of the candidate's teaching and a personal interview with the music education faculty are required.
- **Music Theory:** A sample of written work in the field of music theory (e.g. a research paper, a paper submitted for publication, a paper for presentation at a conference) is required. The Music Theory area requires a screening in aural skills and keyboard of its applicants prior to the awarding of a TA. A personal interview is recommended.
- **Musicology:** A sample of written work in the field of music history (e.g. a research paper, a paper submitted for publication, a paper for presentation at a conference) is required. A personal interview is recommended.
- **Performance:** A repertoire list showing works performed and works studied is required. A statement of purpose and an example of scholarly writing on a music topic is required. An audition in person is preferred, but a recorded (video) audition may be acceptable. The music to be presented varies with each performance division. Recorded material may be used for pre-screening purposes.
- **Piano Pedagogy:** A repertoire list showing works performed and works studied is required. A 20-minute video recording of the candidate's teaching is required. An audition in person is preferred, but a recorded video audition may be acceptable. Recorded material may be used for pre-screening purposes.
- **Voice:** A pre-screening video of two contrasting selections representing two languages is required. The Voice area requires a diction screening. A live audition is required.

### Placement/Preliminary Exams

Every student is required to take the Placement Examinations in Music History and Theory. These exams take place the week immediately preceding the first day of class of the fall semester. These exams do not affect admission to the School of Music, but must be completed prior to enrolling for the first semester of graduate study at Texas Tech. The purpose of these diagnostic examinations is to determine a student's level of preparation for graduate study. Based on the results of these examinations, specific



courses may be recommended or required as part of a student's program of study. Students may not enroll in graduate courses in music history or music theory until after they have taken the relevant exam.

Preparatory notes and details for the Music History and Music Theory Placement Exams are found on the School of Music website.

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## MASTER'S DEGREES

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### Master of Music

Guidance for Master's Students From the TTU Graduate School:

- [Master's Overview \(Thesis\)](#) | [Master's Overview \(non-Thesis\)](#)
- [Master's Checklist of Detailed Actions \(both\)](#)

**Concentrations:** Composition, Conducting, Music Theory, Musicology, Pedagogy, Performance

The Master of Music degree consists of a minimum of 30 hours of graduate work, including recitals for the performance student, a thesis for the musicology or music theory student, and an original composition for the composition student. The conducting student may present either two performances or one performance that is presented along with a paper in support of the performance.

The Master of Music degree in Conducting is offered in three areas of specialization: Choral, Orchestral, and Wind. The degree is attained by completing a 30-hour program that includes two recitals. Both performances must be judged satisfactory by a student's applied music faculty committee.

The Master of Music degree in Pedagogy is offered in two areas of specialization (second concentrations): Strings and Keyboard. M.M. Pedagogy degrees are attained with a 36-hour program with no thesis or recitals.

The Master of Music degree in Performance is offered in five areas of specialization: Jazz, Keyboard, Strings, Voice, and Winds/Percussion, and is attained with a 32-hour program that includes two recitals. Both performances must be judged satisfactory by the student's applied music faculty committee.

There is one foreign language requirement for the master's degree with a field of specialization in music history. M.M. Voice Performance students must demonstrate singing proficiency in English, French, German, and Italian.

Specific degree plans are located on the School of Music website.

### Master of Music Education

The Master of Music Education degree may be attained with a 30-hour program that includes a thesis or a 36-hour program without a thesis. This graduate degree may be completed in residence during long terms, during summers only, or as a distance program.

All MME degree programs include 5 required courses (3 specified music education courses; 1 choice in musicology; and 1 choice in music theory). All other hours are electives based on the interests of the student and advice of the major professor in music education. Elective hours may be selected to emphasize: Best Practices in Band/Orchestra/Choir/Elementary, Conducting, Kodály Certification, Music Technology, Music Research, Applied Lessons, Ensembles, Musicology, Music Theory, other courses of interest with the approval of the major professor in music education.

Specific degree plans are located on the School of Music website.

### Master of Music Education - Summers Only & Distance Only

The Master of Music Education degree described above may be completed in summers only or in summers plus long-term coursework. The degree may also be earned completely at a distance.

Distance options include:

- online-only classes (asynchronous – no class meetings)
- classes taken at a distance via video-conferencing (synchronous – must be online at the times the classes meet)

More information available at the [TTU Music Education home page](#).

Specific degree plans are located on the School of Music website.

## **Combined Accelerated Bachelor of Music + Master of Music Education Program (B.M.+ Early Admission M.M.Ed.)**

Advanced MUED undergraduates may apply for admission to the B.M.+M.M.E. program. Admission allows qualified students to count 9 hours toward both an undergraduate degree and a Master of Music Education degree (either the 30-hour thesis track or 36-hour non-thesis track). Application should be made during the junior or senior year following procedures available from the Chair of Music Education and School of Music graduate or undergraduate academic advisors. The program is designed for exceptional undergraduate music education majors who wish to complete the M.M.E. degree in full- or part-time graduate study, during Texas Tech's summers-only program, or in some combination of the two. The Summers Only program allows practicing music educators to maintain a full-time teaching position while pursuing an advanced degree.

### **M.M. and MME Advisory Committee**

The course of study for a graduate student is supervised by the major professor in cooperation with the specific division of performance or study. Recitals are approved for degree certification by the respective divisions. The committee for Music Theory, Musicology, Music Education, Piano Pedagogy, or String Pedagogy is made up of faculty from that area of study.

## Master's Recitals

Students enrolled in M.M. in Performance degrees are required to present two public performances, each typically 50-60 minutes in duration. Conducting students in the M.M. program must either present two public performances or one performance and a supporting paper.

For M.M. in Performance students, one solo recital and a second recital performance, the content of which will be determined and approved by the appropriate applied area faculty, are required. The applied area faculty may apply an opera or oratorio role, a concerto appearance, or some other major performance to all or part of a degree recital.

Graduate degree recitals are graded by a committee of three area faculty members (the major professor and two additional faculty members within the student's performance division. Under certain circumstances (e.g., unavailability of faculty; desired expertise of another member), an individual from outside the division can be asked to serve, although an in-area majority should be maintained within the committee). Students will consult their major professors regarding the composition of their grading committee prior to the first recital. The chairperson (major professor) of the student's advisory committee is responsible for reporting the results of each recital to the School of Music's advising staff using the Graduate Degree Grading Form as soon as possible after each recital.

Students whose recital is judged unsatisfactory by their committee will be permitted to present another recital program no earlier than four months from the date of the previous recital.

School of Music recording services must be used for each recital. Recordings and programs for each of the recitals are to be submitted in accordance with the Electronic Thesis and Dissertation (ETD) process outlined by the Graduate School during the last semester of enrollment.

## Master's Thesis

The master's thesis should represent independent work by the student. This work should be conducted under the supervision of an advisory committee and be written in English. As soon as the student's area for thesis research has been determined, the Graduate Dean will appoint an advisory committee upon recommendation of the major department. The committee must consist of at least two members of the graduate faculty, including one from the department granting the degree. All members of the committee must sign the Thesis/Dissertation Approval form. This form is available on the Graduate School's website. The student must earn a grade of B or better on thesis work to qualify for graduation.

A manual entitled Texas Tech University Graduate School Thesis-Dissertation Formatting Guidelines is available [at this link](#). All manuscripts must conform to published policies. The final copy of the thesis must be submitted electronically in .PDF file format as an Electronic Thesis/Dissertation (ETD) to the [University Library's server](#). Deadlines and more information on this process are available on the [Graduate School webpage](#). Paper copies may be required by the academic unit in which the student pursues the degree.

During the semester of graduation, the candidate will pay Student Business Services a Thesis/Dissertation Fee to cover the cost of electronically storing the official copy (ETD) of the thesis. This fee is only paid once. The Thesis/Dissertation Fee is posted to student accounts by the Graduate School after Intent to Graduate forms have been processed for the graduating semester. Payment due dates are listed under the current semester's deadlines at the [Graduate School web site](#), under the "Academic Progress" drop-down menu.

