

**University of Southern California**  
THORNTON SCHOOL OF MUSIC  
Department of Choral and Sacred Music

*A Handbook for Graduate Students in Choral & Sacred Music*

**2020-2021**



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## CHORAL AND SACRED MUSIC DEPARTMENT FACULTY AND STAFF

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**Dr. Jo-Michael Scheibe, Professor of Choral Music**

Office: MUS 203 • 213.740.3226 • [jscheibe@usc.edu](mailto:jscheibe@usc.edu)

Courses: Chamber Singers, Choral Development, Choral Conducting II, Individual Conducting Lessons, Recital and Dissertation Supervision

**Dr. Nick Strimple, Professor of Choral and Sacred Music**

Office: MUS 418 • 213.740.3227 • [strimple@usc.edu](mailto:strimple@usc.edu)

Courses: Choral Literature I, II, Music and the Holocaust, Holocaust and the Creative Impulse, Introduction to Jewish Music, Music of the Great Liturgies, Recital Supervision, Individual Composition Lessons

**Dr. Cristian Grases, Associate Professor of Choral Music - Department Chair**

Office: MUS 417 • 213.740.3225 • [grases@usc.edu](mailto:grases@usc.edu)

Courses: Concert Choir, Choral Literature III, Introduction to Choral Music, Recital and Dissertation Supervision

**Dr. Tram Sparks, Associate Professor of Choral and Sacred Music**

310.614.1580 • [tram.sparks@usc.edu](mailto:tram.sparks@usc.edu)

Courses: Choral Conducting II, III & IV; Cantata and Oratorio, Hymnology, Dissertation Supervision, Sacred Music Administration

**Dr. Ladd Thomas, Chair and Professor of Organ Studies**

213.740.7703 • [laddthom@usc.edu](mailto:laddthom@usc.edu)

Courses: The Organist in Worship and Congregational Life, Private Organ Instruction

**Prof. Mary Scheibe, Adjunct Professor**

562.852.8526 • [mscheibe@usc.edu](mailto:mscheibe@usc.edu)

Courses: Private Choral Voice Lessons

**Prof. Lisa Sylvester, Associate Professor of Practice – Vocal Arts Chair**

Office: RHM 206 • 213.740.7704 • [sylveste@usc.edu](mailto:sylveste@usc.edu)

Courses: IPA for Singers

**Prof. Lynn Holding, Professor of Practice – Vocal Arts**

Office: RHM 302 • 213.740.7704 • [holding@usc.edu](mailto:holding@usc.edu)

Courses: Vocology, Vocal Pedagogy Teaching Practicum

**Woody Gatewood, Department Coordinator**

Office: MUS 416 • 213-821-5756 • [woody.gatewood@usc.edu](mailto:woody.gatewood@usc.edu)

## **Introduction**

The Choral and Sacred Music program in the Thornton School of Music at the University of Southern California is committed to excellence in Choral and Sacred music and to the importance of the Arts as an essential component of life. The curricula are designed to build a skilled and well-rounded musician and to develop the inherent musical, scholarly, and personal strengths of both the undergraduate and the graduate student. The program is committed to providing quality musical performance opportunities to both music and non-music majors, as well as to members of the University, Los Angeles, and the global community. The choral program accepts students who will pursue a variety of professional directions, including performance, education, research, and sacred music. Graduate courses are organized into the fields of literature and score study, the choral/vocal instrument, and conducting and teaching. The Sacred Music program also emphasizes administration and, when applicable, instrumental performance.

Graduate students in choral and sacred music interact with undergraduates in this program, helping to build the musical and personal strengths of each. Choral ensembles are open to both music and non-music majors. Podium time is provided through opportunities with the USC Thornton Choral Ensembles and the Repertory Singers. Many of our students also hold conducting positions in local community choruses, colleges, and in churches and synagogues.

Thornton's location near downtown Los Angeles, in the city's arts and educational corridor, affords its students immediate proximity to the Performing Arts Center of Los Angeles County and an array of museums, research centers, libraries, the film and music industries, and thriving early and new music concert series.

The USC Thornton Department of Choral and Sacred Music is actively involved with the work of the American Choral Directors Association, Chorus America, National Collegiate Choral Organization, Cantors Assembly, and the International Federation for Choral Music. We believe the human spirit is elevated to a broader understanding of itself through study and performance of Art, and that music ennoble the human spirit.

### Libraries

#### *Music Library*

The USC Thornton Music Library, housed on the ground floor of Doheny Memorial Library, serves the needs of scholars, performers, and music-lovers. The collections include approximately 20,000 books, 60,000 scores (both reference and circulating), and some 25,000 recordings (CD, LP, cassette, video, and laserdisc). The Library owns or subscribes to most major critical editions and scholarly journals on music and collects many more popular resources as well. A major emphasis in recent years (in line with an ongoing University Library initiative) has been electronic resources, which include numerous databases (e.g., FirstSearch, LexisNexis), reference works (e.g., Oxford Music Online), and electronic journals including those available through JSTOR. There are listening and viewing stations, computer terminals, and reading and work areas for the convenience of students and other patrons.

Special archives within the Music Library include the Bickford Collection of guitar music, and the papers of composer Ingolf Dahl.

- [libraries.usc.edu/locations/music-library](http://libraries.usc.edu/locations/music-library)
- 213.740.0183
- Andrew Justice, Music Librarian
- [ajustice@usc.edu](mailto:ajustice@usc.edu), 213.740.2926

#### *Doheny Memorial Library (DML)*

One of the most architecturally impressive buildings on the USC campus, Doheny Memorial Library, which opened to the public in 1932, contains molded and polychromed ceilings, stained glass windows, and other decorative details that were carefully restored to their original brilliance. DML houses the University's main collections of books and journals (with the exception of certain branch libraries); its other divisions include the Reference Center, Integrated Document Delivery (which combines the older current periodicals, interlibrary loan, and microform departments), Archival Research Center (ARC), Cinema/TV Library (with significant music holdings, including the Alfred Newman Collection), and Special Collections Library. In addition, there is a display room for special exhibits.

- [libraries.usc.edu/locations/doheny-memorial-library](http://libraries.usc.edu/locations/doheny-memorial-library)
- tel. 213.740.6050 (information), 213.740.2924 (circulation), 213.740.4039 (Reference), 213.740.3994 (Cinema), 213.740.3571 (IDD)

#### *Special Collections/Lion Feuchtwanger Memorial Library*

The holdings of USC's Special Collections Library, combining donations and materials actively collected by the University, include some 130,000 books, 1.4 million manuscripts, and 1.3 million photographs. An important component of this division is the Lion Feuchtwanger Memorial Library, acquired from the estate of this émigré German writer (1884 – 1958); this collection is particularly rich in materials from the German expressionist movement, but it also includes many significant items from the 18th and 19th centuries. Among other émigré materials is the Max Reinhardt Collection, in which theater and opera are well represented.

Special Collections include a number of historic musical items dating as far back as the 15th century, as well as manuscripts of important film composers such as Dimitri Tiomkin, and the autograph manuscript of Igor Stravinsky's opera *The Rake's Progress*.

- [libraries.usc.edu/locations/special-collections](http://libraries.usc.edu/locations/special-collections)
- tel.: 213.740.4035 (Special Collections), 213.740.5946 (Special Collections Librarian John Ahouse), 213.740.7119 (Feuchtwanger Librarian Marje Schuetze-Coburn)



### *Leavey Library*

The core of the Thomas and Dorothy Leavey Library, which opened in 1994, is the former College Library, to which numerous electronic and technological resources have been added. Leavey Library's many networked computer stations, study rooms, and its long open hours make it a favorite place for students to study, individually and in groups.

The Center for Scholarly Technology (CST) in Leavey Library assists faculty and other members of the USC community with teaching and research-related projects, and it offers a year-round schedule of classes and other programs on information technology. The Shoah Foundation is also located in the Leavey Library.

- [libraries.usc.edu/locations/leavey-library](http://libraries.usc.edu/locations/leavey-library)
- tel.: 213.740.4350 (Leavey circulation), 213.740.8819 (CST)

### *Hoose Library of Philosophy*

The Hoose Library collections include numerous important early texts on musical aesthetics, theory, and history. Mudd Hall, in which the library is housed, is one of the finest architectural landmarks on campus, featuring a Romanesque exterior, and brilliantly executed tile, stained glass, and painted beamed ceilings.

- [libraries.usc.edu/locations/hoose-library-philosophy](http://libraries.usc.edu/locations/hoose-library-philosophy)
- tel.: 213.740.7434 (Dr. Ross Scimeca, Hoose)

### *Polish Music Center (PMC)*

Founded in 1985 and largely supported by the generosity of Dr. Stefan and Mrs. Wanda Wilk, the Polish Music Center (formerly Polish Music Reference Center), located in Stonier Hall, is a repository of editions, compositional manuscripts (including autograph scores of such composers as Witold Lutoslawski), monographs, journals and recordings relating to Polish music, whether historical or modern. The PMC maintains an award-winning website ([pmc.usc.edu](http://pmc.usc.edu)) and electronic journal, *Polish Music Journal* ([pmc.usc.edu/PMJ/index.html](http://pmc.usc.edu/PMJ/index.html)), and organizes scholarly conferences, concerts, and other events on Polish music.

- [pmc.usc.edu/](http://pmc.usc.edu/)
- tel.: 213.740.9369

## **Other significant libraries in the Los Angeles area:**

### *Huntington Library*

The Huntington Library, Art Collections, and Botanical Gardens in San Marino, founded by railroad baron Henry E. Huntington, together form one of the most significant cultural institutions in the Western United States. The Library's holdings in British and American literature (both manuscript and printed) are especially rich, and include some important musical items. General visitors can view both permanent and temporary exhibits, and qualified scholars may use the collections by appointment.

- [www.huntington.org](http://www.huntington.org)
- tel.: 626.405.2100 (information) 626.405.2191 (Reader Services).

### *Getty Research Institute (GRI)*

The GRI is the main scholarly division of the J. Paul Getty Trust. Its stunningly situated campus overlooks the Pacific and the entire Los Angeles basin. Its extensive collections of monographs, journals, and archival materials concentrate on the history of art and culture, including ritual, spectacle, and performance. Among recent archival acquisitions are the papers of the avant-garde pianist David Tudor and a vast collection of Italian theatrical materials spanning five centuries. The GRI hosts a large number of visiting scholars, in both year-long and shorter-term programs, and sponsors frequent exhibitions and lectures. Local scholars may obtain reading-room privileges, and (upon demonstration of need) access to archives and special collections.

- [www.getty.edu/research/institute](http://www.getty.edu/research/institute)
- tel.: 310.440.7335 (information), 310.440.7390 (reference)

*William Andrews Clark Memorial Library of the University of California, Los Angeles*

One of the special collections libraries of UCLA, the Clark Library, occupies a partly neo-Renaissance (outside), partly Augustan-era (inside) villa in the historic West Adams district, only a few miles from USC. The Clark's collections (reflecting the interests of its founder) focus principally on British literature of the Restoration and 18th Century, California history, and Oscar Wilde. Musical materials include numerous 18th-Century opera scores and engraved concert tickets. Each year the Clark Library hosts numerous scholarly conferences sponsored by the Center for Seventeenth- and Eighteenth-Century Studies, as well as chamber music concerts.

- <http://clarklibrary.ucla.edu/>
- tel.: 323.731.8529 (Clark), 310.206.8552 (Center)

## MUSIC GRADUATE ENTRANCE EXAMINATIONS (MGEE)

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The MGEE is a battery of examinations intended to diagnose deficiencies that may exist in the musical skills and knowledge of entering graduate students throughout the Thornton School of Music. These examinations are administered during the week before the beginning of classes in every fall and spring term.

MM/DMA candidates must take these parts of the MGEE:

- Aural Skills
- Theory/Analysis
- Orchestration
- Instrumental Conducting
- Students who wish to enroll in MUCD 443 Instrumental Conducting II must take the Instrumental Conducting I exam.
- If the examinations in aural skills, theory, analysis, or orchestration are not passed, a remedial class(es) will be assigned and must be taken.
- All MGEE requirements must be fulfilled within the first two semesters in a graduate degree program.
- In addition to the MGEE exams, a Keyboard Proficiency exam will be administered by the departmental faculty.

**Note:** This is informational only. It does not supersede the official course catalogue.

# MASTER OF MUSIC IN CHORAL MUSIC

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## Guidelines for Masters Degree Students in Choral Music (MUCM)

### *Entrance Requirements and Admissions Process*

To successfully apply to USC Thornton, you must submit the USC Application for Graduate Admission as well as Thornton's SlideRoom application form. Included below are links for the candidate's reference.

Please note that the **application deadline for Fall admission is December 1 the year prior**. This is not a postmark deadline—all application materials must be received by this date, including sufficient test scores. Although the stated application deadline is December 1, graduate choral applicants are encouraged to submit all materials by November 1 in order to allow greater time for pre-screen processing.