A thesis is required for programs in Music Composition, Music Theory, Musicology, and the 30-hour Music Education curriculum. The thesis is expected to represent independent work by the student, conducted under the supervision of the committee, and to be written clearly and concisely in correct English (or whatever other language may be appropriate). The student must present an oral defense of the thesis to the committee. All members of the committee must approve and sign the thesis. The thesis committee of three members is constituted of the major professor and one other faculty member from the division of study, plus one faculty member from another academic area within the School of Music. Practice is that all three may be from the academic area, but may have no more than one person from another area.

For current instructions on submission of the thesis, please visit the Graduate School web site.

## Guidelines For a Master's Thesis Proposal in Music

Master's students are encouraged to consider and select thesis projects as soon as their program allows. Before a project can be declared officially, it must first be proposed to and approved by all members of the student's advisory committee. It must be available to the committee at least two weeks prior to a scheduled meeting. The student should prepare the proposal in close consultation with the major professor. In preparing the proposal, please include the following:

1. **Heading and Personal Data**

A heading stating the student's name, the degree sought, the major area, and the chair of the advisory committee should identify the project proposal. Also include your e-mail address, Lubbock address and telephone number, and your permanent address and telephone number. List names of all members of the advisory committee and certify that all have approved this proposal.

2. **Proposed Title**

The title should clearly and succinctly indicate the nature of the study.

3. **Justification**

Explain the purpose of and the need for this study.

4. **Review of Related Research**

Summarize previous research in the area. Indicate where your study fits in. Document your statements with definite citations.

5. **Methodology and Materials**

State briefly the methods and steps to be followed. Specify the sources and materials necessary.

6. **Preliminary Outline**

Give chapter titles and sub-headings. Then include a short statement regarding results or conclusions expected, if possible.

7. **Bibliography**

Provide a bibliography of all pertinent sources.

## Guidelines For a Master's Thesis Proposal in Music Composition

Composition majors are encouraged to consider and select thesis projects as soon as their program allows and as soon as their major professor is satisfied as to their readiness. The student should prepare the thesis proposal in close consultation with the major professor. It must then be approved by all members of the student's advisory committee. In preparing the proposal, please include the following:

1. **Heading and Personal Data**

A heading stating the student's name, the degree sought, the major area, and the chair of the advisory committee should identify the project proposal. Also include your e-mail address, Lubbock address and telephone number, and your permanent address and telephone number. List names of all members of the advisory committee and certify that all have approved this proposal.

2. **Proposed Title of Original Composition**

3. **Proposed Medium of Performance**

4. **Detailed Statement**

Please include a detailed statement regarding aesthetic and/or methodological approaches to be used in realizing the composition, materials (show examples), instrumentation, special features, etc.

5. **Plans for Performing the Completed Work**

## **Master's Final Comprehensive Examination**

Every candidate for a Master's degree is required to pass a final comprehensive examination in music during the term or semester of intended graduation. It is the student's responsibility to arrange for the time and place of the examination, in consultation with the chairperson of their advisory committee. The exam should be scheduled in accordance with Graduate School deadlines for submission of final reports, and must take place in person. The chairperson of the committee will report the results to the School of Music's Associate Director for Academic Studies immediately after the examination. Students must be enrolled for at least 3 hours at the time the final examination is taken.

The examinations and their committees are constituted as follows:

- For students in Performance, Conducting, Pedagogy, and Jazz Master's programs, the committee will be constituted of the committee chair, a representative from the Musicology faculty, and a representative from the Music Theory faculty. The examination will be oral and must take place on campus. All members of the committee must agree upon an exam date by no later than the 15th class day of the graduating semester. The student should contact the Musicology and Music Theory faculty concerning preparation strategies for those sections of the exam.
- For non-thesis Music Education students, the committee will be constituted of the chair and two faculty committee members. Typically, all committee members are Music Education faculty members, but they may also be (at the discretion of the chair) from Musicology or Music Theory. The examination will be oral and must take place on campus. For more information, see the Division Head of Music Education.
- For MME-thesis students, comprehensive expertise in music will be examined as part of the thesis defense.
- For M.M.-Composition, M.M.-Musicology, and M.M.-Music Theory students, comprehensive expertise in music will be examined as a separate written examination conducted and evaluated by faculty from the respective areas.
- Except for officially approved online degree programs, all examinations must take place on-campus and in-person. Exceptions to this policy must be approved by the Director of the School of Music or designee.

The final examination is a synthesis and application of knowledge acquired during the course of study leading to the Master's degree. Consequently, satisfactory performance in coursework does not necessarily guarantee successful performance on the final examination. A student who fails the final examination may repeat it once after an interval of four months or more.

At the discretion of the School of Music, a student who passes the examination but does not graduate within 12 months may be required to repeat the examination.

### *Guidelines for Master's Final Comprehensive Examinations (Whether Oral or Written)*

The examination will cover:

1. General information about music history and music theory of all eras
2. Specific information about the student's major area of study/expertise
3. Specific information related to graduate recitals (if applicable)

In preparing for the examination, the student should:

1. Interview the members of the examination committee for guidance on the content of the examination
2. Review all undergraduate Music History and Music Theory courses
3. Review notes from all graduate courses taken

Questions asked during the examination may include:

1. History, literature, and pedagogy of the major area, notable teachers and performers, trends in performance, teaching and research in the major area, and discussion of specific pedagogical issues
2. Identification of musical scores for genre, possible composer, approximate date of work, form, medium, harmonic analysis, and terminology
3. Bibliography, including periodical literature in the major field

### *Procedure When the Examination is Satisfactory*

The Committee Chair will notify the advising office who will assist in submitting the comprehensive examination report to the Graduate School.

### *Procedure When the Examination is Not Satisfactory*

If any part of the Qualifying Examination is not satisfactory, the chairperson of the advisory committee will notify the Associate Director responsible for the program and the Graduate Dean in writing. An applicant who does not pass a part of the Comprehensive Examination may be permitted to repeat it once no sooner than the subsequent semester. Failure to pass the Comprehensive Examination the second time will result in dismissal from the program irrespective of performance in other aspects of graduate study.



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## DOCTOR OF MUSICAL ARTS DEGREES

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From the TTU Graduate School:

[Doctoral Program Overview](#) | [Doctoral Checklist of Detailed Actions](#)

D.M.A. Tracks: Composition, Conducting, Performance, Piano Pedagogy

The Doctor of Musical Arts degree is a 45-hour program (beyond the master's degree) oriented toward professional practice in music emphasizing the creation or performance of musical works and the application and transmission of knowledge about musical works. Fields of specialization are in performance, conducting, composition, and piano pedagogy. A non-dissertation program, the degree culminates in four doctoral performance projects which are designed to suit the professional interests and aspirations of the student.

The degree consists of 45 hours of coursework beyond a master's degree, a 3-part qualifying examination, and four performance or pedagogy projects which take the place of a dissertation.

Specific degree plans are available at the end of this document.

## Doctor of Musical Arts Performance Projects

Students in the D.M.A. programs in Performance, Conducting, and Piano Pedagogy must enroll in four Performance Projects, typically taking the form of public performances. Specifics regarding the nature of each project can be found in the degree plan for each program.

### *Doctoral Advisory Committee*

All D.M.A. performance projects are graded by the doctoral advisory committee, comprising the major professor and two additional faculty members within the student's performance division. Under certain circumstances (e.g., unavailability of faculty; desired expertise of another member), an individual from outside the division can be asked to serve, although an in-area majority should be maintained within the committee. Students will consult their major professors regarding the composition of their advisory committee prior to the first recital. Members external to the student's division must be approved by the Division Head.

The chairperson (major professor) of the student's advisory committee is responsible for reporting the results of each recital to the School of Music's advising staff using the Graduate Degree Grading Form as soon as possible after each recital.

### *Qualifying Recital*

The faculty in the Doctor of Musical Arts Program anticipates that students will be able to begin working on the first doctoral performance project upon entering the program. If that is not the case, no more than four (4) credits hours of MUAP 5001 may be credited to the student in Other Courses in Music.

For students in the D.M.A. Performance and Piano Pedagogy programs, the first D.M.A. solo recital (MUSI 8301) is considered the qualifying recital, **which must take place in the first or second semester of enrollment**. (Piano pedagogy students may present MUSI 8301 as a collaborative recital.)

The qualifying recital must be completed with a grade of B- or better. Students who fail to achieve the required minimum grade on the qualifying recital by the conclusion of the second semester may be allowed, with the permission of the student's advisory committee, to replay the recital no later than the third semester of enrollment. A third performance will not be permitted. Students failing to pass the qualifying recital will not be allowed to continue in the chosen program of study.

### *Final D.M.A. Performance Project Enrollment*

The final D.M.A. Performance Project, MUSI 8304 (or MUSI 8306 for Piano Pedagogy students), may not be presented until after the student advances to candidacy (passes all qualifying exams). A grade can only be issued for these classes after the successful defense of the project. Should enrollment take more than a single semester, students should repeat enrollment in MUSI 8304 or MUSI 8306 until a defense is completed.

School of Music recording services must be used for each recital. Recordings and programs for each of the recitals are to be submitted in accordance with the Electronic Thesis and Dissertation (ETD) process outlined by the Graduate School during the last semester of enrollment.

## D.M.A. Qualifying Examination

All D.M.A. programs require three separate examinations, collectively known as "The Qualifying Examination," the successful completion of which, in connection with the completion of required coursework, advance a student to Doctoral Candidacy. The examinations in Music Theory and Music History are typically given on non-consecutive Saturdays in October/November, in March, and in June. Students are encouraged, but not required, to sit for both examinations during the same semester.

The examination in the Major Area is conducted most often by the student's Doctoral Advisory Committee, which can be the same committee that will oversee the completion and defense of the student's D.M.A. Project and Document. However, since the major area examination and the D.M.A. Project/Document Defense are separate, distinct examinations, the committees for each need not be identical; for example, an advisory committee comprised of three faculty from a student's primary area is typical for recitals and the area examination, while it is not uncommon for a Project/Document defense committee to include faculty from outside the

major area. Since D.M.A. students take separate Music Theory and Music History exams, there is no requirement that faculty from those areas participate in the Major Area exam. Finally, the format for the Major Area exam (i.e. oral vs. written, or some combination) is not mandated, but should be consistent within a given Area.

The student must pass all three parts of the Qualifying Examination for the Doctor of Musical Arts degree before enrolling in the fourth doctoral performance project. The Qualifying Examination for Admission to Candidacy for the D.M.A. degree is one of the major features of the program. The examination in its various parts requires a synthesis and application of knowledge acquired during the course of study for the D.M.A. degree; consequently, satisfactory performance in coursework does not necessarily guarantee successful performance on the Qualifying Examination. A student is eligible to stand for these examinations after receiving approval of the "Program for the Doctoral Degree" from the Dean of the Graduate School and after completing most of the coursework prescribed by the approved program. The student must be enrolled during the semester that any of examinations are taken.

All portions of the examination must take place on-campus and in-person. Exceptions to this policy must be approved by the Director of the School of Music or designee.

### *Procedure When the Examination is Satisfactory*

Once all individual parts of Qualifying Examination have been successfully completed, and any requirements in languages (including English) and/or tool subjects have been met, the Associate Director will work with the School of Music Advising Staff to inform the Graduate Dean and recommend that the applicant be admitted to candidacy for the doctoral degree.

### *Procedure When the Examination is Not Satisfactory*

If any part of the Qualifying Examination is not satisfactory, the chairperson of the advisory committee will notify the Associate Director responsible for the program and the Graduate Dean in writing. An applicant who does not pass a part of the Qualifying Examination may be permitted to repeat it once no sooner than the subsequent semester. Failure to pass the Qualifying Examination the second time will result in dismissal from the program irrespective of performance in other aspects of doctoral study.

### *Preparation*

For the Music History Qualifying Exam, contact Division Head for Musicology regarding exam preparation workshops. For the Music Theory Qualifying Exam, see the preparation guide on the School of Music website or contact the Division Head for Music Theory.

## **Admission to Candidacy - D.M.A.**

After successfully completing all the elements of the qualifying examination, the student may be admitted to candidacy for the degree. Authority for admitting an applicant to candidacy for a doctoral degree is vested in the Graduate Council. Upon receipt of a recommendation from the Advisory Committee and the Associate Director, the Graduate Dean will submit it to the Graduate Council for action. The Council may approve the committee's recommendation, or it may, after consultation with the committee, suggest additional requirements that the applicant must satisfy.

By written communication, the Graduate Dean will transmit the results of the Council's action to the applicant, to the chairperson of the advisory committee, and to the Director of the School of Music.

A student must be admitted to candidacy for the doctoral degree at least four months prior to the proposed graduation date.

## **D.M.A. Advisory Committee**

In consultation with the student and graduate advisor, the major area professor will assemble a Doctoral Advisory Committee. This committee will include three faculty members from the School of Music. Each member must hold membership on the Graduate Faculty, and the chairperson must possess a doctoral degree. Exceptions to that regulation may be made on a case-by-case basis. It will be the function of this committee to guide the student in all remaining aspects of the program, and especially in the study leading to the doctoral performance projects, the Area portion of the qualifying examination, and the final D.M.A. document.

## D.M.A. Document and Defense

### Overview

The D.M.A. degrees do not require a dissertation; however, each student in a D.M.A. program is expected to write a formal research-oriented document under the direction of the student's Doctoral Advisory Committee, comprised of at least three faculty members, the majority of which must be from the student's general performance area (e.g. Brass, Conducting, etc.). Additional committee members may be from any area of the School of Music, and even from faculty outside of the School of Music, with the approval of the Committee Chair and Associate Director.

While the topic for this D.M.A. Document will most often relate to one of the doctoral performance or composition projects, the student (with the advice of the Committee Chair) may choose another topic. The D.M.A. Document is intended to be a study of a repertoire-based, pedagogical, or other professional topic that is related to the primary area of study of the student. The goal of the document is to provide other members of the profession with a research-oriented resource that advances the discipline by contributing to the current body of literature.

### Introduction and Style Guide Use

Typically, the paper is 50-100 pages in length, prepared in a scholarly fashion using a style guide (e.g., Chicago, APA, MLA) and containing either footnotes or endnotes and a complete bibliography. A written proposal including an overview, justification, review of literature, methodology, table of contents, and bibliography is to be presented to the advisory committee for discussion, comment, and approval before the writing begins. The student is to submit initial drafts of the paper to the committee or committee chair for revision, comment, and improvement. The final version of the paper is to be provided to the full committee three weeks in advance of the Project/Document Defense. Style Guide details are found in the Texas Tech University Graduate School Thesis-Dissertation Formatting Guidelines, available at [this link](#). All manuscripts must conform to published policies. The final copy of the document must be submitted electronically in .PDF file format as an Electronic Thesis/Dissertation (ETD) to the University Library's server. Deadlines and more information on this process are available at [this link](#). Paper copies may be required by the academic unit in which the student pursues the degree.

### Document Defense

The defense of the D.M.A. Document will be conducted by the student's Doctoral Advisory Committee. Student's must have advanced to candidacy prior to scheduling and defending their document. All members of the committee participate fully in the examination and cast a vote. Professors other than members of the committee may participate in the examination but have no vote in determining the outcome. Document defenses are open to the public and must be given at the time and place on the Defense Notification Form. The defense must take place on-campus and in-person. Exceptions to this policy must be approved by the Director of the School of Music or designee.