The USC Application for Graduate Admission is online, here: <http://gradadm.usc.edu>

Specific requirements for Choral Music applicants, including a link to Thornton's SlideRoom portal:

<http://music.usc.edu/departments/choral/>

### *Required application materials*

- Cover letter and letter of intent
- Video recording including a minimum of ten minutes of rehearsal and ten minutes of performance
- Personal statement of goals
- Résumé
- Three recommendation letters should be submitted via the recommendation module included with USC's Application for Graduate Admission.
- Complete transcripts from all colleges and universities attended must be submitted in two ways:
  - Official transcripts must be mailed directly from the issuing institution to the USC Graduate Admission office. Additional details and mailing instructions can be found here: <http://gradadm.usc.edu/apply/>
  - Unofficial copies of all transcripts must also be uploaded in SlideRoom
- List of repertoire conducted in performance
- List of repertoire studied
- Scholarly writing example (not more than 10 pages, an excerpt from a larger paper is acceptable)
- TOEFL Scores are required from most international applicants. Official scores must be submitted via ETS. USC's School code is 4852. The minimum score required for MM admission is 90 total (iBT), with no less than 20 on any one section of the test. Admission to the USC Thornton School of Music is determined as a result of a comprehensive file review process involving a number of review criteria. TOEFL scores that meet the minimum requirement shall not be construed as a guarantee of admission to any Thornton School program. However, scores not meeting this minimum may still be considered with an otherwise stellar application. Applicants from qualifying countries where English is both the language of instruction and the only officially recognized language of the country may be exempt from the TOEFL requirement. If you feel you may be eligible for a waiver of the TOEFL requirement, please contact Thornton Admissions to discuss your specific situation ([uscmusic@usc.edu](mailto:uscmusic@usc.edu)).

Candidates may then be invited to campus for an interview and audition. The audition will include:

- Conducting a short rehearsal
- Demonstrating knowledge in choral literature and music terminology
- Demonstrating aural skills, keyboard, and vocal proficiency
- A meeting with the Choral Faculty and Graduate Students

A successful on-campus audition must be completed prior to acceptance into the degree program.



## COURSE WORK

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**IMPORTANT NOTE:** All information in this section is subject to the appropriate year of the USC Catalogue, which for every purpose is the document of authority on matters of course requirements and progress to the degree.

The MM in Choral Music is a two-year, 30-unit program that includes course work in choral conducting, choral music seminars, choral literature, choral development, music history, and vocal arts. The program culminates in a graduate recital. It is the responsibility of the student, in consultation with his/her advisor and the Chair of the Department of Choral and Sacred Music, to select and complete classes in a timely, appropriate order. Before registering each semester, the student should select classes with the advice and written approval by the student's assigned academic advisor.

### *Prerequisite*

Applicants must hold a Bachelor of Music degree or its equivalent. Completed course work must include at least the following or their equivalent: Conducting MUCD 340, MUCD 343 and MUCD 441; Music History and Literature MUHL 331 and MUHL 332; Theory and Composition MUCO 232b, MUCO 233b and MUCO 338x. One year of German or French is strongly recommended. Applicants must have attained senior standing in a principal performance medium.

### *Keyboard Proficiency*

A keyboard proficiency test will be given by the choral faculty during the student's first semester in residence to determine if additional study in keyboard is required. The exam may be retaken, if necessary. Students must pass this exam, or an appropriate proficiency class, in order to graduate.

### *Comprehensive Exam*

The choral music faculty will administer a final oral examination in choral literature, conducting and rehearsal techniques. The oral exam is approximately 60-105 minutes in duration. There is no written exam. The comprehensive oral exam is held in the final semester of the degree work, several weeks before the end of classes.

CURRICULUM REQUIREMENTS	UNITS
MUCM 440 (2), MUCM 541 (2), MUCM 542 (2), MUCM 641 (2), MUCM 590 <sup>(+)</sup> (2) .....	10
MUCD 443 (2), MUCD 541 (6).....	8
Ensemble .....	2
MUHL 570* (2), electives at 500 level (4).....	6
One of the following: MPVA 541 (2), or MPVA 542 (2).....	2
MPVA 501** (2) .....	2
Graduate recital (connected to MUCM 590) .....	0
Repertory Singers (4 semesters) .....	0
Comprehensive Oral Examination (spring semester, second year) .....	0
<b>TOTAL</b> .....	<b>30</b>

\* Given the heavy course load and the time investment required for recital preparation in the second year of the MM program, it is strongly recommended that students take their third and final MUHL course in the summer term. It is also the expectation of the Choral and Sacred Music Department that students participate and enroll in an appropriate choral ensemble for the four semesters in residence, though only two semesters are expressly required by the curriculum. Taking two units of MUHL in the summer will also help to make room for meeting this expectation without exceeding the typical full-time course load of eight units per semester.

\*\*Voice lessons (MPVA 501) are strongly encouraged during the second year of study.

<sup>(+)</sup> MUCM 590 is usually scheduled the same semester as the recital. An exception would be if the recital were scheduled very early in the spring semester, in which case MUCM 590 could be taken the previous fall semester. The student and his/her supervising professor must decide which semester to enroll in MUCM 590.

**Note:** A minimum grade point average of 3.0 (A = 4.0) is required for all graduate course units in music. A grade of B or higher is required for all courses in the major.

#### Departmental Requirements:

1. The following classes are required to be taken during the **first semester** of classes: MUCM 541 (Choral Literature I), MUCM 440 (Choral Development), MUCD 541 (Choral Conducting III), MPVA 501 (Voice Lesson), and MUEN 510/512 (Choral Ensemble).
2. The following classes are required to be taken during the **second semester** of classes: MUCM 542 (Choral Literature II), MUCD 541 (Choral Conducting III), MUHL Elective at the 500 level, MPVA 501 (Voice Lesson), and MUEN 510/512 (Choral Ensemble).
3. The following class is required to be taken during the **third semester** of classes: MUCM 641 (Choral Literature III).
4. If chosen as an elective, the following class is required to be taken during the **fourth semester** of classes: MSCR 571 (Music of the Great Liturgies).

## RECITAL—MM CHORAL MUSIC

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### *General*

MM Students: Conduct one recital, scheduled during the second year of study.

Faculty Advisors: Drs. Scheibe, Grases, Sparks, or Strimple.

MM students use the Repertory Singers for their recitals (exceptions are permitted).

### *Repertory Singers*

- All graduate choral majors are required to participate in the Repertory Singers for four semesters. They may not take a class that is scheduled against the Repertory Singers except in rare cases, and with prior permission of the Chair.
- Graduate choral students carrying four or more units must participate in the Repertory Singers.
- Conductors are free to recruit other singers to join the Repertory Singers, however, no singer may be paid to sing. Conductors using outside groups may also request (but not require) that fellow graduate students supplement the outside group for that recital.

### *Scheduling*

MGEE requirements must be successfully completed prior to the recital.

- In some cases, rehearsals and recitals are shared between two or more conductors.
- Either five or ten one-hour and fifty-minute rehearsals are allotted for a recital using the Repertory Singers, depending on whether the recital is conducted by a single graduate student (five rehearsals) or shared by two or more graduate students (ten rehearsals).
- Recital dates with the Repertory Singers are assigned the previous spring by the faculty.
- Recitals must take place when school is in session. Students are not allowed to schedule recitals during breaks. Recitals are not scheduled during the summer sessions except with special permission.
- Students are responsible for ascertaining that their supervising faculty member and one other choral faculty member are available for the recital. Any subsequent changes to date, time, or venue require that availability be reestablished.

### *Selection and Preparation of Recital Literature*

- Is done during the last year of course work.
- Recital literature should consist of a total of 30 minutes during the course of study. For students in an ensemble conducting position, this total includes repertoire performed with that ensemble *and* with Repertory Singers.
- The recital literature must cover a diverse range of repertoire.
- A proposed program should be brought to the supervising faculty member a minimum of ten weeks before the first rehearsal. The program will be revised and refined in consultation with the supervising faculty member.
- All full-time faculty members must approve the final recital program.
- Encores are not permitted.
- Recital programs scheduled during the first ten weeks of a semester must be approved during the previous semester.
- The faculty is not available during summer and winter breaks.
- It is the student's responsibility to adhere to these guidelines.

### *Music Scores for Recitals*

The conductor provides musical scores for all singers participating in their recital. The use of photocopies of copyrighted material is strictly forbidden. Conductors are permitted to borrow music from the Choral Library, provided they take full responsibility for its timely return in good condition. The Recital Card will not be signed until it has been verified that all borrowed music has been returned or replaced.

### *Programs, Program Notes, Publicity*

- The conductor bears the responsibility for copying the programs, and for artwork and costs associated with publicizing the concert
- For information on the recital program and program notes, please refer to the department recital handout.

### *Recital Venues*

- The conductor is responsible for finding, reserving, and—if necessary—paying for the recital venue (dress rehearsal and concert) if the assigned recital space is not used. This should be done immediately after scheduling the recital.
- The Thornton School of Music Operations Office maintains a list of suitable venues.
- While the Department will contract with a recording engineer for regularly scheduled recitals, it remains the responsibility of the conductor to confirm date, time, and location with the recording engineer several weeks prior to the recital.

### *Registering and Official Paperwork*

- MUCM students register for two units of MUCM 590 in preparation for the recital. This course will be devoted to private conducting lessons and may be taken either the semester before the recital or during the semester in which the recital is scheduled if it is scheduled late in that semester.
- The recital advisor, or other choral faculty, will attend as many rehearsals as schedules permit.
- The student is strongly encouraged to videotape and review every rehearsal. Performance scores should be provided for each faculty member prior to the recital. Photocopies are acceptable for the faculty.

### *Upon Completion of a Recital*

A Recital Report Card (available in MUS 416) must be signed by two attending professors and the department chair (if he is not one of the attending professors). The signed recital card, the official recording of the recital, and four programs must be turned in to the Choral Office where it will be copied and sent, along with two programs, to the Thornton Advising and Student Affairs Office.

### *Recording and Videotaping the Recital*

- Photography: Flash photography is not allowed during the performance, nor are photographers or videographers who are moving about.
- Approved recording engineers may be found at <https://music.usc.edu/operations/production-support/>

### *Criteria for the passing the Graduate Recital*

1. Quality and efficiency of rehearsals as observed by faculty.
2. Quality of performance. The faculty will consider all appropriate aspects of high caliber performance. These include such factors as:
  - a. Effective conducting technique.
  - b. Ensemble precision, balance, blend and intonation.
  - c. Musical understanding.
    - i. Is the performance faithful to the score?
    - ii. Does it show structural awareness?
    - iii. Is it stylistically correct?
    - iv. Does it show musical sensitivity?
  - d. Stage presence and nonmusical preparation of the choir relative to organization, concert format, positioning, etc.
  - e. Effectiveness in working with the members of the ensemble.
3. Completion of a Recital Review with the faculty (see Recital Check List)

### *Miscellaneous*

- Although not required, the conductor traditionally supplies a light meal for participants on the night of the recital.

### *Recital Check List*

- Meet all MGEE requirements prior to scheduling a recital.
- Reserve recital and dress rehearsal venue.
- Confirm date, time, and location with the recording engineer.
- Obtain your advisor's approval of the final program copy at least 14 days prior to the recital.
- After the recital, schedule a post-recital Review appointment with the attending professors and have your recital card signed. This should take place no later than two-to-three weeks after the recital. Students must complete a written self-evaluation, which must be submitted via email to Drs. Scheibe, Strimple, Grases, and Sparks at least one week prior to the post-recital Review. Please see your Recital Lesson Syllabus for more information regarding the Recital Review (see page 55)
- Submit to your signed recital card, the official recording of the recital, and four programs must be turned in to the Choral Office where it will be copied and sent, along with two programs, to the Thornton Advising and Student Affairs Office.
- Audio or video files of the recital may not be posted on any social media, personal websites or professional websites without written approval of the performers.
- **Under no circumstances are recordings to be posted on any social media, personal or professional websites prior to the post-recital Review. If the student fails to comply with this policy, the recital receives a FAIL grade.**



## COMPREHENSIVE EXAMS

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### *Scheduling the Comprehensive Exam*

The Department Chair schedules the exam to occur approximately six weeks before the end of the final semester. Before the exam, the student should pick up an MM Comprehensive Exam form from the Thornton Advising and Student Affairs Office in TMC 200. The student should bring this form to the exam. The Comprehensive Oral Exam lasts a minimum of 60 to 105 minutes. When the student has passed this exam, the faculty will sign the form, and the student returns it to the Thornton Advising and Student Affairs Office.

### *Report on MM Graduate Review Examination*

All MM students must complete a Report on MM Graduate Review Examination upon completion of their degree. The forms are obtained from Woody Gatewood in MUS 416.

# DOCTOR OF MUSICAL ARTS IN CHORAL MUSIC

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## Guidelines for Doctoral Degree Students in Choral Music

### *Entrance Requirements and Admissions Process*

To successfully apply to USC Thornton, you must submit the USC Application for Graduate Admission as well as Thornton's SlideRoom application form. Included below are links for the candidate's reference.

Please note that the **application deadline for Fall admission is December 1 the year prior**. This is not a postmark deadline—all application materials must be received by this date, including sufficient test scores. Although the stated application deadline is December 1, graduate choral applicants are encouraged to submit all materials by November 1 in order to allow greater time for pre-screen processing.

The USC Application for Graduate Admission is online, here: <http://gradadm.usc.edu>

Specific requirements for Choral Music applicants, including a link to Thornton's SlideRoom portal:

<http://music.usc.edu/departments/choral/>

### *Required application materials*

- Cover letter and letter of intent
- Video recording including a minimum of ten minutes of rehearsal and ten minutes of performance
- Personal statement of goals
- Résumé
- Three recommendation letters should be submitted via the recommendation module included with USC's Application for Graduate Admission.
- Complete transcripts from all colleges and universities attended must be submitted in two ways:
  - Official transcripts must be mailed directly from the issuing institution to the USC Graduate Admission office. Additional details and mailing instructions can be found here: <http://gradadm.usc.edu/apply/>
  - Unofficial copies of all transcripts must also be uploaded in SlideRoom
- List of repertoire conducted in performance
- List of repertoire studied
- Scholarly writing example (not more than 10 pages, an excerpt from a larger paper is acceptable)
- GRE scores, TOEFL scores (if applicable); see below

### *Graduate Record Examinations & TOEFL Scores*

- Scores from the General Test of the Graduate Record Examinations (GRE) are required for application and admission to the Doctor of Musical Arts degree. Official scores must be submitted directly from ETS. USC's school code is 4852. Test scores on the GRE that are more than five years old at the time of application are not accepted. Qualified DMA applicants in Choral Music and Sacred Music will generally have scored 150 or higher on the verbal section, 145 or higher on the quantitative section, and 3.5 or higher on the writing section of the GRE.
- TOEFL Scores are required from most international applicants. Official scores must be submitted via ETS. USC's School code is 4852. The minimum score required for DMA admission is 100 total (iBT), with no less than 20 on any one section of the test. Admission to the USC Thornton School of Music is determined as a result of a comprehensive file review process involving a number of review criteria. TOEFL scores that meet the minimum requirement shall not be construed as a guarantee of admission to any Thornton School program. However, scores not meeting this minimum may still be considered with an otherwise stellar application. Applicants from qualifying countries where English is both the language of instruction and the only officially recognized language of the country may be exempt from the TOEFL requirement. If you feel you may be eligible for a waiver of the TOEFL requirement, please contact Thornton Admissions to discuss your specific situation ([uscmusic@usc.edu](mailto:uscmusic@usc.edu)).