The chairperson of the advisory committee should convene the examination by introducing the candidate, giving the candidate's background, and indicating the general procedures to be followed. Although some variation in procedure from division to division and from committee to committee is likely, the following general procedures are appropriate. Initially, the candidate should be given a short period of time (from 15 to 20 minutes) for an overview of the research project for the benefit of those in attendance who have not read the document. After this presentation, the candidate should be questioned by members of the committee in a way that will require a genuine defense of both the project/document and its research procedures. All members of the committee should have read and thoroughly familiarized themselves with the document before the examination, and copies of the document (not necessarily in final form) should be available for reference during the defense.

After committee members have examined the candidate, others in attendance should be permitted to raise questions or make comments. As indicated earlier, the defense is a public affair, and the candidate should be able to defend his or her work before anyone who cares to question it. When ample opportunity has been given for questions from the audience, those not on the doctoral committee should be excused while the committee asks any final questions it chooses. When the committee is satisfied, the candidate should be dismissed from the room while the committee deliberates and comes to a decision concerning the adequacy of the candidate's performance. When a decision is reached, the candidate should be informed, and the committee chairperson should forward to the Graduate School both a report of the outcome of the examination and a recommendation that the student be approved for graduation.

Following a successful defense, committee members will sign the Oral Defense and Dissertation Approval Form. The final paper is placed on ETD file in the Graduate School for reference by faculty and student. The contents of the paper are the possession of the student and may be copyrighted for future publication.

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## DOCTOR OF PHILOSOPHY DEGREES

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From the TTU Graduate School:

- [Doctoral Program Overview](#)
- [Doctoral Checklist of Detailed Actions](#)

### *Doctor of Philosophy in Music Education*

The School of Music offers the Doctor of Philosophy in Music Education with an emphasis on research and music educator preparation. Students engage a core curriculum of 20-24 core hours that emphasize expertise in music education content knowledge, expertise in music educator preparation, and music education research design and methods. Students elect 1-2 cognates by completing at least 9 hours in the cognate area. Cognates might include interdisciplinary studies in fine arts, music education curriculum, conducting, performance, exceptionalities, music theory, musicology, ethnomusicology, psychology or other student-selected/faculty-approved cognates. The Ph.D. in Music Education requires a minimum of 60 semester hours. The minimum residence requirement is fulfilled by satisfactory completion of 18 semester hours of graduate coursework during one 12-month period, but full residency is highly encouraged for this degree because of the required experiences with music teacher preparation activities.

### *Doctor of Philosophy in Fine Arts*

Track: Music

Available Concentrations: Music Theory, Musicology, Music Education

The Fine Arts Doctoral Program (FADP) leads to the interdisciplinary Ph.D. in Fine Arts. This program offers several tracks including Art, Arts Administration, Interdisciplinary Arts, Music, and Theatre. The Music track within the Ph.D. in Fine Arts consists of a minimum of 60 semester hours, which includes fine arts requirements and electives, an individualized music curriculum, and a dissertation. Concentrations are available in musicology, music theory, and music education. The residence requirement for the fine arts doctoral program is fulfilled by satisfactory completion of 18 semester hours of graduate coursework during one 12-month period. This program is explained in the introductory catalog section to the J.T. and Margaret Talkington College of Visual and Performing Arts.

## Admission to Candidacy - Ph.D.

Authority for admitting an applicant to candidacy for a doctoral degree is vested in the Graduate Council. Upon receipt of a recommendation from the Advisory Committee, the Graduate Dean will submit it to the Graduate Council for action. The Council may approve the committee's recommendation, or it may, after consultation with the committee, suggest additional requirements that the applicant must satisfy.

By written communication, the Graduate Dean will transmit the results of the Council's action to the applicant, to the chairperson of the advisory committee, and to the School of Music's Associate Director.

A student must be admitted to candidacy for the doctoral degree at least four months prior to the proposed graduation date. **A student may not become a candidate for a degree and graduate in the same semester.**

## Ph.D. Advisory Committees

In consultation with the student and unit graduate advisor, the major area professor will assemble a Ph.D. Advisory Committee. This committee will include three faculty members from the School of Music. Each member must hold membership on the Graduate Faculty, and the chairperson must possess a doctoral degree. Exceptions to that regulation may be made on a case-by-case basis.

For Ph.D. in Fine Arts students, two additional committee members will have their appointments outside the School of Music, for a total of five committee members. The external members may be from a fine arts division, but that is not a requirement.

It will be the function of this committee to guide the student in all remaining aspects of the program, primarily in the completion of the dissertation. The Core and Area portions of the qualifying exam may, but need not be, administered by this same committee.



## Qualifying Examination for Ph.D. in Music Education

The Qualifying Examination for the Ph.D. in Music Education consists of three main parts: Qualifying Exam Projects, Written Exams, and an Oral Defense of the Written Exams.

1. Qualifying Exam Projects (due prior to beginning written exams)
  - a. Comprehensive Musicianship Project
    - i. Specifics of the analysis project will be available two weeks prior
    - ii. Project is due when written exams begin
  - b. Teacher Preparation Project (due prior to exams)
    - i. Teaching video appropriate for job applications
    - ii. Annotated syllabus of appropriate college class(es)
    - iii. Documentation of college teaching experience
    - iv. Curriculum Vitae
  - c. Research Competency (due prior to exams)
    - i. Research Agenda: On-campus scholarly presentation
      1. Arranged by student
      2. Not an in-class presentation
    - ii. Peer-Reviewed Scholarly Presentation or Poster at state, national or international conference
    - iii. Scholarly Manuscript submission to peer-reviewed research journal
2. Written Exams
  - a. Day 1: Music Education questions
    - i. Research questions
    - ii. History/Philosophy of Music Education questions
    - iii. Psychology of Music (learning & music) questions
  - b. Day 2: Cognate(s) questions
  - c. Day 3: Student-specific questions
3. Oral Defense of qualifying exams (two weeks after written exams)
  - a. Qualifying Exam Defense (15–20-minute presentation) including a rationale for why student chose to answer the questions as he/she did.
    - i. Defense presentation is open to the public
    - ii. Faculty committee then asks questions regarding any portion of the Qualifying Exams
  - b. Faculty committee questioning is private

Scoring of Qualifying Exams and Oral Defense:

- Faculty committee will score the qualifying exams and defense
- If the student fails the qualifying examination, he/she must wait at least four months to retake the examination.
- The retake must be completed within one year of the original examination date.
- A student who does not pass the exam after a second attempt will no longer be in the program.

### *Procedure When the Examination is Satisfactory*

Once all individual parts of Qualifying Examination have been successfully completed, and any requirements in languages (including English) and/or tool subjects have been met, the Associate Director will work with the SCHOOL OF MUSIC Advising Staff to inform the Graduate Dean and recommend that the applicant be admitted to candidacy for the doctoral degree.

### *Procedure When the Examination is Not Satisfactory*

If any part of the Qualifying Examination is not satisfactory, the chairperson of the advisory committee will notify the Associate Director responsible for the program and the Graduate Dean in writing. An applicant who does not pass a part of the Qualifying Examination may be permitted to repeat it once no sooner than the subsequent semester. Failure to pass the Qualifying

Examination the second time will result in dismissal from the program irrespective of performance in other aspects of doctoral study.

## **Qualifying Examination for Ph.D. in Fine Arts**

The Qualifying Examination for the Music Track of the Ph.D. in Fine Arts is divided into four parts: Music Theory, Music History, Major Area, and Fine Arts Core, collectively known as "The Qualifying Examination." Despite the four-part examination structure, it is reported to the Graduate School as a single event. The examinations in Music Theory and Music History are typically given on non-consecutive Saturdays in October/November, in March, and in June. Students are encouraged, but not required, to sit for both examinations during the same semester. Check with the Associate Director for specific dates. The Major Area and the Fine Arts Core Exams are scheduled individually with the chairs of those exams.

The Qualifying Examination for Admission to Candidacy for the doctoral degree is one of the major features of the doctoral program. The examination requires a synthesis and application of knowledge acquired during the course of study for the doctoral degree; consequently, satisfactory performance in coursework does not necessarily guarantee successful performance on the Qualifying Examination. A student is eligible to stand for this examination after completing most of the coursework prescribed by the approved degree program. No part of the examination may be taken in absentia without approval from the Graduate School.

### *Ph.D. in Fine Arts Major Area Examination*

The major area examination is designed to test the student's specific understanding of concepts and materials in the student's chosen concentration. For specific information about the Major Area Exam, contact the Music Track Coordinator or your concentration's Division Head (i.e. Musicology, Music Education, or Music Theory).

### *Ph.D. in Fine Arts Core Examination*

The core examination is designed to test the student's general understanding of concepts and materials implicit in the program of core courses required for the degree. The goal is to demonstrate an ability to relate general issues and concerns common to all the arts. It is not expected that any student should have the depth of specialized knowledge in the core that he or she will have in the major area. For specific information about the Fine Arts Core Exam, contact the Music Track Coordinator or FADP director.

### *Procedure When the Examination is Satisfactory*

Once all individual parts of Qualifying Examination have been successfully completed, and any requirements in languages (including English) and/or tool subjects have been met, the Associate Director will work with the School of Music Advising Staff to inform the Graduate Dean and recommend that the applicant be admitted to candidacy for the doctoral degree.

### *Procedure When the Examination is Not Satisfactory*

If any part of the Qualifying Examination is not satisfactory, the chairperson of the advisory committee will notify the Associate Director responsible for the program and the Graduate Dean in writing. An applicant who does not pass a part of the Qualifying Examination may be permitted to repeat it once no sooner than the subsequent semester. Failure to pass the Qualifying Examination the second time will result in dismissal from the program irrespective of performance in other aspects of doctoral study.

## Musicology Language Exam

All graduate students majoring in Musicology are required to demonstrate their competency in using a language other than English as a research tool; this demonstration is accomplished through the Musicology Language Exam, described below. M.M.-Musicology students are required to show competence in one language (other than English). FADP-Music-Musicology students are required to show competence in two different languages (other than English); for FADP-Music-Musicology students who have already successfully passed one musicology language exam during their TTU M.M. Musicology degree, only one additional Musicology Language Exam will be required.

For M.M.-Musicology students, the exam should be completed no later than two months before graduation. For FADP-Music-Musicology students, the exam should be completed before advancing to candidacy. The Musicology Language Exam is not considered part of the Graduate School Doctoral Qualifying Exams.

### *Choosing a Language*

Typically, the selection of the research language is expected to support the major areas of research and/or the thesis/dissertation topic and is decided in conversation between the student and the thesis or dissertation advisor (and/or Advisory Committee).

### *Exam Process, Content, and Procedures*

Students demonstrate competence only through sitting and successfully passing an individualized translation exam, known as the Musicology Language Exam; there is no coursework equivalency.

The Musicology Language Exam typically consists of a sample of musicological, ethnomusicological/social sciences literature in the research language--and, depending on the student's areas of focus, primary sources and/or relevant orthography. These texts are selected by a member of the Musicology Graduate Faculty (or a designee) with competence in the research language.

Collectively, the Musicology faculty have experience and expertise with a variety of languages. Students should work with their advisor to identify an appropriate adjudicator within the Musicology Area. In the event that the chosen language is outside the Musicology Area's expertise, the advisor will appoint an appropriate designee outside the area.

The student sits a two-hour exam, generating an English-language translation of the language sample; the only permitted aid is a bilingual dictionary. The resulting translation is assessed by the designated faculty member or designee for accuracy and a grade of Pass/Fail is awarded. The exam is scanned and kept on file with the Graduate Studies Office; the faculty member should indicate the time, date, and place that the exam was administered.

### *Exams in Languages without Pertinent Scholarly Literature or Written Primary Sources*

In the event that the student wishes to demonstrate proficiency in a language that does not have written scholarly literature or pertinent primary sources, the students' advisory committee may substitute an oral speaking and oral comprehension exam in that language that demonstrates competency equivalent, at a minimum, to that of a successful student at the end of a conventional four-semester college language sequence. This exam, as with the standard Musicology Language Exam, must be adjudicated by a musicology faculty member or appropriate designee with appropriate proficiency in the language. A recording of the exam must remain on file with the Associate Director of Graduate Studies; the faculty member should indicate the time, date, and place that the exam was administered.

## Dissertation Defense for Ph.D. in Music Education or Ph.D. in Fine Arts

A final public oral examination—usually over the general field of the dissertation—is required of every candidate for the Doctor of Philosophy Degree. It may be scheduled at a suitable time after the dissertation (not necessarily the final version) has been read by the advisory committee. The examination may not be administered until at least three weeks have elapsed following the candidate's submission to the Graduate School of the notification form giving the time, place, and other information pertaining to the examination. The examination must take place in-person and is conducted by the advisory committee and the Graduate Dean, or a professor designated to act as representative of the Graduate Dean. All members of the committee participate fully in the

examination and cast a vote. Professors other than members of the committee, including the Graduate Dean's representative, may participate in the examination but have no vote in determining the outcome.

The chairperson of the advisory committee should convene the examination by introducing the candidate, giving the candidate's background, and indicating the general procedures to be followed. Although some variation in procedure from department to department and from committee to committee is likely, the following general procedures are appropriate. Initially, the candidate should be given a short period of time (from 20 to 30 minutes) for an overview of the research project for the benefit of those in attendance who have not read the dissertation. After this presentation, the candidate should be questioned by members of the committee in a way that will require a genuine defense of both the dissertation and its research procedures. All members of the committee should have read and thoroughly familiarized themselves with the dissertation before the examination, and copies of the document (not necessarily in final form) should be available for reference during the examination.

After committee members have examined the candidate, others in attendance should be permitted to raise questions or make comments. As indicated earlier, the examination is a public affair, and the candidate should be able to defend his or her work before anyone who cares to question it. When ample opportunity has been given for questions from the audience, those not on the doctoral committee should be excused while the committee asks any final questions it chooses. When the committee is satisfied, the candidate should be dismissed from the room while the committee deliberates and comes to a decision concerning the adequacy of the candidate's performance. When a decision is reached, the candidate should be informed, and the committee chairperson should forward a report of the outcome to the Graduate School for the record.

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## USE OF UNIVERSITY EQUIPMENT AND FACILITIES

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### Instruments

Certain instruments and equipment are available to students to check out for use in departmental classes and/or ensembles. Students must be currently enrolled in a course that requires use of the instrument or have permission from an appropriate faculty member to use the instrument in another course. Instruments may be requested via the office of the Building and Equipment Manager. Instruments checked out for use by a student become the responsibility of that student for the checkout period. Note that some instruments may require a rental fee. All equipment must be returned at the termination of the contract or upon demand by the Building and Equipment Manager or Director of the School of Music. Students are responsible for lost or damaged instruments and will be billed for replacement or repair. Registration holds may be placed on accounts until lost or damaged instruments are paid for.

### Pianos and Harpsichords

School of Music pianos, particularly those in performance spaces, represent a significant financial investment on the part of the institution and must be handled with the utmost care. Students are expected to abide by all posted regulations regarding treatment of the pianos in performance settings, practice rooms, and classrooms, including:

- Nothing—including liquids of any kind—is to be placed on any piano.
- Practice room and classroom pianos should not be moved.
- Do not attempt to move a performance or rehearsal piano alone. It is recommended that no fewer than 3 individuals move a piano on and offstage.
- Never move a performance piano without its cover.
- Lock all three wheels before lifting piano lid.
- Always use 2 individuals to lift the piano lid.
- Close lid before moving piano.

School of Music harpsichords are only available for use with permission of the keyboard faculty. Requests for harpsichord use must be made by a faculty member on behalf of the student at least 30 days prior to the first rehearsal or performance in which the harpsichord is needed.