Candidates may then be invited to campus for an interview and audition. The audition will include:

- Conducting a short rehearsal.
- Demonstration of knowledge in choral literature and music terminology.
- Demonstration of aural skills, keyboard, and vocal proficiency.
- A meeting with the Choral Faculty and Graduate Students.

A successful on-campus audition must be completed prior to acceptance into the degree program.

## DMA EXAMINATIONS

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*For an approximate time-line for the DMA, including exams and other significant events, see page 25.*

*Music Graduate Entrance Examinations (MGEE) – see page 7.*

### *Doctoral Foreign Language Examination*

An academic reading knowledge of French, German, Italian or Spanish is required of all students, either by taking a course approved by the Thornton School or by written examination approved by the Thornton School. Departments within the Thornton School may require additional language skills. All language requirements must be fulfilled one semester before entering the third semester in the program. Students with an academic reading knowledge of a language other than English, French, German, Italian or Spanish, may make a written request to the Thornton doctoral adviser to meet this requirement with a different language. In these cases, students must propose and gain the permission of a member of the USC faculty who will agree to create and grade the examination that would ultimately determine fulfillment of the requirement.

### *Comprehensive Examinations*

The student's Guidance Committee (see page 17) administers the comprehensive examinations for the DMA. The exams are comprehensive, partly written and partly oral, and designed in part to test the student's fitness for independence as a performer, composer, teacher, researcher, and/or scholar. The student must obtain permission from the Guidance Committee to take the comprehensive examination and schedule it at least two months in advance to ensure the committee's availability. The examination may be taken either during the final semester of course work (except dissertation or individual instruction) or within two semesters immediately after, provided that all members of the Guidance Committee are available to administer it. Student-written questions must be submitted and approved by the Guidance Committee at least one semester prior to the examinations (not counting summer semesters).

Comprehensive examinations will not be scheduled during summer sessions except under extraordinary circumstances and only with the written approval of all Guidance Committee members. All portions of the examination must be completed within one month.

Written examinations are prepared and read by the Guidance Committee. Choral Music graduate students take written Comprehensive Examinations in **Choral Literature (3 hours)**, **Choral Development/Conducting (2 hours)**, and the student's other areas of concentration, except composition. The academic field exam is 3 hours in duration. Elective field written exams are 2 hours in duration. If the written examinations or composition project(s) are judged to be satisfactory, an oral examination is then given.

For the **Choral Literature** Examination, students prepare nine questions in consultation with Dr. Strimple, which can each be answered in approximately 25 minutes. At the time of the examination they will be asked to write on six of these, in addition to a question prepared by Dr. Strimple which requires the student to match compositions with composers (matching/short answers).

**Choral Development:** Students prepare ten questions in conjunction with Dr. Scheibe, six short and four long. At the time of the examination four short questions and two long questions will be chosen for the student to answer.

The oral examination covers in-depth topics discussed in the written examinations and/or new material, including material covered in all courses taken by the student and recital preparation lessons. Two representatives of the department and the academic field representative must be present at the oral examination and render a judgment on the acceptability of the comprehensive examinations as a whole. The representatives of the two elective fields, at their discretion, may take part in the oral examination, especially if they feel that the project, recital, or written examination passed by the candidate for their field should be explored further. Their presence is not required if they feel that the candidate has demonstrated knowledge and accomplishments appropriate for an elective field in their disciplines.

The examinations will be reported as passing if there is no more than one dissenting vote on the Guidance Committee. A student must pass both the written and oral examinations to pass the comprehensive examination. A pass on the examination cannot be made contingent upon any form of additional work.

If a student fails the comprehensive examination, the Guidance Committee may permit the student to repeat it once at a mutually satisfactory time within a period of not less than six months nor more than one year from the date of the first examination. A student may not take the comprehensive examination more than twice.

## GRADUATE COMMITTEE INTERVIEW

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### *Graduate Committee Interview*

Before the completion of 16 units beyond the master's degree and before permission to present the second doctoral recital is requested, doctoral students must submit a detailed dossier to the Graduate Committee of the USC Thornton School of Music summarizing their background and objectives. The student will be evaluated on musicianship and general academic qualifications, teaching experience, and the validity and quality of creative, literary, or performance projects submitted. The committee determines the student's continuation in the program, proposed areas of concentration, and the Guidance Committee members.

## DMA REQUIREMENTS AND INFORMATION

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### *Course Requirements*

Each student is required to prepare four areas of concentration: the major field (Choral Music), an academic field (chosen from among musicology, theory and analysis, music teaching and learning, or sacred music), and two elective fields selected in consultation with an advisor, which often include the following: theory or composition (composition, counterpoint, orchestration, band arranging, or choral arranging); performance, early music or jazz studies; popular music; music teaching and learning; sacred music; instrumental conducting; performance pedagogy; electroacoustic media; a field outside of music. The academic field may not duplicate a major or an elective field. The department concerned must approve admission to elective and academic fields prior to the Graduate Committee Interview.

The academic and elective fields are supported by courses that are determined by the department in which these fields are administered.\* Six to eight units are taken in elective fields; eight to ten units in the academic field. No more than two of the four fields may be under the guidance of the same department within the USC Thornton School of Music, and at least one of the elective fields must result in a written examination as part of the comprehensive examinations.

Required courses for each major curriculum are listed in the USC Catalogue. Special requirements in any of the four areas of concentration (if any) are determined by the Guidance Committee member responsible for that area.

A minimum of 65 graduate units beyond the bachelor's degree is required to complete the degree. Fifty-five or more units must be in music, 12 of these beyond the master's level must be in the major. At least 40 of these must be at the 500 level or higher. All course work earned under these requirements for a doctoral degree is considered to be obsolete after ten years from the date of completion of such work and may not be used to fulfill degree requirements.

\* Given the wide range of elective and academic fields, external factors like faculty sabbaticals, courses on an alternating year rotation, etc., there is considerable variability when courses will be offered. The schedules in this Handbook are suggestions, and a student's individual plan is the responsibility of the student, in consultation with the faculty and the Doctoral Advisor.

### *Residency Requirement*

A minimum of two years of full-time study beyond the Master of Music degree is required for the Doctor of Musical Arts. At least one year of full-time study beyond the master's degree (eight units or more per semester) must be in residence at USC Thornton.

### *Transfer Credit*

The Degree Progress Department in the Office of Academic Records and Registrar determines whether course work taken elsewhere is available for transfer credit. A maximum of 30 units of transfer credit may be applied toward a doctoral degree in music. Whether such credit is applicable toward a specific requirement in a major, academic, or elective field is determined by the chair of the department in the USC Thornton School of Music in which the subject is taught, pending approval by the dean of the USC Thornton School of Music. Transfer credit petitions must be filed with the appropriate faculty chair and the chair's decision made no later than the end of the first year in either the master's or doctoral program. Transfer work must have been completed within ten years prior to admission to the DMA program to be applied toward that degree. Liturgies, Choral Conducting, Choral Literature, and Choral Development courses will not transfer and must be taken at USC.

### *Guidance Committee*

The Guidance Committee is composed of at least five members: two faculty from the major department, one of whom will serve as chair, and a faculty member from each of the three other areas of concentration. At least three members of a committee must be drawn from tenured and tenure-track faculty.

The committee administers the written and oral parts of the comprehensive examination. The committee continues to serve until the comprehensive examination has been passed, the dissertation topic approved (if applicable), and the student is admitted to candidacy. For students in curricula that require recitals, the Guidance Committee serves as the recital committee and is responsible for the format, content, scheduling, and approval of the required performances.



## DOCTORAL DISSERTATION

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### *Admission to Candidacy*

Admission to candidacy occurs after the student has passed the comprehensive examination (see page 16), upon formal action of the dean of the USC Thornton School. The dissertation must be completed after admission to candidacy.

### *Doctoral Dissertation*

A dissertation based on original investigation is required of candidates in composition, music education, and choral music. The dissertation must show the ability to write in clear, concise, scholarly English with the capacity for independent research and originality in creative thought. A final draft of the dissertation must be submitted one week prior to the start of the intended semester of graduation.

### *Dissertation Committee*

After the Guidance Committee recommends admission to candidacy and approves the dissertation, the committee is reduced to three members. This smaller committee guides the student through the completion of the dissertation. Additional members may be added at the discretion of the chair of the committee if the topic requires special expertise.

### *Registration*

The student must register in MUCM 794 Dissertation each semester after admission to candidacy until degree requirements are completed. Registration for MUCM 794 in no less than two regular term semesters following admission to candidacy entitles the candidate to supervision by the dissertation committee. If the dissertation is not completed and accepted within two semesters, the candidate must register for MUCM 794 each semester thereafter until the document has been accepted. No more than eight units of credit in MUCM 794 may be accumulated regardless of the number of semesters the candidate may be required to register.

A candidate who must withdraw temporarily from registration in MUCM 794 for a semester must formally report this before the beginning of that semester to the Doctoral Advisor, USC Thornton School of Music, requesting, by petition, a leave of absence. During a leave of absence, the candidate will not be entitled to assistance from the Guidance Committee or to the use of USC Thornton facilities. A leave of absence does not change the candidate's responsibility for meeting the time schedules for the completion of degree requirements. Leaves will be granted only under exceptional circumstances.

### *Defense of the Dissertation*

Dissertations in Choral Music are considered accepted by the Department of Choral and Sacred Music when all three committee members have signed the dissertation form. There is no oral defense of the dissertation.

The final electronic PDF copy of the dissertation, together with signed signature sheet and approval forms, must be presented to the Thesis Editor, the Graduate School, GFS 315, by the Graduate School's submission date and time. Approval of format and acceptance by the Graduate School must be presented to the dean of the USC Thornton School of Music at least one week before the end of the semester.

### *Abstract of Dissertation*

Since the abstract of the dissertation is published in Dissertation Abstracts International, it should be written with care and be representative of the final draft of the dissertation.

*For more information on the Dissertation, including submission information and deadlines, see page 27.*

## COURSE WORK

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### *Time Schedule*

The DMA is established on the assumption that a well-qualified student can complete the course work in three years of full-time work. If the student pursues part-time graduate study, or if the field of graduate work was not a field of concentration in the undergraduate study, more time may be required.

The time limit for completing the Doctor of Musical Arts degree is eight years. For students who earned an applicable master's degree within five years prior to admission to the doctoral program, the time limit for completing the Doctor of Musical Arts degree is six years. Progress is measured from the beginning of the first course at USC Thornton applied toward the degree. Extensions will be granted by petition to the USC Thornton School of Music for only the most compelling reasons.

### *Curriculum Requirements*

<b>BASIC CURRICULUM REQUIREMENTS FOR ALL THORNTON DMA CANDIDATES</b>	<b>UNITS</b>
MUCD 441* (2), MUCD 443 (2).....	4
MUCO 501 (2), MUCO 502 (2) .....	4
MTAL 505 .....	2
MUHL 570 .....	2
MUHL electives numbered 500 through 695 .....	6
Ensemble .....	2
<b>TOTAL .....</b>	<b>20</b>

<b>CHORAL MUSIC CURRICULUM REQUIREMENTS</b>	<b>UNITS</b>
Basic DMA Curriculum* .....	20
MUCM 440** (2), MUCM 541** (2), MUCM 542** (2), MUCM 641 (2), MUCO 441 (2), MUCM 794AB (2-2) .....	14
MSCR 571 .....	2
MUCD 541 (4), MUCD 641 (2), MUCD 653(++) (2) .....	8
Ensemble (500 level; choral music majors must participate in a choral ensemble each semester if enrolled for 4 or more units) .....	2
Electives (MPVA 541(+)) .....	19
Conduct two principal choral recitals (at least one of which will include instrumental ensemble).....	0
MPVA 501*** .....	0
Repertory Singers (first 4 semesters).....	0
<b>TOTAL.....</b>	<b>65</b>

\* Choral music majors are not required to take MUCD 441.

\*\* May be taken as part of the master's degree at USC.

\*\*\* It is recommended that individual vocal instruction (MPVA 501) be taken for more than one semester if practicable.

(+) MPVA 541 Advanced Vocology may be required (fulfilling 2 units of elective) if it, or its equivalent, has not been taken as part of a Masters degree.

(++) MUCD 653 is usually scheduled the same semester as the recital. An exception would be if the recital were scheduled very early in the spring semester, in which case MUCD 653 could be taken the previous fall semester. The student and his/her supervising professor must decide which semester to enroll in MUCD 653 for recitals scheduled very early in the fall semester.

**Note:** A minimum grade point average of 3.0 (A = 4.0) is required for all graduate course units in music. A grade of B or higher is required for all courses in the major.