### Practice Rooms

The following rules and procedures are required for student use of School of Music Practice Rooms.

1. School of Music Practice rooms are designated for the exclusive use of TTU students enrolled in music courses and for use by faculty and staff employed by the School of Music at Texas Tech University. Any other person may use a practice room only with the explicit written consent of the Director of the School of Music.
2. Some rooms may have priority for select instruments. Practice rooms that are not locked or designated with official signage are available to all students enrolled in music courses on a first-come, first-served basis.
3. No food or beverages are allowed in practice rooms. Closed containers of drinking water are permissible but must NOT be placed on pianos or other equipment.
4. Door windows are not to be covered when the room is in use.
5. Practice rooms are not to be left unattended for more than 10 minutes. Any rooms not used for more than 10 minutes may have belongings placed in the lost and found.
6. The TTU School of Music is not responsible for lost or stolen items. Do not leave items unattended.
7. When leaving, take care to bring all items with you, turn off the light, and leave the practice room clean and tidy.
8. Students are responsible for the up-keep and cleanliness of the practice rooms and are expected to abide by all posted rules and policies regarding practice room use.
9. In an emergency call 911 for ambulance, fire, or police. Other important numbers are:
  - a. TTU Police Department (806) 742-3931 (non-emergency)
  - b. TTU Maintenance Emergencies (806) 742-4OPS (4677)

- c. IT Help Central (806) 742-HELP (4357)
- d. School of Music Office (806) 742-2274

## Lockers

Hall lockers on all three levels of the School of Music building are available to music students on a first-come-first-serve basis. Lockers, including those reserved for large instruments (e.g., for cellos, basses, tubas, etc.) located on the lower levels, must be checked out each semester from the Building and Equipment Manager.

Students are responsible for keeping their assigned lockers clean and secure.

All lockers must be vacated at the end of the Spring semester or as requested by the Building and Equipment Manager.

## Room Scheduling

The official university class schedule can be viewed at <https://www.aaiscloud.com/TXTechU/>. An internal School of Music calendar is available at <http://www.calendarwiz.com/ttusom>.

(Note that the School of Music internal calendar is not always reflective of the official university class schedule, which at times may change in ways that are not indicated in our internal calendar. The School of Music strives to keep this calendar as complete and up to date as possible, however when the internal calendar and official university class schedule differ, it is the official university class schedule that is correct.)

Academic scheduling including classes, registered applied lessons, and reoccurring registered ensemble rehearsals must be requested by faculty members through the Advising Office.

All other rehearsal or room usage requests may be scheduled on a week-to-week basis no sooner than two weeks in advance.

***To schedule a room for a single instance, email [Music.schedule@ttu.edu](mailto:Music.schedule@ttu.edu)***

Requests submitted with less than 48 hours' notice may not be processed before the requested time.

Any non-scheduled use of School of Music spaces is not authorized.

## Keys

In some cases, students will be assigned keys to rooms and equipment storage areas. Keys must be requested by faculty members via the School of Music Business Office. Key requests are reviewed by the Director of the School of Music. Students may not receive perimeter doors to the School of Music and may only access the building during open hours.



## Teaching Assistant Workspace

The Teaching Assistant Workspace is a first-come, first-served space for those assigned to the room. Area and division heads make these assignments on a semester-by-semester basis. If approved, you will be assigned a key to one storage space for the duration of the assigned semester only. The locker is yours to store your items in. If your items do not fit in that locker, they may not be stored there. You may not store instruments in this space.

When you arrive each day, you may claim one of the desks as your workspace. Once you have finished your work or leave the room, you must clean up the workspace and return all items to your designated locker. Personal items are not allowed to live on the desks.

Below is a list of policies for use of the office. Violations of these policies may result in revocation of usage privileges.

### Shared Space Policy

1. No food is permitted. All drinks must have a lid.
2. Please do not leave personal items on desks.
3. This room is a shared workspace. Please be courteous to others around you who are concentrating by keeping conversation and noise to a minimum.
4. Completely clean off desktops after use and leave them clear for the next person who needs to work.
5. Secure your belongings in your locker when you are away. The School of Music will not be responsible for items that are lost or stolen.
6. If items do not fit in your locker, you may not store them in this space.
7. Keys will be distributed by the Building Manager and will be collected before the end of the semester. Anything left in the lockers after the end of term will be disposed of.

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## ADDITIONAL INFORMATION

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### Recital Recordings

The School of Music Recording Studio must record all performances presented to meet degree requirements. Information related to the recording studio is available on the School of Music website.

### Intent to Graduate

A "Statement of Intention to Graduate" form must be filed in the Graduate School within the first two weeks of the semester the student plans to graduate. No candidate's name will be placed on the "Tentative List of Graduates" for any graduation date unless this statement has been received at the Graduate School by the specified deadline. The forms are available from the Graduate School or through the Graduate School web site.

Deadline packets will be sent to students by the Graduate School according to the proposed date of graduation indicated on the "Program for the Master's Degree and Admission to Candidacy" form. Information is also posted on the [Graduate School web site](#).

### Transferred and Extension Work

#### *Master's Program*

There is no automatic transfer of credit toward a Master's degree, but work completed in residence at another accredited graduate school may (on the recommendation of the departments concerned) generally be accepted for as much as 6 semester hours toward a Master's degree. Work completed at another graduate school with a grade less than B will not be accepted.

A maximum of 6 semester hours of extension work completed through the Division of Continuing Education of Texas Tech may be credited on the course work for a Master's degree (or a maximum of 9 hours on a 36-hour program) if the student had been officially admitted to the Graduate School prior to enrolling for the extension work. Graduate credit is not granted for courses taken by extension at another university.

Ordinarily, no more than 9 semester hours (or 12 hours on a 36-hour program) of any combination of extension course and courses completed elsewhere may be credited toward a Master's degree.

Graduate credit is not granted for courses taken by correspondence.

#### *D.M.A. and Ph.D. Program*

Because a master's degree is a requirement for admittance into the School of Music doctoral programs, no additional credit hours from another institution may be applied toward the 45-hour D.M.A. or 60-hour Ph.D. programs.

## Time Limit

### *Master's Program*

With the exception of certain specially approved programs, work credited toward a Master's degree must be completed within six years. Students whose graduate study is interrupted by military service will be granted an extension of time for the period of their military duty, not exceeding five years.

### *D.M.A. and Ph.D. Program*

All work for the doctorate must be completed within four years after the applicant has been admitted to candidacy and eight years from the initial enrollment.

## Grade Requirement

### *Master's Program*

The minimum requirement for graduation is an average of B in the major subject and an overall average of B on all courses comprising the official program for the degree.

### *D.M.A. and Ph.D. Program*

The minimum requirement for graduation is a B average in the major subject, a B in the dissertation, and a B average in all core courses (those that are outside the major).

## Foreign Language

### *D.M.A. Program*

While there is no specific foreign language requirement, competency is required if the student's specialization or field of research requires it. Voice Performance majors may be required to enroll in foreign language study.

### *Ph.D. Program*

Competency in a foreign language is required if the student's specialization or field of research calls for it.

## Residency For D.M.A. & Ph.D. Programs

Regardless of the amount of graduate work that may have been completed elsewhere, every applicant for the Doctorate is required to complete at least one year of graduate study (18 hours) **in residence at Texas Tech** beyond the Master's degree. The aim of this requirement is to ensure that every Doctoral candidate devotes a substantial period of time to the program without the distraction of other employment. The residence requirement is normally fulfilled in one of the following ways:

1. 9 hours in the Fall semester, followed by 9 hours in the Spring semester
2. 9 hours in Summer sessions I and II, and 9 hours either in the preceding Spring semester or in the following Fall semester
3. Other patterns of enrollment, which may be considered with approval by the Associate Director for Graduate Studies

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## ADDITIONAL GRADUATE SCHOOL POLICIES AND REGULATIONS

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### *Enrollment*

Students who have been granted admission to the Graduate School are expected to register for coursework whether or not they contemplate degree work. Failure to register in the term for which admission is granted ordinarily requires the student to reapply for admission. Any student who fails to register during a one-year period, and who does not have an official leave of absence from study, is subject to review for readmission by the standards in effect at the time of reconsideration.