### *Substitutions*

Subject to departmental approval, it is possible in most cases to transfer certain courses taken at peer institutions, such as MUHL 570, various MUHL electives, MUCO 501 and 502, etc. However, MUCD 541/641, MUCM 440, MUCM 541, 542, and 641 do not transfer from other institutions and must be taken by all choral DMA students entering from another institution. DMA students who received an MM in Choral Music from USC usually are not required to take MUCM 440, 541 and 542 again.

### *Keyboard Proficiency*

A keyboard proficiency test will be given by the choral faculty during the student's first semester in residence to determine if additional study in keyboard is required. The exam may be retaken, if necessary. Students must pass this exam, or an appropriate proficiency class, in order to graduate.

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### Departmental Requirements:

1. The following classes are required to be taken during the **first semester** of classes: MUCM 541 (Choral Literature I), MUCM 440 (Choral Development), MUCD 541 (Choral Conducting III), MPVA 501 (Voice Lesson), and MUEN 510/512 (Choral Ensemble).
2. The following classes are required to be taken during the **second semester** of classes: MUCM 542 (Choral Literature II), MUCD 541 (Choral Conducting III), MUHL Elective at the 500 level, MPVA 501 (Voice Lesson), and MUEN 510/512 (Choral Ensemble).
3. The following class is required to be taken during the **third semester** of classes: MUCM 641 (Choral Literature III).
4. The following class is required to be taken during the **fourth semester** of classes: MSCR 571 (Music of the Great Liturgies).

## RECITAL—DMA CHORAL MUSIC

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### *General*

- DMA students conduct two recitals, typically scheduled for the second and third years.
- Faculty Advisors: Drs. Scheibe, Grases, Sparks, or Strimple. A different faculty member will supervise each recital.
- Students may use the Repertory Singers or an outside group for their recitals. The faculty must approve the use of an outside group.
- DMA students should make an effort to use an off-campus chorus for one of their recitals (church choir, school chorus, community choir, etc.) when possible. Conductors of Apollo and Oriana Choirs are expected to use those ensembles for one of their recitals.

### *Repertory Singers*

- All DMA Choral Majors are required to participate in the Repertory Singers for four semesters. They may not take a class that is scheduled against the Repertory Singers except in rare cases, and with prior permission of the Chair.
- Graduate choral students carrying four or more credit hours must participate in Repertory Singers.
- Conductors are free to recruit other singers to join the Repertory Singers, however, no singers may be paid to sing. Conductors using outside groups may also request (but not require) that fellow graduate students supplement the outside group used for the recital.

### *Scheduling*

A graduate student must meet all MGEE requirements prior to the recital. Doctoral students must also have completed the interview with the Graduate Committee and have received permission to continue in the doctoral program. DMA Choral Music majors must pass two recitals prior to the comprehensive examinations. (Exceptions with special permission).

- In some cases, rehearsals and recitals are shared between two or more conductors.
- Either five or ten one-hour and fifty-minute rehearsals are allotted for a recital using the Repertory Singers, depending on whether the recital is conducted by a single graduate student (five rehearsals) or shared by two or more graduate students (ten rehearsals).
- Recital dates with the Repertory Singers are assigned the previous spring by the faculty.
- Recitals must take place when school is in session. Students are not allowed to schedule recitals during breaks. Recitals are not scheduled during the summer sessions except with special permission.
- Students are responsible for ascertaining that their supervising faculty member and one other choral faculty member are available for the recital. Any subsequent changes to date, time, or venue require that availability be reestablished.

### *Selection and Preparation of Literature*

- Recital literature should consist of 35 to 40 minutes of music for each conductor (more if literature features extensive instrumental or solo portions). For students in an ensemble conducting position, this total includes repertoire performed with that ensemble *and* with Repertory Singers.
- DMA students are required to cover a range of repertoire. In addition, a significant portion of one recital should include works with significant instrumental forces. The student is responsible for securing instrumentalists and is financially responsible for any costs incurred.
- A proposed program should be brought to the supervising faculty member a minimum of ten weeks before the first rehearsal. The program will be revised and refined in consultation with the supervising faculty member.
- All full time faculty members must approve the final recital program.
- Encores are not permitted.

- Recital programs scheduled during the first ten weeks of a semester must be approved during the previous semester.
- Faculty is not available during summer and winter breaks.
- It is the student's responsibility to adhere to these guidelines.

#### *Music Scores for Recitals*

The conductor provides musical scores for all singers participating in their recitals. The use of photocopies of copyrighted material is strictly forbidden. Conductors are permitted to borrow music from the Choral Library, provided they take full responsibility for its timely return in good condition. The Recital Card will not be signed until it has been verified that all borrowed music has been returned or replaced.

#### *Programs, Program Notes, Publicity*

- The conductor bears the responsibility for copying the programs, and for artwork and costs associated with publicizing the concert
- For information on the recital program and program notes, please refer to the department recital handout.

#### *Recital Venues*

- The conductor is responsible for finding, reserving, and—if necessary—paying for the recital venue (dress rehearsal and concert). This should be done immediately after scheduling the recital.
- The Thornton School of Music Operations Office maintains a list of suitable venues.
- While the Department will contract with a recording engineer for regularly scheduled recitals, it remains the responsibility of the conductor to confirm date, time, and location with the recording engineer several weeks prior to the recital.

#### *Registering and Official Paperwork*

- DMA Choral Music students register for two units of MUCD 653 in preparation for the recital. This course will be devoted to private conducting lessons and may be taken either the semester before the recital, or during the semester in which the recital is scheduled if it is scheduled late in that semester.
- The recital advisor, or other choral faculty, will attend as many rehearsals as schedules permit.
- The student is strongly encouraged to videotape and review every rehearsal. Performance scores should be provided for each faculty member before the recital. Photocopies are acceptable for the faculty.

#### *Upon Completion of a Recital*

A Recital Report Card (available in MUS 416) must be signed by two attending professors, and the department chair (if he is not one of the attending professors). The signed recital card, the official recording of the recital, and four programs must be turned in to the Choral Office where it will be copied and sent, along with two programs, to the Thornton Advising and Student Affairs Office.

#### *Recording and Videotaping the Recital*

- Photography: Flash photography is not allowed during the performance, nor are photographers or videographers who are moving about.
- Approved recording engineers may be found at <https://music.usc.edu/operations/production-support/>



### *Criteria for the passing the Graduate Recital*

1. Quality and efficiency of rehearsal as observed by faculty.
2. Quality of performance. The faculty will consider all appropriate aspects of high caliber performance. These include such factors as:
  - a. Effective conducting technique.
  - b. Ensemble precision, balance, blend and intonation.
  - c. Musical understanding.
    - i. Is the performance faithful to the score?
    - ii. Does it show structural awareness?
    - iii. Is it stylistically correct?
    - iv. Does it show musical sensitivity?
  - d. Stage presence and nonmusical preparation of the choir relative to organization, concert format, positioning, etc.
  - e. Demonstrated effectiveness in working with the members of the ensemble.
3. Completion of a Recital Review with the faculty (see Check List)

### *Miscellaneous*

- Although not required, the conductor traditionally supplies a light meal for participants on the night of the recital.

### *Recital Check List*

- Meet all MGEE requirements prior to scheduling a recital.
- Reserve recital and dress rehearsal venue.
- Confirm date, time, and location with the recording engineer.
- Obtain your advisor's approval of the final program copy at least 14 days prior to the recital.
- After the recital, schedule a post-recital Review appointment with the attending professors and have your recital card signed. This should take place no later than two-to-three weeks after the recital. Students must complete a written self-evaluation, which must be submitted via email to Drs. Scheibe, Strimple, Grases and Sparks at least one week prior to the post-recital Review. Please see your Recital Lesson Syllabus for more information regarding the Recital Review (pages 55)
- Submit to your signed recital card, the official recording of the recital, and four programs must be turned in to the Choral Office where it will be copied and sent, along with two programs, to the Thornton Advising and Student Affairs Office.
- Audio or video files of the recital may not be posted on any social media, personal websites or professional websites without written approval of the performers.
- **Under no circumstances are recordings to be posted on any social media, personal or professional websites prior to the post-recital Review. If the student fails to comply with this policy, the recital receives a FAIL grade.**

## DMA TIMELINE

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### First Year

- Course work
  - Take a full course load (see curriculum recommendations on page 20).
  - Begin to explore possible dissertation topics.
- Choosing Areas of Study – see page 18, “Course Requirements.”
- Graduate Committee Interview – see page 17.

### Second Year

- Coursework and a Recital
  - Additional course work.
  - First recital.
- Discuss possible dissertation topics with faculty.
- Each semester students meet with the Doctoral Advisor to track degree progress. In addition, the online STARS (Student Academic Record) report should be accessed to monitor academic progress.

### Third Year

- Coursework, Recital and possibly Doctoral Comprehensive Exams
  - Complete course work.
  - Second recital.
- Meet with Guidance Committee members (individually) and begin studying for Comprehensive Exams
- Begin to narrow down possible dissertation topics.

## **Dissertation Chair and Committee**

### *Dissertation Committee Chair*

Determine who among the Choral and Sacred Music faculty would be the best Dissertation Committee Chair and request that person to serve that role. It is best to choose someone whose field of research is closest to your topic. You will work almost exclusively with this advisor until your dissertation is close to complete. **DO NOT send any part of the dissertation to the second reader until the first reader has approved the manuscript. DO NOT send any part of the dissertation to the third reader until the second reader has approved the manuscript.**

### *Assemble your Committee*

You will have two readers along with your Advisor. The Dissertation Committee is usually three members of your Guidance Committee—the two from Choral & Sacred and one from history, theory, composition, or education, etc., as is most relevant to your topic. This third reader may be a non-Guidance Committee member (especially if particular expertise is required that can be best supplied by another).

### *Dissertation Committee Form*

Obtain an Appointment of Dissertation Committee form from the Doctoral Advisor. This form records the Chair of the Dissertation Committee and the other two readers. After it has been completed and signed, provide a copy of the form, along with a copy of the proposal for the departmental files held in the Chair’s office, and return it to the Thornton Advising and Student Affairs Office.

### *Dissertation Proposal*

1. Your proposal should include:
  - a. A brief (2,000 word maximum) description of what you propose to write about including:
    - i. The need for the research/paper and what it will contribute to the field;
    - ii. Citations of relevant, related work, and a demonstration that your topic has not been covered;
    - iii. The proposed scope and content of your work;
    - iv. Your proposed methodology.
    - v. This should be an example of your best scholarly writing.
  - b. A short bibliography of important sources (this will, of course, be far from complete).
2. Obtain approval for your proposal from the Chair of your Dissertation Committee.
3. Obtain approval signatures for the proposal from the additional readers.
4. Return the proposal form to the Doctoral Advisor.
5. Work closely with your Dissertation Chair to set a timetable, discuss the topic's parameters, special research difficulties, presentation issues, unusual circumstances, format, style, etc. Each faculty member will approach this process differently. Assume, however, that you will be expected to show outlines, multiple drafts of sections or chapters, and that all text will need to be thoroughly revised at least three times.

# DMA - DISSERTATION SUBMISSION AND DEADLINES

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## Dissertation Submission

### *Electronic Submission and Format Requirements*

Required documentation is electronically submitted to the Graduate School through Thesis Center, the Graduate School's online thesis and dissertation processing system, available on the Graduate School's Website. All documentation must be submitted by the deadline date and time. Documents are reviewed by the academic services coordinator. When the documentation is determined to be complete, the candidate is cleared to electronically submit the dissertation manuscript.

Required documentation for doctoral students includes: 1) the electronic "Approval to Submit Defended and Final Copy of Doctoral Work" form (also called the "Approval to Submit" form); 2) the most recent "Appointment or Change of Qualifying Exam or Dissertation Committee" form and; 3) the electronic Certificate of Completion of the Survey of Earned Doctorates.

At the time of submission, all manuscripts should be formatted and edited according to the recommended style manual and strict adherence to the "Guidelines for Format and Presentation of Theses and Dissertations" available from the Graduate School, Grace Ford Salvatori Hall 315, or from the Graduate School web site. The university thesis editor (also located in GFS-315) reviews the final electronic copy for conformance to university regulations, which take precedence over all other style formats and issues.

The University must accept all theses and dissertations in an approved, final and electronic form before graduation can be conferred. The candidate's committee must have approved all documents before submission to the Graduate School.

For more information on electronic submission of the dissertation, see <http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/>

### *Deadlines*

For review by the Department of Choral and Sacred Music

**Note:** The faculty will only read three dissertations per semester.

The final Dissertation is due to the Department of Choral and Sacred Music

- One week prior to the start of the Fall semester in order to graduate in December
- One week prior to the start of the Spring semester in order to graduate in May
- The first Monday after Spring Break in order to graduate in August\*

*\*The faculty does not read dissertations during the summer months.*

### *For final submission to the University*

Completed documentation (signatures of committee, manuscript approval, etc.) is **due** to the **Graduate School\*** according to the timeline found at: [graduateschool.usc.edu/current-students/thesis-dissertation-submission/submission-deadlines/](http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/submission-deadlines/).

The dates below are *guidelines*, but you must check the Graduate School website for actual deadlines.

### **FALL**

- Checklist Submission Deadline: *Eight days before Manuscript Submission Deadline*, by 12:00 pm noon PST
- Manuscript Submission Deadline: *Six weeks before Library Submission Date*, by 12:00 pm noon PST
- Library Submission Date: *Second Thursday in December*

### **SPRING**

- Checklist Submission Deadline: *Eight days before Manuscript Submission Deadline*, by 12:00 pm noon PST
- Manuscript Submission Deadline: *Six weeks before Library Submission Date*, by 12:00 pm noon PST
- Library Submission Date: *Second Friday in May*

## SUMMER

- Checklist Submission Deadline: *Eight days before Manuscript Submission Deadline*, by 12:00 pm noon PST
- Manuscript Submission Deadline: *Six weeks before Library Submission Date*, by 12:00 pm noon PST
- Library Submission Date: *First Tuesday in August*

*\*Subject to revision by the Graduate School*

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# MASTER OF MUSIC IN SACRED MUSIC

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## Guidelines for Masters Degree Students in Sacred Music (MSCR)

### *Entrance Requirements and Admissions Process*

To successfully apply to USC Thornton, you must submit the USC Application for Graduate Admission as well as Thornton's SlideRoom application form. Included below are links for the candidate's reference.