The details of registration are under the jurisdiction of the registrar's office, which furnishes complete instructions to each enrollee for all steps in the procedure. Students should carefully follow those instructions and those found below.

### *Departmental Approval of Courses*

The student should have a schedule of courses approved by an official representative of the major department at the time of registration. It is the student's responsibility to see that the registrar's printout corresponds exactly to the courses listed on his or her schedule request card.

### *Full-Time Study*

Except in unusual circumstances, all students who are seriously pursuing graduate degrees are expected to be enrolled full-time. Normal full-time enrollment is 9 hours in a regular semester and 6 hours in a summer term. Under certain circumstances, enrollment anywhere from 9 to 16 hours in a regular semester and 3 to 6 hours in a summer term may be certified as full-time.

Students must be enrolled full-time (at least 9 hours in each long term, and 3 to 6 hours in each summer term) to be eligible to hold fellowships, teaching assistantships, research assistantships, or other appointments designed for the support of graduate study.

If a student is devoting full time to research and is using University facilities and faculty time, the schedule should reflect at least 9 hours enrollment (6 hours in each summer term). These hours should be reflected regardless of the number of research, independent study, thesis, or dissertation hours previously taken.

### *Continuous Enrollment*

Students who have begun thesis or dissertation research must register in each regular semester and at least once each summer until the degree requirements have been completed, unless granted an official leave of absence from the program for medical or other exceptional reasons.

### *Registration For Thesis or Dissertation Courses*

A minimum enrollment in 6 hours of Master's thesis is required as is a minimum of 12 hours of doctoral dissertation. Repeated registration for each of these courses is common. Normally a student should enroll for these courses under the committee chairperson. In those instances where other professors on the committee are making substantial contributions to the student's research, however, it is permissible for the student to enroll under those professors.

Students may not enroll in thesis or dissertation courses before formal admission to a degree program by the Graduate Dean.

Enrollment for thesis or dissertation courses is permitted only during a regular registration period. Students away from the campus may, however, register for such courses online.

### *Registration When Using University Facilities*

Students are required to register for appropriate courses in any term or semester in which they expect to receive assistance or use the facilities of the University, or when taking final degree examinations.

### *Registration In Session of Graduation*

There are three official graduation dates: December, May, and August. Normally, every candidate for a graduate degree must be registered for at least 3 hours in the semester of graduation. Failure to graduate at the expected time requires such additional registrations as may be necessary.

### *Changes In Schedule and Withdrawal*

A graduate student who wishes to add or drop a course must initiate such action with the chair of his or her advisory committee. To withdraw from the Graduate School, the student must make the request at the Office of the Dean of Students. A student who quits a course without official withdrawal is likely to receive an F in that course.

After a schedule has been approved and the fees have been paid, each change will be subject to a charge unless it is made for the convenience of a department of the University.

### *Grades*

The grades used in the Graduate School are the same as those used in undergraduate work (A, B, C, D, and F), but graduate credit is allowed only for courses completed with grades of A, B, and C (although grades of D and F are used in computing grade-point averages). Upon departmental request and approval of the Graduate Dean, individually arranged courses, professional seminars, and certain other courses may (at departmental option) be graded P (pass) or F (fail). However, no more than one-fourth of a student's program coursework may be graded pass/fail.

No final grade assigned for a graduate-level course may be raised unless an error has been made. The substitution of another course for one completed with a low grade is not permitted.

Work completed at another graduate school with a grade less than B will not be accepted, nor will grades of Pass or Satisfactory be accepted. Grades on transferred work will not raise the grade average on courses completed at Texas Tech University.

### *Grades of CR, NC, I, W, and WF*

The symbol CR (credit) or NC (no credit) normally is assigned for every enrollment in Master's thesis or Doctor's dissertation until the completed document has been approved by the student's committee and accepted by the Dean of the Graduate School. At that time a grade of A or B will be entered for the final enrollment.

A professor may give CR when a student's work in other research courses is not finished but is satisfactorily in progress at the end of a semester. This symbol must be replaced by a standard letter grade if credit is to be granted for the work. CR is not an appropriate grade for regularly organized courses.

The symbol I (incomplete) may be given by a professor when a student's work in a course has not been completed at the end of a semester and when the failure to complete the work has been due to causes beyond the student's control. It is not used as a substitute for F. The instructor should file a form with the Graduate Office at the time the I is given, specifying the reasons for the grade and the work remaining to be done.

When a student officially withdraws from a course by the specified date early in the term, a grade of W will be assigned. A withdrawal after the specified date will result in a grade of W or WF, according to the assessment of the student's work in the course up to the time of the official withdrawal.

### *Proficiency in English*

A student found deficient in English may be required to satisfactorily complete certain specified courses in English usage (without graduate credit) before being considered for admission to candidacy for a graduate degree.

### *Statement of Intention to Graduate*

A student planning to graduate must file a "Statement of Intention to Graduate" with the Graduate School before the semester of the intended graduation date. No candidate's name will be placed on the "Tentative List of Graduates" for any graduation date unless this statement has been received at the Graduate School by the specified deadline.

A candidate who fails to graduate at the expected time is required to file a new "Statement of Intention to Graduate" for any subsequent graduation.

### *Letter Of Completion*

Students who have completed all requirements for degrees, but for whom final transcripts or diplomas are not yet available, may request a letter from the Graduate School certifying that they have met all requirements and that further enrollment is not necessary. Completion letters will be sent to employers upon the student's request.

### *Deadlines For Graduation*

All students who have indicated intent to graduate in a given semester will be sent a list of deadlines for graduation. Deadlines to be met include filing the "Statement of Intention to Graduate" and the official thesis or dissertation title form, paying the diploma fee, removing grades of "I" and "CR," and so forth. Failure to meet scheduled deadlines will delay graduation.

### *School of Music Procedures*

Graduate students wishing to pursue a complaint related to substantive academic issues must observe the following procedural chain of notification. The student discusses the complaint with the Associate Director responsible for their program. The student can proceed directly to Director if Associate Director is a party named in the complaint. If the matter is not resolved at this stage, the student discusses the complaint with the Director, who issues a summary judgment. If the Director is involved in the complaint, the student contacts an Associate Director of the unit. Should the student be dissatisfied with the outcome, they must notify the Director, or Associate, and request a hearing by the Graduate Academic Committee (GAC). The unit administrator then confers with the Dean of the J.T. & Margaret Talkington College of Visual & Performing Arts or the Associate Dean charged with graduate and faculty issues to ascertain whether the dispute meets criteria for a hearing by the GAC.

The Associate Dean charged with this responsibility ordinarily requests GAC service from (in order of preference) appropriate faculty members from the home unit identified in consultation with the Chair or Director, members of the TCVPA Graduate Committee, TCVPA Awards & Research Committee members, and/or other qualified faculty members in the TCVPA. In consultation with the Chair or Director, the dean's representative invites a graduate student to participate as a fully-functioning GAC member. The GAC issues the final decision in this process of complaint through departmental channels of communication. (For additional information, see the [TCVPA Graduate Academic Committee](#)) Students deviating from the departmental process shall receive written reprimand at the first infraction; the second may result in disciplinary action, up to and including suspension from the program.

Students remaining dissatisfied have the option of filing a formal Appeal or Grievance using the procedures discussed in OP64.07, Graduate Student Appeals.