Please note that the **application deadline for Fall admission is December 1 the year prior**. This is not a postmark deadline—all application materials must be received by this date, including sufficient test scores. Although the stated application deadline is December 1, graduate choral applicants are encouraged to submit all materials by November 1 in order to allow greater time for pre-screen processing.

The USC Application for Graduate Admission is online, here: <http://gradadm.usc.edu>

Specific requirements for Choral Music applicants, including a link to Thornton's SlideRoom portal:

<http://music.usc.edu/departments/choral/>

### *Required application materials*

- Cover letter and letter of intent
- Video recording including a minimum of ten minutes of rehearsal and ten minutes of performance
- Personal statement of goals
- Résumé
- Three recommendation letters should be submitted via the recommendation module included with USC's Application for Graduate Admission.
- Complete transcripts from all colleges and universities attended must be submitted in two ways:
  - Official transcripts must be mailed directly from the issuing institution to the USC Graduate Admission office. Additional details and mailing instructions can be found here: <http://gradadm.usc.edu/apply/>
  - Unofficial copies of all transcripts must also be uploaded in SlideRoom
- List of repertoire conducted in performance
- List of sacred repertoire studied
- Scholarly writing example (not more than 10 pages, an excerpt from a larger paper is acceptable)
- TOEFL Scores are required from most international applicants. Official scores must be submitted via ETS. USC's School code is 4852. The minimum score required for MM admission is 90 total (iBT), with no less than 20 on any one section of the test. Admission to the USC Thornton School of Music is determined as a result of a comprehensive file review process involving a number of review criteria. TOEFL scores that meet the minimum requirement shall not be construed as a guarantee of admission to any Thornton School program. However, scores not meeting this minimum may still be considered with an otherwise stellar application. Applicants from qualifying countries where English is both the language of instruction and the only officially recognized language of the country may be exempt from the TOEFL requirement. If you feel you may be eligible for a waiver of the TOEFL requirement, please contact Thornton Admissions to discuss your specific situation ([uscmusic@usc.edu](mailto:uscmusic@usc.edu)).

Candidates may then be invited to campus for an interview and audition. The audition will include:

- Performing two or three pieces and/or conducting a short rehearsal
- Demonstrating knowledge in sacred literature and music terminology
- Demonstrating aural skills, keyboard, and vocal proficiency
- A meeting with the Choral/ Sacred Music Faculty and Graduate Students

A successful on-campus audition must be completed prior to acceptance into the degree program.

## COURSE WORK

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**IMPORTANT NOTE:** All information in this section is subject to the appropriate year of the USC Catalogue, which for every purpose is the document of authority on matters of course requirements and progress to the degree.

The MM in Sacred Music is a two-year, 30-unit program that includes course work in liturgies, administration and other sacred music concerns, choral conducting, choral literature, choral development, music history, and performance. The program culminates in a graduate recital or final project (to be determined in conjunction with the major professor). It is the responsibility of the student, in consultation with his/her advisor and the Chair of the Department of Choral and Sacred Music, to select and complete classes in a timely, appropriate order. Before registering each semester, the student should select classes with the advice and written approval by the student's assigned academic advisor.

### *Prerequisite*

Applicants must hold a Bachelor of Music degree or its equivalent. Completed course work must include at least the following or their equivalent: Conducting MUCD 340, MUCD 343 and MUCD 441; Music History and Literature MUHL 331 and MUHL 332; Theory and Composition MUCO 232b, MUCO 233b and MUCO 338x. One year of German or French is strongly recommended. Applicants must have attained senior standing in a principal performance medium.

### *Keyboard and Voice Proficiency*

Proficiency tests in Keyboard and voice will be given by the choral/sacred faculty during the student's first semester in residence to determine if additional study in keyboard is required. The exam may be retaken, if necessary. Students must pass this exam, or an appropriate proficiency class, in order to graduate.

### *Final Project or Recital*

The final project or recital is given during the second year. See page 32 for details.

### *Comprehensive Exam*

The choral/sacred music faculty will administer a final oral examination in liturgies, administration, sacred music electives taken by the student, choral literature, and rehearsal techniques (in some cases, choral literature and rehearsal techniques may be omitted). The oral exam is approximately 60 to 105 minutes in duration. There is no written exam. The comprehensive oral exam is held in the final semester of the degree work, several weeks before the end of classes.

CURRICULUM REQUIREMENTS	UNITS
MUCM 440 (2), MUCM 541 (2), MUCM 542 (2).....	6
MSCR 473 or MSCR 475.....	2
MSCR 571 (2), MSCR 572 (2), MSCR 590 <sup>(++)</sup> (2).....	6
MSCR 474 (2), MPVA 541 <sup>***</sup> (2), or MPVA 542 (2).....	2
MUCD 541.....	4
Ensemble*.....	2
MUHL 570 <sup>**</sup> (2), electives at 500 level (2).....	4
MPKS 501 or MPVA 501 <sup>(+)</sup> .....	2
Electives.....	2
Graduate project or recital.....	0
Repertory Singers <sup>(+++)</sup> (4 semesters).....	0
Comprehensive Exam.....	0
<b>TOTAL</b> .....	<b>30</b>

\*Sacred Music Majors must participate in a choral ensemble chosen from MUEN 508, 510, 511 or 512 each semester if enrolled for 4 or more units. In some cases, large instrumental ensemble courses may be substituted.

\*\* Given the heavy course load and the time investment required for project/recital preparation in the second year of the MM program, it is strongly recommended that students take their third and final MUHL course in the summer term. It is also the expectation of the Choral and Sacred Music Department that students participate and enroll in an appropriate choral ensemble for the four semesters in residence, though only two semesters are expressly required by the curriculum. Taking two units of MUHL in the summer will also help to make room for meeting this expectation without exceeding the typical full-time course load of eight units per semester.

\*\*\*Courses with similar content in MPVA 541 taken at another institution may be substituted, subject to Vocal Arts departmental approval. Consult with the Vocal Arts and Sacred Music departments to finalize substitution approval and/or course placement.

<sup>(+)</sup> Private lessons in voice or other instrument (MPVA or MPKS 501) are strongly encouraged during the second year of study.

<sup>(++)</sup> MSCR 590 is usually scheduled the same semester as the recital. An exception would be if the recital were scheduled very early in the spring semester, in which case MUCM 590 could be taken the previous fall semester. The student and his/her supervising professor must decide which semester to enroll in MUCM 590.

<sup>(+++)</sup> In some rare cases, Repertory Singers may not be required.

**Note:** A minimum grade point average of 3.0 (A = 4.0) is required for all graduate course units in music. A grade of B or higher is required for all courses in the major.

In some cases, and after approval of the Sacred Music Faculty, MUHL 500 level courses and/or private instruction in organ, piano, voice, or guitar may be taken instead of MUCM 440, 541, 542 and MUCD 541. In some cases, instruction in guitar or another instrument may be substituted for MPKS 501 or MPVA 501.

#### Departmental Requirements:

1. The following classes are required to be taken during the **first semester** of classes: MUCM 541 (Choral Literature I), MUCM 440 (Choral Development), MUCD 541 (Choral Conducting III), MPVA 501 (Voice Lesson), and MUEN 510/512 (Choral Ensemble).
2. The following classes are required to be taken during the **second semester** of classes: MUCM 542 (Choral Literature II), MUCD 541 (Choral Conducting III), MUHL Elective at the 500 level, MPVA 501 (Voice Lesson), and MUEN 510/512 (Choral Ensemble).
3. If selected, the following class is required to be taken during the **third semester** of classes: MUCM 641 (Choral Literature III).
4. The following class is required to be taken during the **fourth semester** of classes: MSCR 571 (Music of the Great Liturgies).

## PROJECT OR RECITAL—MM SACRED MUSIC

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### *General*

- During the second year of study, the MM student will produce a substantial project, examples of which might be
  - A theses-length research project,
  - The production of a new or otherwise special liturgy (with extensive program notes),
  - Some other innovative project agreed to by the sacred music faculty;
  - Or conduct or perform one recital. Performances of liturgical productions fall under the same guidelines as recitals. See below.
- Faculty Advisors: Drs. Strimple, Sparks, Scheibe, or Grases. In the case of solo recitals, the principal instrumental or vocal professor may also supervise.
- MM students may use the Repertory Singers for choral recitals when possible (exceptions are permitted).

### *Repertory Singers*

Sacred Music majors should plan on using an outside ensemble. In some cases, depending on availability, the Repertory Singers may be used.

- Sacred Music majors, with some rare exceptions, are required to participate in the Repertory Singers for four semesters. They may not take a class that is scheduled against the Repertory Singers except in rare cases, and with prior permission of the Chair.
- Graduate Sacred students carrying four or more units must, with some rare exceptions, participate in Repertory Singers.
- If the Recital is being given with Repertory Singers, conductors are free to recruit other singers to join the ensemble; however, no singer may be paid to sing. Conductors using outside groups may also request (but not require) that fellow graduate students supplement the outside group for that recital.

### *Scheduling*

MGEE requirements must be successfully completed prior to the recital.

- In some cases, rehearsals and recitals are shared between two or more conductors.
- Either five or ten one-hour and fifty-minute rehearsals are allotted for a recital using the Repertory Singers, depending on whether the recital is conducted by a single graduate student (five rehearsals) or shared by two or more graduate students (ten rehearsals).
- Recital dates with the Repertory Singers are assigned the previous spring by the faculty.
- Recitals must take place when school is in session. Students are not allowed to schedule recitals during breaks. Recitals are not scheduled during the summer sessions except with special permission.
- Students are responsible for ascertaining that their supervising faculty member and one other choral faculty member are available for the recital. Any subsequent changes to date, time, or venue require that availability be reestablished.

### *Selection and Preparation of Recital Literature*

- Is done prior to the semester in which the recital is scheduled.
- The program should consist of 30 minutes of music for each conductor.
- The recital literature must cover a diverse range of repertoire.
- A proposed program should be brought to the supervising faculty member a minimum of ten weeks before the first rehearsal. The program will be revised and refined in consultation with the supervising faculty member.
- All full time faculty members must approve the final recital program.
- Encores are not permitted.
- Recital programs scheduled during the first ten weeks of a semester must be approved during the previous semester.

- The faculty is not available during summer and winter breaks.
- It is the student's responsibility to adhere to these guidelines.

#### *Music Scores for Recitals*

The conductor provides musical scores for all singers participating in their recital. The use of photocopies of copyrighted material is strictly forbidden. Conductors are permitted to borrow music from the Choral Library, provided they take full responsibility for its timely return in good condition. The Recital Card will not be signed until it has been verified that all borrowed music has been returned or replaced.

#### *Programs, Program Notes, Publicity*

- The conductor bears the responsibility for copying the programs, and for artwork and costs associated with publicizing the concert
- For information on the recital program and program notes, please refer to the department recital handout.

#### *Recital Venues*

- The conductor is responsible for finding, reserving, and—if necessary—paying for the recital venue (dress rehearsal and concert). This should be done immediately after scheduling the recital.
- The Thornton School of Music Operations Office maintains a list of suitable venues.
- While the Department will contract with a recording engineer for regularly scheduled recitals, it remains the responsibility of the conductor to confirm date, time, and location with the recording engineer several weeks prior to the recital.

#### *Registering and Official Paperwork*

- MSCR students register for two units of MSCR 590 in preparation for either the project or recital. This course will be devoted to private conducting lessons or research guidance and may be taken either the semester before the recital or during the semester in which the recital is scheduled if it is scheduled late in that semester.
- Written Projects must be completed by April 1.
- The recital advisor, or other choral/sacred faculty, will attend as many rehearsals as schedules permit.
- The student is strongly encouraged to videotape and review every rehearsal. Performance scores should be provided for each faculty member prior to the recital. Photocopies are acceptable for the faculty.

#### *Upon Completion of a Recital*

A Recital Report Card (available in MUS 416) must be signed by two attending professors, and the department chair (if he is not one of the attending professors). The signed recital card, the official recording of the recital, and four programs must be turned in to the Choral Office where it will be copied and sent, along with two programs, to the Thornton Advising and Student Affairs Office.

#### *Recording and Videotaping the Recital*

- Photography: Flash photography is not allowed during the performance, nor are photographers or videographers who are moving about.
- Approved recording engineers may be found at <https://music.usc.edu/operations/production-support/>

### *Criteria for the passing the Graduate Recital*

1. Quality and efficiency of rehearsals as observed by faculty.
2. Quality of performance. The faculty will consider all appropriate aspects of high caliber performance. These include such factors as:
  - a. Effective conducting technique (if applicable).
  - b. Ensemble precision, balance, blend and intonation.
  - c. Musical understanding.
    - i. Is the performance faithful to the score?
    - ii. Does it show structural awareness?
    - iii. Is it stylistically correct?
    - iv. Does it show musical sensitivity?
  - d. Stage presence and nonmusical preparation of the choir relative to organization, concert format, positioning, etc.
  - e. Effectiveness in working with the members of the ensemble.
3. Completion of a Recital Review with the faculty (see Recital Check List)

### *Miscellaneous*

- Although not required, the conductor traditionally supplies a light meal for participants on the night of the recital.