### *Credit and Time Requirements*

Pursuant to the Texas Tech University Undergraduate/Graduate Catalog, the Texas Administrative Code, and in accordance with norms stated in the NASM Handbook, the credit and time expectations for School of Music courses are as follows:

For studio-based or project-based courses at the graduate level, in-class contact hours typically include a combination of individual meetings and group activities that may vary by studio discipline and instructor. Total time expectations for in-class and out-of-class student activity typically range from 45 to 60 hours per credit hour per semester.

For traditionally delivered three-credit-hour graduate lecture-based/seminar-based courses during a regular semester, students should expect to be in class for 3 hours per week, and work outside of class a minimum of 6 hours per week. For three-credit-hour

graduate studio-based/project-based courses, students should expect to devote a total of between 9 and 12 hours to the course per week.

### *Travel Funding & Policies*

The School of Music, Talkington College of Visual and Performing Arts, and Graduate School maintain separate, but connected, funding programs for graduate students seeking support for travel expenditures (e.g., airfare, hotel, per diem, etc.) related to professional activities.

Students seeking financial support for professional travel must use The School of Music Student Travel Graduate Application Form found on [Graduate Student Travel Information](#).

Applications should be submitted at least 45 days in advance of travel. If funding is awarded by the School of Music, instructions for subsequently soliciting support from the TCVPA and Graduate School will be provided.

All applications will be considered, but priority will be given to students traveling to present or perform at peer-reviewed professional events (e.g., conferences and competitions). Funding is not available for travel to auditions or job interviews.

Awards from the School of Music will typically be in the amount of \$300, with greater amounts (up to \$500) occasionally provided to students traveling internationally.

Funding is available once per academic year per student. Pending the availability of funds at the travel deadline, additional funding may be considered. Annual deadlines for travel requests are typically in late March or early April.

Funding is only available to students enrolled full-time in on-campus programs.

## Appendix A: Exam Study Guides

### Music Theory Placement Evaluation

#### Preparatory Information

This guide is meant to help incoming graduate students prepare for the Music Theory Placement Evaluation. This evaluation is meant to ensure that students are prepared to take courses involving theory and analysis at the graduate level, and that they have sufficient experience in this area on which to build for the required Oral Exams (Master's degrees) or Qualifying Exams in Music Theory (D.M.A. or Ph.D. degrees).

The analytical techniques and approaches required on the exam are covered in any standard music theory textbook including, but not limited to, Kostka/Payne Tonal Harmony, Benward/Saker Music in Theory and Practice, Clendinning/Marvin Musician's Guide, Gauldin Harmonic Practice in Tonal Music, Laitz The Complete Musician.

Students requiring reinforcement in dictation / aural skills (Part I) will register for MUTH 5301. Students requiring reinforcement in 'written' theory (Parts II-IV) will register for MUTH 5300. Questions should be directed to Dr. David Sears, david.sears@ttu.edu.

#### Exam Format

- I. Dictation:
  - a. Melodic and harmonic interval identification; given one pitch, notate the second pitch and label the interval
  - b. Two-part melodic dictation, notate one voice in treble and one voice in bass clef
  - c. Four-part harmonic dictation, notate soprano and bass voices and supply a Roman numeral analysis
- II. Terms: You will be asked to define 10 of 12 terms, drawn from the list on the next page. Knowledge of these terms will also help you greatly in the Analysis portion of the evaluation.
- III. Figured Bass Realization:
  - a. Given a bass line and figures, create a four-part (chorale style) harmonic progression
  - b. Advanced chromatic harmonies may be called for
- IV. Analysis:
  - a. You will be given a musical score and asked to answer analytic questions. These questions will cover some or all of the following: Harmonic (Roman numeral) analysis, Form, Melodic embellishments, Texture, Cadences, Instrumentation
- V. Twentieth-Century Theory: (failure of this portion of the exam will result in a recommendation, not a requirement, for an appropriate twentieth-century course)
  - a. Identify normal order and prime form of given sets
  - b. Notate and identify whole-tone and octatonic scales
  - c. Identify transformations of serial rows



## Music Theory Placement Evaluation – Terms

### **Scales**

all modes  
major and all minor scales  
whole-tone scale  
octatonic scale  
pentatonic scale

### **Harmony and Voice Leading**

tonic  
dominant  
subdominant  
mediant  
submediant  
supertonic  
leading tone  
subtonic  
secondary dominant  
secondary function  
tonicization  
modulation  
mixture  
all 6/4 chord types  
Neapolitan Sixth  
All +6<sup>th</sup> chords  
ninth chord  
pivot chord  
enharmonically equivalent  
parallel keys  
relative keys  
closely related keys  
chromatic mediants  
distantly related keys  
circle of fifths  
parallel fifths and octaves  
polyphony  
homophony  
set class  
twelve-tone row

### **Counterpoint**

fugal subject  
real answer  
tonal answer

countersubject  
fugal exposition  
episode  
stretto

### **Rhythm**

simple meter  
compound meter  
harmonic rhythm  
hemiola  
syncopation  
anacrusis  
elision  
suspension  
retardation  
appoggiatura  
escape tone

### **Form**

perfect authentic cadence  
imperfect authentic cadence  
half cadence  
plagal cadence  
deceptive cadence  
phrase  
motive  
binary form  
ternary form  
rounded binary  
strophic  
rondo  
sonata form, and internal parts  
fugue  
fugato

### **Non-English Musical Terms**

You should be familiar with names of the standard orchestral instruments and voice parts in English, Italian, and German, and their transpositions. You should also be able to define familiar performance directions in those languages, such as *con sordino/mit Dämpfer*, *sotto voce*, *pizzicato*, etc

## Music History Placement Evaluation

### Preparatory Information

#### Studying for Master's and Doctoral Music History Exams

In preparing for graduate-level music history examinations (qualifying, oral, and placement exams, and so forth), equal time should be spent on:

1. Developing consistent and complete data relevant to the topics
2. Organizing that data in consistent, prioritized, and articulate ways, and
3. *Practicing* the process of delivering that data, verbally or in prose, in response to the testing environment.

#### Developing Consistent Data

The history of Euro-American concert music as taught at Texas Tech tends to focus upon two complementary areas:

1. The interaction between musical *content* (that is, the technical mechanisms (sound, harmony, melody, rhythm, and form) of individual pieces, composers' styles, or stylistic periods, and musical *context* (information on the times, places, and people from which individual compositions come—including biographical, political, philosophical, economic, cultural, and psychological factors).
2. The *evolution of musical style*, as impacted by context, and as revealed by changes in the approach of specific composers to specific musical forms. These specific musical forms will be **different** in different time periods; hence you need to consider each time period, and its key genres, as independent topics.

Therefore, in order to be sure that you have consistent data, covering all required topics or time periods (Ancient, Medieval, Renaissance, Baroque, Classical, Romantic, 20th Century, plus "American Music"), you need to do two things:

1. Decide upon the most significant **musical genres** and **cultural factors** shaping compositions in each of the topics or time periods, and
2. Take steps to ensure that you have a complete, consistent, succinct narrative describing stylistic change in *each of that period's genres*.

You would then need to supply answers, for each genre, to each of the following:

1. What are the key musical characteristics of *this particular genre*?
2. What are its approximate dates of origin, highest development, and abandonment as a focus of composers?
3. Which three composers might be the best examples of the genre at its beginning, highest development, and decay?
4. Which *single piece* (title, date, etc) by which *specific composer* is the best example for beginning, development, and decay?

Answers to the above are the **minimal** information you need to be able to cite about **each** key genre in **each** time period. If you cannot answer each of these questions, you need to fill in the gaps in your knowledge.

#### Organizing the data

The best way to organize, check, and remember the data is to put it in outline form. The content of this outline should be shaped in *direct response* to a specific thesis. You must come up with that thesis—your argument for the best way to think about a given genre in a given time period—and be prepared to support that thesis via main points and specific examples in outline form.

#### Practicing the process

Practice the process: in class, by reviewing/revising your outline, using flashcards, doing "mock tests" with friends or with sympathetic faculty members.