### *Recital Check List*

- Meet all MGEE requirements prior to scheduling a recital.
- Reserve recital and dress rehearsal venue.
- Confirm date, time, and location with the recording engineer.
- Obtain your advisor's approval of the final program copy at least 14 days prior to the recital.
- After the recital, schedule a post-recital Review appointment with the attending professors and have your recital card signed. This should take place no later than two-to-three weeks after the recital. Students must complete a written self-evaluation, which must be submitted via email to Drs. Scheibe, Strimple, Grases and Sparks at least one week prior to the post-recital Review (No later than Friday if the Review is on Monday). Please see your Recital Lesson Syllabus for more information regarding the Recital Review (see page 55)
- Submit to your signed recital card, the official recording of the recital, and four programs must be turned in to the Choral Office where it will be copied and sent, along with two programs, to the Thornton Advising and Student Affairs Office.
- Audio or video files of the recital may not be posted on any social media, personal websites or professional websites without written approval of the performers.
- **Under no circumstances are recordings to be posted on any social media, personal or professional websites prior to the post-recital Review. If the student fails to comply with this policy, the recital receives a FAIL grade.**

## COMPREHENSIVE EXAMS

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### *Scheduling the Comprehensive Exam*

The Department Chair schedules the exam to occur approximately six weeks before the end of the final semester. Before the exam, the student should pick up an MM Comprehensive Exam form from the Thornton Advising and Student Affairs Office in TMC 200. The student should bring this form to the exam. The Comprehensive Oral Exam lasts a minimum of 60 to 105 minutes. When the student has passed this exam, the faculty will sign the form, and the student returns it to the Thornton Advising and Student Affairs Office.

### *Report on MM Graduate Review Examination*

All MM students must complete a Report on MM Graduate Review Examination upon completion of their degree. The forms are obtained from Woody Gatewood, MUS 416.

# DOCTOR OF MUSICAL ARTS IN SACRED MUSIC

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## Guidelines for Doctoral Degree Students in Sacred Music

### *Entrance Requirements and Admissions Process*

To successfully apply to USC Thornton, you must submit the USC Application for Graduate Admission as well as Thornton's SlideRoom application form. Included below are links for the candidate's reference.

Please note that the **application deadline for Fall admission is December 1 the year prior**. This is not a postmark deadline—all application materials must be received by this date, including sufficient test scores. Although the stated application deadline is December 1, graduate choral applicants are encouraged to submit all materials by November 1 in order to allow greater time for pre-screen processing.

The USC Application for Graduate Admission is online, here: <http://gradadm.usc.edu>

Specific requirements for Choral Music applicants, including a link to Thornton's SlideRoom portal:

<http://music.usc.edu/departments/choral/>

### *Required application materials*

- Cover letter and letter of intent
- Video recording including a minimum of ten minutes of rehearsal and ten minutes of performance
- Personal statement of goals
- Résumé
- Three recommendation letters should be submitted via the recommendation module included with USC's Application for Graduate Admission.
- Complete transcripts from all colleges and universities attended must be submitted in two ways:
  - Official transcripts must be mailed directly from the issuing institution to the USC Graduate Admission office. Additional details and mailing instructions can be found here: <http://gradadm.usc.edu/apply/>
  - Unofficial copies of all transcripts must also be uploaded in SlideRoom
- List of sacred repertoire performed (either as conductor or performer)
- List of repertoire (sacred and otherwise) studied
- Scholarly writing example (not more than 10 pages, an excerpt from a larger paper is acceptable)
- GRE scores, TOEFL scores (if applicable); see below

### *Graduate Record Examinations & TOEFL Scores*

- Scores from the General Test of the Graduate Record Examinations (GRE) are required for application and admission to the Doctor of Musical Arts degree. Official scores must be submitted directly from ETS. USC's school code is 4852. Test scores on the GRE that are more than five years old at the time of application are not accepted. Qualified DMA applicants in Choral Music and Sacred Music will generally have scored 150 or higher on the verbal section, 145 or higher on the quantitative section, and 3.5 or higher on the writing section of the GRE.
- TOEFL Scores are required from most international applicants. Official scores must be submitted via ETS. USC's School code is 4852. The minimum score required for DMA admission is 100 total (iBT), with no less than 20 on any one section of the test. Admission to the USC Thornton School of Music is determined as a result of a comprehensive file review process involving a number of review criteria. TOEFL scores that meet the minimum requirement shall not be construed as a guarantee of admission to any Thornton School program. However, scores not meeting this minimum may still be considered with an otherwise stellar application. Applicants from qualifying countries where English is both the language of instruction and the only officially recognized language of the country may be exempt from the TOEFL requirement. If you feel you may be eligible for a waiver of the TOEFL requirement, please contact Thornton Admissions to discuss your specific situation ([uscmusic@usc.edu](mailto:uscmusic@usc.edu)).



Candidates may then be invited to campus for an interview and audition. The audition will include:

- Conducting a short rehearsal.
- Demonstration of knowledge in literature and music terminology.
- Demonstration of aural skills, keyboard, and vocal proficiency.
- A meeting with the Choral Faculty and Graduate Students

A successful on-campus audition must be completed prior to acceptance into the degree program.

## DMA EXAMINATIONS

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*For an approximate time-line for the DMA, including exams and other significant events, see page 47.*

*Music Graduate Entrance Examinations (MGEE) – see page 7.*

### *Doctoral Foreign Language Examination*

An academic reading knowledge of French, German, Italian or Spanish is required of all students, either by taking a course approved by the Thornton School or by written examination approved by the Thornton School. Departments within the Thornton School may require additional language skills. All language requirements must be fulfilled one semester before entering the third semester in the program. Students with an academic reading knowledge of a language other than English, French, German, Italian or Spanish, may make a written request to the Thornton doctoral adviser to meet this requirement with a different language. In these cases, students must propose and gain the permission of a member of the USC faculty who will agree to create and grade the examination that would ultimately determine fulfillment of the requirement.

It is also strongly suggested that the candidate acquire a basic working knowledge of liturgical Latin and/or Hebrew.

### *Comprehensive Examination*

The student's Guidance Committee (see page 38) administers the comprehensive examination for the DMA. The exams are comprehensive, partly written and partly oral, and designed in part to test the student's fitness for independence as a performer, composer, teacher, researcher and/or scholar. The student must obtain permission from the Guidance Committee to take the comprehensive examination and schedule it at least two months in advance to ensure the committee's availability. The examination may be taken either during the final semester of course work (except dissertation or individual instruction) or within two semesters immediately after, provided that all members of the Guidance Committee are available to administer it. Student-written questions must be submitted and approved by the Guidance Committee at least one semester prior to the examinations (not counting summer semesters).

Comprehensive examinations will not be scheduled during summer sessions except under extraordinary circumstances and only with the written approval of all Guidance Committee members. All portions of the examination must be completed within one month.

Written examinations are prepared and read by the Guidance Committee. Sacred Music graduate students take written Comprehensive Examinations in **Liturgies (3 hours)**, **Sacred Music Administration and Sacred Music Electives (2 hours)**, and the student's other areas of concentration, except composition, instrumental conducting or solo performance. The academic field exam is 3 hours in duration. Elective field written exams are **2 hours** in duration. If the written examinations, composition project(s) and/or solo/conducting recital are judged to be satisfactory, an oral examination is then given.

For the **Liturgies Examination** the students prepare nine questions in consultation with Dr. Strimple, which can each be answered in approximately 25 minutes. At the time of the examination they will be asked to write on six of these, in addition to a multi-part question prepared by Dr. Strimple which requires the student to match compositions with composers and liturgical concepts with liturgists, etc. (matching/short answers).

For the **Sacred Music Administration and Sacred Music Electives Examination**, the student prepares six questions in consultation with Dr. Strimple and Dr. Sparks, which can each be answered in approximately 25 minutes. At the time of the examination the student will be asked to answer four of these, in addition to a multi-part matching/short answer question prepared by Dr. Sparks.

The oral examination covers in-depth topics discussed in the written examinations and/or new material, including material covered in all courses taken by the student and recital preparation lessons. Two representatives of the department and the academic field representative must be present at the oral examination and render a judgment on the acceptability of the comprehensive examinations as a whole. The representatives of the two elective fields, at their discretion, may take part in the oral examination, especially if they feel that the project, recital, or written examination passed by the candidate for their field should be explored further. Their presence is not required if they feel that the candidate has demonstrated knowledge and accomplishments appropriate for an elective field in their disciplines.

The examinations will be reported as passing if there is no more than one dissenting vote on the Guidance Committee. A student must pass both the written and oral examinations to pass the comprehensive examination. A pass on the examination cannot be made contingent upon any form of additional work.

If a student fails the comprehensive examination, the Guidance Committee may permit the student to repeat it once at a mutually satisfactory time within a period of not less than six months nor more than one year from the date of the first examination. A student may not take the comprehensive examination more than twice.

## GRADUATE COMMITTEE INTERVIEW

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### *Graduate Committee Interview*

Before the completion of 16 units beyond the master's degree and before permission to present the second doctoral recital is requested, doctoral students must submit a detailed dossier to the Graduate Committee of the USC Thornton School of Music summarizing their background and objectives. The student will be evaluated on musicianship and general academic qualifications, teaching experience, and the validity and quality of creative, literary, or performance projects submitted. The committee determines the student's continuation in the program, proposed areas of concentration, and the Guidance Committee members.

## DMA REQUIREMENTS AND INFORMATION

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### *Course Requirements*

Each student is required to prepare four areas of concentration: the major field (Sacred Music), an academic field (chosen from among choral music, musicology, theory and analysis, or music teaching and learning), and two elective fields selected in consultation with an advisor, which often include the following: theory or composition (composition, counterpoint, orchestration, band arranging, or choral arranging); performance, early music or jazz studies; popular music; music teaching and learning; choral music; instrumental or choral conducting; performance pedagogy; electroacoustic media; a field outside of music. The academic field may not duplicate a major or an elective field. The department concerned must approve admission to elective and academic fields prior to the Graduate Committee Interview.

The academic and elective fields are supported by courses that are determined by the department in which these fields are administered.\* Six to eight units are taken in elective fields; eight to ten units in the academic field. No more than two of the four fields may be under the guidance of the same department within the USC Thornton School of Music, and at least one of the elective fields must result in a written examination as part of the comprehensive examinations.

Required courses for each major curriculum are listed in the USC Catalogue. Special requirements in any of the four areas of concentration (if any) are determined by the Guidance Committee member responsible for that area.

A minimum of 65 graduate units beyond the bachelor's degree is required to complete the degree. Fifty-five or more units must be in music, 12 of these beyond the master's level must be in the major. At least 40 of these must be at the 500 level or higher. All course work earned under these requirements for a doctoral degree is considered to be obsolete after ten years from the date of completion of such work and may not be used to fulfill degree requirements.

\* Given the wide range of elective and academic fields, external factors like faculty sabbaticals, courses on an alternating year rotation, etc., there is considerable variability when courses will be offered. The schedules in this Handbook are suggestions, and a student's individual plan is the responsibility of the student, in consultation with the faculty and the Doctoral Advisor.

### *Residency Requirement*

A minimum of two years of full-time study beyond the Master of Music degree is required for the Doctor of Musical Arts. At least one year of full-time study beyond the master's degree (eight units or more per semester) must be in residence at USC Thornton.

### *Transfer Credit*

The Degree Progress Department in the Office of Academic Records and Registrar determines whether course work taken elsewhere is available for transfer credit. A maximum of 30 units of transfer credit may be applied toward a doctoral degree in music. Whether such credit is applicable toward a specific requirement in a major, academic, or elective field is determined by the chair of the department in the USC Thornton School of Music in which the subject is taught, pending approval by the dean of the USC Thornton School of Music. Transfer credit petitions must be filed with the appropriate faculty chair and the chair's decision made no later than the end of the first year in either the master's or doctoral program. Transfer work must have been completed within ten years prior to admission to the DMA program to be applied toward that degree. Liturgies, Choral Conducting, Choral Literature and Choral Development courses will not transfer and must be taken at USC.

### *Guidance Committee*

The Guidance Committee is composed of at least five members: two faculty from the major department, one of whom will serve as chair, and a faculty member from each of the three other areas of concentration. At least three members of a committee must be drawn from tenured and tenure-track faculty.

The committee administers the written and oral parts of the comprehensive examination. The committee continues to serve until the comprehensive examination has been passed, the dissertation topic approved (if applicable), and the student is admitted to candidacy. For students in curricula that require recitals, the Guidance Committee serves as the recital committee and is responsible for the format, content, scheduling, and approval of the required performances.

## DOCTORAL DISSERTATION OR FINAL PROJECT

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### *Admission to Candidacy*

Admission to candidacy occurs after the student has passed the comprehensive examination (see page 37), upon formal action of the dean of the USC Thornton School. The dissertation or final project must be completed after admission to candidacy.

### *Option I: Doctoral Dissertation*

- A dissertation based on original investigation must show the ability to write in clear, concise, scholarly English with the capacity for independent research and originality in creative thought. A final draft of the dissertation must be submitted one week prior to the start of the intended semester of graduation.

### *Option II: Final Project*

- A final project may consist of any substantive, innovative liturgical performance project approved by the Guidance Committee. It should be at least 40 minutes in duration and contain a significant written portion, usually presented as program notes.

### *Dissertation/Final Project Committee*

After the Guidance Committee recommends admission to candidacy and approves the dissertation/final project topic, the committee is reduced to three members. This smaller committee guides the student through the completion of the dissertation or final project. Additional members may be added at the discretion of the chair of the committee if the topic requires special expertise.

### *Registration*

Regardless of the option chosen, the student must register in MSCR 794 Dissertation each semester after admission to candidacy until degree requirements are completed. Registration for MSCR 794 in no less than two regular term semesters following admission to candidacy entitles the candidate to supervision by the dissertation/final project committee. If the dissertation/final project is not completed and accepted within two semesters, the candidate must register for MSCR 794 each semester thereafter until the document or final project has been accepted. No more than eight units of credit in MSCR 794 may be accumulated regardless of the number of semesters the candidate may be required to register.

A candidate who must withdraw temporarily from registration in MSCR 794 for a semester must formally report this before the beginning of that semester to the Doctoral Advisor, USC Thornton School of Music, requesting, by petition, a leave of absence. During a leave of absence, the candidate will not be entitled to assistance from the Guidance Committee or to the use of USC Thornton facilities. A leave of absence does not change the candidate's responsibility for meeting the time schedules for the completion of degree requirements. Leaves will be granted only under exceptional circumstances.

### *Defense of the Dissertation*

Dissertations or final projects in Sacred Music are considered accepted by the Department of Choral and Sacred Music when all three committee members have signed the dissertation or final project form. There is no oral defense of the dissertation or final project.

If Option I: Doctoral Dissertation is selected, the final electronic PDF copy of the dissertation, together with signed signature sheet and approval forms, must be presented to the Thesis Editor, the Graduate School, GFS 315, by the Graduate School's submission date and time. Approval of format and acceptance by the Graduate School must be presented to the dean of the USC Thornton School of Music at least one week before the end of the semester.

If Option II: Final Project is selected, two copies of the printed Final Project program, including program notes, must be turned in with the signed final approval forms.

*Abstract of Dissertation*

Since the abstract of the dissertation is published in Dissertation Abstracts International, it should be written with care and be representative of the final draft of the dissertation.

*For more information on the Dissertation, including submission information and deadlines, see page 49.*

# COURSE WORK

## Time Schedule

The DMA is established on the assumption that a well-qualified student can complete the course work in three years of full-time work. If the student pursues part-time graduate study, or if the field of graduate work was not a field of concentration in the undergraduate study, more time may be required.

The time limit for completing the Doctor of Musical Arts degree is eight years. For students who earned an applicable master's degree within five years prior to admission to the doctoral program, the time limit for completing the Doctor of Musical Arts degree is six years. Progress is measured from the beginning of the first course at USC Thornton applied toward the degree. Extensions will be granted by petition to the USC Thornton School of Music for only the most compelling reasons.

## Curriculum Requirements

<b>BASIC CURRICULUM REQUIREMENTS FOR ALL THORNTON DMA CANDIDATES</b>	<b>UNITS</b>
MUCD 441 (2), MUCD 443 (2).....	4
MUCO 501 (2), MUCO 502 (2) .....	4
MTAL 505 .....	2
MUHL 570 .....	2
MUHL electives numbered 500 through 695 .....	6
Ensemble .....	2
<b>TOTAL .....</b>	<b>20</b>

<b>SACRED MUSIC CURRICULUM REQUIREMENTS</b>	<b>UNITS</b>
Basic DMA Curriculum .....	20
MSCR 474***, MPVA 541(+)	2
MSCR 571 (2), and MSCR 572 .....	4
MSCR 790**** or Mxxx 501(++) (private instrumental or vocal instruction).....	4
MSCR 794ab.....	4
<i>Choose 4 units from the following:</i>	
MSCR 473, MSCR 475, or MUHL 550.....	4
Ensemble (500 level)* .....	2
Electives to fulfill the academic field and two elective fields** .....	25
Conduct or perform Lecture/Recital.....	0
Repertory Singers(+++) (4 semesters).....	0
<b>TOTAL .....</b>	<b>65</b>

\* May be taken as part of the master's degree. Sacred Music Majors must participate in a choral ensemble chosen from MUEN 508, 510, 511 or 512 each semester if enrolled for 4 or more units. In some cases, large instrumental ensemble courses may be substituted.

\*\* One elective field in a performance area is required. Choral Music is strongly recommended for one field. Also, it is strongly recommended that students take some of their electives in the summer term. It is also the expectation of the Choral and Sacred Music Department that students participate and enroll in an appropriate choral ensemble for the six semesters in residence, though only two semesters are expressly required by the curriculum. Taking elective units in the summer will also help to make room for meeting this expectation without exceeding the typical full-time course load of eight units per semester.

\*\*\* 500 level MUHL courses or 500 level MUCO Analysis or composition courses should be substituted, on consultation with the Sacred Music Faculty, for any required MSCR course already taken at USC as part of an MM degree.

\*\*\*\*If the Lecture Recital option is chosen in lieu of dissertation, at least 2 units of MSCR 790 must be taken

(+) Courses with similar content in MPVA 541 taken at another institution may be substituted, subject to Vocal Arts departmental approval. Consult with the Vocal Arts and Sacred Music departments to finalize substitution approval and/or course placement.

(++) Private lessons in voice or other instrument (MPVA or MPKS 501) are strongly encouraged during the second year of study.

(+++)*In some rare cases, Repertory Singers may not be required.*

**Note:** A minimum grade point average of 3.0 (A = 4.0) is required for all graduate course units in music. A grade of B or higher is required for all courses in the major.

The Choral Literature classes must be taken in the following sequence: MUCM 541 (Choral Literature I) [elective] in the first semester (as an elective), MUCM 542 (Choral Literature II) [elective] in the second semester (as an elective), MUCM 641 (Choral Literature III) [elective] in the third semester (as an elective), and MSCR 571 (Music of the Great Liturgies) [required] in the fourth semester. If student chooses not to take any of the Choral Literature classes (MUCM 541, 542, and 641), MSCR 571 could be taken during the Spring semester of either year one or two.

In some cases, and after approval of the Sacred Music Faculty, MUHL 500 level courses and/or private instruction in organ, piano, voice, or guitar may be taken instead of MUCM 440, 541, 542 and MUCD 541. In some cases, instruction in guitar or another instrument may be substituted for MPKS 501 or MPVA 501.

Courses with similar content taken for graduate credit in another accredited institution may be substituted, subject to departmental approval. Courses in Liturgies, Administration, Choral Literature and Choral Development from other institutions cannot be substituted. Master's degree credit for ensemble taken at USC may fulfill this requirement, subject to departmental approval.

#### *Keyboard and Voice Proficiency*

Proficiency tests in Keyboard and voice will be given by the choral/sacred faculty during the student's first semester in residence to determine if additional study in keyboard is required. The exam may be retaken, if necessary. Students must pass this exam, or an appropriate proficiency class, in order to graduate.

## LECTURE/RECITAL—DMA SACRED MUSIC

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### *General*

- DMA students who do not choose the Dissertation Option present one lecture/recital, scheduled for the second or third year.
- Faculty Advisors: Drs. Strimple, Sparks, Scheibe, or Grases.
- Students may use the Repertory Singers or an outside group for their recitals. The faculty must approve the use of an outside group.
- DMA Students are encouraged to use an outside group (usually a church or synagogue choir) if the recital is choral.

### *Scheduling*

A graduate student must meet all MGEE requirements prior to the recital. Doctoral students must also have completed the interview with the Graduate Committee and have received permission to continue in the doctoral program. The Lecture/Recital must be completed before the Comprehensive Exams.

- Ten, two-hour rehearsals are allotted for a recital using the Repertory Singers.
- Rehearsals and recitals are shared between two conductors.
- Recital dates with the Repertory Singers are assigned the previous spring by the faculty.
- Recitals must take place when school is in session. Students are not allowed to schedule recitals during breaks. Recitals are not scheduled during the summer sessions except with special permission.
- Students are responsible for ascertaining that their supervising faculty member and one other choral faculty member are available for the recital. Any subsequent changes to date, time, or venue require that availability be reestablished.

### *Repertory Singers*

Sacred Music majors should plan on using an outside ensemble. In some cases, depending on availability, the Repertory Singers may be used.

- Sacred Music majors, with some rare exceptions, are required to participate in the Repertory Singers for four semesters. They may not take a class that is scheduled against the Repertory Singers except in rare cases, and with prior permission of the Chair.
- Graduate Sacred students carrying four or more units must, with some rare exceptions, participate in the Repertory Singers.
- If the Recital is being given with Repertory Singers, conductors are free to recruit other singers to join the ensemble; however, no singer may be paid to sing. Conductors using outside groups may also request (but not require) that fellow graduate students supplement the outside group for that recital.

### *Selection and Preparation of Literature*

- The program should consist of 35 to 40 minutes of music for each conductor.
- The recital literature must cover a diverse range of repertoire.
- A proposed program should be brought to the supervising faculty member a minimum of ten weeks before the first rehearsal. The program will be revised and refined in consultation with the supervising faculty member.
- All full time faculty members must approve the final program.
- Encores are not permitted.
- Recital programs scheduled during the first ten weeks of a semester must be approved during the previous semester.
- Faculty is not available during summer and winter breaks.
- It is the student's responsibility to adhere to these guidelines.



### *Music Scores for Recitals*

The conductor provides musical scores for all singers participating in their recitals. The use of photocopies of copyrighted material is strictly forbidden. Conductors are permitted to borrow music from the Choral Library, provided they take full responsibility for its timely return in good condition. The Recital Card will not be signed until it has been verified that all borrowed music has been returned or replaced.

### *Programs, Program Notes, Publicity*

- The conductor bears the responsibility for copying the programs, and for artwork and costs associated with publicizing the concert
- For information on the recital program and program notes, please refer to the department recital handout.
- An MSCR 790 Directed Research Paper dealing with the topic to be presented in the Lecture Recital must be completed before the recital is given (2-4 units).

### *Recital Venues*

- The conductor is responsible for finding, reserving, and—if necessary—paying for the recital venue (dress rehearsal and concert). This should be done immediately after scheduling the recital.
- The Thornton School of Music Operations Office maintains a list of suitable venues.
- While the Department will contract with a recording engineer for regularly scheduled recitals, it remains the responsibility of the conductor to confirm date, time, and location with the recording engineer several weeks prior to the recital.

### *Registering and Official Paperwork*

- DMA Sacred Music students register for one unit of MUCD 653 in preparation for the recital. This course will be devoted to private conducting lessons and may be taken either the semester before the recital, or during the semester in which the recital is scheduled if it is scheduled late in that semester.
- The recital advisor, or other choral faculty, will attend as many rehearsals as schedules permit.
- The student is strongly encouraged to videotape and review every rehearsal. Performance scores should be provided for each faculty member before the recital. Photocopies are acceptable for the faculty.

### *Upon Completion of a Recital*

A Recital Report Card (available in MUS 415) must be signed by two attending professors and the department chair (if he is not one of the attending professors). The signed recital card, the official recording of the recital, and four programs must be turned in to the Choral Office where it will be copied and sent, along with two programs, to the Thornton Advising and Student Affairs Office.

### *Recording and Videotaping the Recital*

- Photography: Flash photography is not allowed during the performance, nor are photographers or videographers who are moving about.
- Approved recording engineers maybe found at <https://music.usc.edu/operations/production-support/>

### *Criteria for the passing the Graduate Recital*

1. Quality and efficiency of rehearsal as observed by faculty.
2. Quality of performance. The faculty will consider all appropriate aspects of high caliber performance. These include such factors as:
  - a. Effective conducting technique (if applicable).
  - b. Ensemble precision, balance, blend and intonation.
  - c. Musical understanding.

- i. Is the performance faithful to the score?
    - ii. Does it show structural awareness?
    - iii. Is it stylistically correct?
    - iv. Does it show musical sensitivity?
  - d. Stage presence and nonmusical preparation of the performers relative to organization, concert format, positioning, etc.
  - e. Demonstrated effectiveness in working with the members of the ensemble.
3. Quality and effectiveness of lecture and program notes
  4. Completion of a Recital Review with the faculty (see Check List)

*Miscellaneous*

- Although not required, the conductor traditionally supplies a light meal for participants on the night of the recital.

*Recital Check List*

- Meet all MGEE requirements prior to scheduling a recital.
- Reserve recital and dress rehearsal venue.
- Confirm date, time, and location with the recording engineer.
- Obtain your advisor's approval of the final program copy at least 14 days prior to the recital.
- After the recital, schedule a post-recital Review appointment with the attending professors and have your recital card signed. This should take place no later than two-to-three weeks after the recital. Students must complete a written self-evaluation, which must be submitted via email to Drs. Scheibe, Strimple, Grases and Sparks at least one week prior to the post-recital Review. Please see your Recital Lesson Syllabus for more information regarding the Recital Review (page 55)
- Submit to your signed recital card, the official recording of the recital, and four programs must be turned in to the Choral Office where it will be copied and sent, along with two programs, to the Thornton Advising and Student Affairs Office.
- Audio or video files of the recital may not be posted on any social media, personal websites or professional websites without written approval of the performers.
- **Under no circumstances are recordings to be posted on any social media, personal or professional websites prior to the post-recital Review. If the student fails to comply with this policy, the recital receives a FAIL grade.**

## DMA TIMELINE

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### First Year

- Course work
  - Take a full course load (see curriculum recommendations on page 42).
  - Begin to explore possible dissertation topics.
- Choosing Areas of Study – see page 39, “Course Requirements.”
- Graduate Committee Interview – see page 38.

### Second Year

- Coursework and possibly a Lecture/Recital
  - Additional course work.
  - Lecture/recital.
- Discuss possible dissertation topics with faculty.
- Each semester students meet with the Doctoral Advisor to track degree progress. In addition, the online STARS (Student Academic Record) report should be accessed to monitor academic progress.

### Third Year

- Coursework, possible Lecture/Recital, and possibly Doctoral Comprehensive Exams
  - Complete course work.
  - Lecture/recital (if not given in second year).
- Meet with Guidance Committee members (individually) and begin studying for Comprehensive Exams
- Begin to narrow down possible dissertation topics.

### **Dissertation/Final Project Chair and Committee**

#### *Dissertation/Final Project Committee Chair*

Determine who among the Choral and Sacred Music faculty would be the best Dissertation Committee Chair and request that person to serve that role. It is best to choose someone whose field of research is closest to your topic. You will work almost exclusively with this advisor until your dissertation is close to complete. **DO NOT send any part of the dissertation to the second reader until the first reader has approved the manuscript. DO NOT send any part of the dissertation to the third reader until the second reader has approved the manuscript.**

#### *Assemble your Committee*

You will have two readers along with your Advisor. The Dissertation Committee is usually three members of your Guidance Committee—the two from Choral & Sacred and one from history, theory, composition, or education, etc, as is most relevant to your topic. This third reader may be a non-Guidance Committee member (especially if particular expertise is required that can be best supplied by another).

#### *Dissertation/Final Project Committee Form*

Obtain an Appointment of Dissertation Committee form from the Doctoral Advisor. This form records the Chair of the Dissertation Committee and the other two readers. After it has been completed and signed, provide a copy of the form, along with a copy of the proposal for the departmental files held in the Chair’s office, and return it to the Thornton Advising and Student Affairs Office.

*Dissertation/Final Project Proposal*

1. Your proposal should include:
  - a. A brief (2,000 word maximum) description of what you propose to write about including:
    - i. The need for the research/paper and what it will contribute to the field;
    - ii. Citations of relevant, related work, and a demonstration that your topic has not been covered;
    - iii. The proposed scope and content of your work;
    - iv. Your proposed methodology.
    - v. This should be an example of your best scholarly writing.
  - b. A short bibliography of important sources (this will, of course, be far from complete).
2. Obtain approval for your proposal from the Chair of your Dissertation/Final Project Committee.
3. Obtain approval signatures for the proposal from the additional readers.
4. Return the proposal form to the Dean of Doctoral Programs.
5. Work closely with your Dissertation/Final Project Chair to set a timetable, discuss the topic's parameters, special research difficulties, presentation issues, unusual circumstances, format, style, etc. Each faculty member will approach this process differently. Assume, however, that you will be expected to show outlines, multiple drafts of sections or chapters, and that all text will need to be thoroughly revised at least three times.

# DMA - DISSERTATION SUBMISSION AND DEADLINES

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## Dissertation Submission

### *Electronic Submission and Format Requirements*

Required documentation is electronically submitted to the Graduate School through Thesis Center, the Graduate School's online thesis and dissertation processing system, available on the Graduate School's Website. All documentation must be submitted by the deadline date and time. Documents are reviewed by the academic services coordinator. When the documentation is determined to be complete, the candidate is cleared to electronically submit the dissertation manuscript.

Required documentation for doctoral students includes: 1) the electronic "Approval to Submit Defended and Final Copy of Doctoral Work" form (also called the "Approval to Submit" form); 2) the most recent "Appointment or Change of Qualifying Exam or Dissertation Committee" form and; 3) the electronic Certificate of Completion of the Survey of Earned Doctorates.

At the time of submission, all manuscripts should be formatted and edited according to the recommended style manual and strict adherence to the "Guidelines for Format and Presentation of Theses and Dissertations" available from the Graduate School, Grace Ford Salvatori Hall 315, or from the Graduate School web site. The university thesis editor (also located in GFS-315) reviews the final electronic copy for conformance to university regulations, which take precedence over all other style formats and issues.

The University must accept all theses and dissertations in an approved, final and electronic form before graduation can be conferred. The candidate's committee must have approved all documents before submission to the Graduate School.

Information on electronic submission of the dissertation:

[http://graduateschool.usc.edu/current\\_thesis\\_dissert.html](http://graduateschool.usc.edu/current_thesis_dissert.html)

### *Deadlines*

For review by the Department of Choral and Sacred Music

**Note:** The Faculty will only read three dissertations per semester.

The final Dissertation is due to the Department of Choral and Sacred Music

- One week prior to the start of the Fall semester in order to graduate in December
- One week prior to the start of the Spring semester in order to graduate in May
- The first Monday after Spring Break in order to graduate in August\*

\*The Faculty does not read dissertations during the summer months.

### *For final submission to the University*

Completed documentation (signatures of committee, manuscript approval, etc.) is **due** to the **Graduate School\*** according to the timeline found at: [graduateschool.usc.edu/current-students/thesis-dissertation-submission/submission-deadlines/](http://graduateschool.usc.edu/current-students/thesis-dissertation-submission/submission-deadlines/).

The dates below are *guidelines*, but you must check the Graduate School website for actual deadlines.

### **FALL**

- Checklist Submission Deadline: *Eight days before Manuscript Submission Deadline*, by 12:00 pm noon PST
- Manuscript Submission Deadline: *Six weeks before Library Submission Date*, by 12:00 pm noon PST
- Library Submission Date: *Second Thursday in December*

### **SPRING**

- Checklist Submission Deadline: *Eight days before Manuscript Submission Deadline*, by 12:00 pm noon PST
- Manuscript Submission Deadline: *Six weeks before Library Submission Date*, by 12:00 pm noon PST
- Library Submission Date: *Second Friday in May*

## SUMMER

- Checklist Submission Deadline: *Eight days before Manuscript Submission Deadline*, by 12:00 pm noon PST
- Manuscript Submission Deadline: *Six weeks before Library Submission Date*, by 12:00 pm noon PST
- Library Submission Date: *First Tuesday in August*

*\*Subject to revision by the Graduate School*

# GENERAL INFORMATION FOR GRADUATE STUDENTS IN CHORAL AND SACRED MUSIC

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## *Calendar and Schedule*

The Departmental Calendar contains information on the following:

- Dress rehearsals and concerts for: Chamber Singers, Concert Choir, Oriana Choir, Apollo Chorus, and University Chorus
- Rehearsals and concerts for Repertory Singers
- BA Choral Lab
- Choral Festivals
- Choral Retreats
- Tours
- Special Guests
- Other Events

## *Maps*

Maps of the campus can be found here: [music.usc.edu/map/](http://music.usc.edu/map/), as well as in in Booth [BMH] 101.

## *Facilities*

Buildings used frequently by department undergraduate students are listed below. Abbreviations are in [ ].

- **Booth [BMH]:** some ensemble rehearsal rooms
- **Bovard [ADM]:** used by the orchestra, for choral/orchestral works, and Winter Gala
- **Doheny [DML]:** Doheny Memorial Library (Music Library on Ground Floor)
- **Newman [AHF]:** chamber recital hall, used for solo, small ensemble, and choral concerts
- **Ramo [RHM]:** lessons, primarily voice and strings
- **University Gateway [UGW]:** practice rooms and some small ensemble rooms
- **Music Faculty Building [MUS]:** faculty offices, classrooms, Hirt Choral Laboratory (MUS 106) where most choral rehearsals are held
- **United University Church [UUC]:** performance venue for some solo and choral concerts, classroom and offices in the basement.
- **The Music Complex [TMC]**
- **Alice & Eleonore Schoenfeld Symphonic Hall [AES]**
- **Carson Center [CTV]**
- **St. John's Episcopal Cathedral** (514 W Adams Blvd.)
- **Caruso Catholic Center** (844 West 32nd St.)

*Keys to the necessary rooms can be acquired in Booth 101.*

## *Parking*

- Information is available online at <http://transnet.usc.edu/>
- Parking Options
  - Purchase a monthly sticker for one of the USC garages.
  - Purchase a sticker for the Shrine lot, some restrictions may apply.
  - Pay a daily fee to a USC garage.
  - Use metered parking on the street.
- The most dependable option may be to park at the Grand Ave. Structure, (3401 Grand Ave). There are trams that run periodically between campus and the parking center.

### *Church/Synagogue/College/University Positions*

Information regarding church/synagogue job openings can be found on the 4th floor of MUS, on the bulletin board across from MUS 416. Information regarding College/University jobs can also be found on the MUS 4th floor bulletin boards.

### *Practice Rooms*

Thornton has a limited number of practice rooms. In order to use Thornton practice facilities, follow these instructions:

1. Go to the Music Operations Office in BMH 101 to register with Music Operations.
2. You will need to bring your USCard (student ID card) and provide proof that you are a major/minor or proof that you are currently registered in a music course.
3. You will receive a sticker on your USCard, which demonstrates that you have registered with the Music Operations office.

Thornton practice rooms are located in the University Gateway Building (UGW), on the corner of Jefferson and Figueroa. UGW houses 44 practice rooms. All music majors will be programmed for 24/7 card-reader access to UGW with valid USCard and Music Registration sticker.



## ENSEMBLE SINGING

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### *General information*

There are six choral ensembles in the Thornton School of Music

<b>Ensemble</b>	<b>Conductor(s)</b>	<b>Rehearsal Days</b>	<b>Times</b>	<b>Size</b>
Chamber Singers	Scheibe	Mon, Wed, Fri	2:00–3:50	c. 32 voices
Concert Choir	Grases	Tues, Thurs, Fri	2:00–3:50	c. 52 voices
Apollo Chorus	Hirner, Nieh, Meethangkum	Mon & Wed	4:00–5:50	c. 40 TB voices
Oriana Choir	Tan, Sung, Stroud	Tues & Thurs	4:00–5:50	c. 50 SA voices
University Chorus	Beall, Belohlavek, Parese, DiNoto	Wed	7:00–8:50	c. 75 voices
Repertory Singers	Graduate Students	see below		

### *Repertory Singers*

- Conducted by graduate students presenting recitals: Tues 7:00–8:50; Fri 2:00–3:50 in MUS 106
- Recitals usually take place Tuesday evenings in MUS 106; dress rehearsals are typically held the Monday prior from 6:30–8:20pm. Check the Departmental Master Calendar for actual dates/times.

### *Choral Artists*

Choral Artists is the name given to combinations of USC choirs, usually Chamber Singers and Concert Choir, used primarily when singing with an orchestra.

### *Requirements*

- All graduate students enrolled for four or more credits are required to participate in an ensemble in addition to the Repertory Singers.
- All graduate students must participate in Repertory Singers for four semesters.
- Graduate students may not substitute any other USC Thornton ensembles for their choral ensemble requirement.
- Graduate students should audition, either in March or August, for ensemble placement.
- Graduate students are frequently called upon to function as section leaders in ensembles.
- Many ensembles hold retreats and go on tour. Graduate students must arrange to cover their other obligations so they are available to participate fully in these activities.

### *Concert Attire & Appearance*

Ensemble conductors and Teaching Assistants are responsible for enforcing the following. Students who do not comply with these requirements will not be allowed to participate in the concert and this will be reflected in their grade. Concert attire is ordered in the fall through the ensembles:

#### **Stock black dresses (approximately \$100) and black, close-toed shoes, ensemble jewelry.**

- Hair must be worn away from the face and up off the neck—no large clips or other hair jewelry
- Small watches and rings are acceptable
- Only ensemble jewelry
- Black, sheer hose and black shoes must be worn

#### **Suit or Tuxedo, as determined by the Department for the ensemble (approximately \$130)**

- Long hair must be pulled back away from the face—no hair jewelry
- Facial hair must be neatly trimmed
- Small stud earrings, watches and rings are acceptable
- No necklaces or other distracting jewelry
- Black socks and black tux shoes must be worn

## FINANCIAL ISSUES

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Financial packages awarded to each student are based on a variety of considerations. These include all aspects of a student's work, talent, and contribution, as well as the total number of students being considered and the total amount of funding available in a particular year. Award decisions are re-evaluated every year and are made by recommendation of the faculty.

### *Full-time Graduate Students*

Choral and Sacred Music graduate students are expected to assist with departmental tasks for an average of three hours per week. This will be discussed with each student individually with duties assigned by the faculty.

### *Teaching Assistantships*

- Teaching Assistantships are awarded for one year and may be renewed for one additional year. Exceptions may occur in extraordinary circumstances.
- The Department currently offers seven teaching assistantships.
  - Senior Teaching Assistant/ Instructor, Conducting I
  - Assistant Conductor, Chamber Singers
  - Assistant Conductor, Concert Choir
  - Lead Conductor, Apollo Choir
  - Lead Conductor, Oriana Choir
  - Lead Conductor, University Chorus
  - Business Manager, Media, Auditions

### *First-year Graduate Students*

Graduate students are considered to be on probation during their first year.

### *Current MM students wishing to continue for a DMA*

It is possible for a student to be accepted into the DMA program after completing a MM at USC Thornton. Before doing so, students should consult with the faculty. Should the student wish to continue with the DMA, they must complete the full application and audition process. Students may not take Doctoral level courses until they have been formally accepted into the Doctoral program.

## DEPARTMENTAL PROJECTS & FESTIVALS

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Make note of all departmental concerts, festivals and events. Graduate students are required to attend all of these events and to assist with logistics.

# USC Thornton

## School of Music

*DMA/MM Recital Preparation*  
*MUCM 590 (MM) MUCD 653 (DMA)*

**Instructors:** Jo-Michael Scheibe  
Nick Strimple  
Cristian Grases  
Tram Sparks

**Office:** MUS 416/MUS 418/MUS 203

**Phone:** 213-821-5756 (Woody Gatewood); 213-740-3225 (Dr. Grases' Office); 213-740-3226 (Dr. Scheibe's Office); 213-740-3227 (Dr. Strimple's Office)

**Office Hours:** By appointment

**Lesson Time:** TBA – lessons are 50 minutes in length and take place in the Recital Supervisor's office.

*Lessons:*

- The student will receive a minimum of six (6) fifty-minute or five (5) one-hour lessons.
- The student is responsible for completing and filling out the relevant recital forms.
- Being unprepared for a lesson is not acceptable and the student will be dismissed from the lesson.
- Students will be responsible for videotaping the lesson and turning in a review if requested by the instructor

*Repertory Singers:*

- If the Repertory Singers is being used, the student is allowed five rehearsals (single conductor) or ten rehearsals (multiple conductors) with the ensemble. The instructor will attend as many rehearsals as the schedule permits.
- If the recital uses an outside group, the instructor will attend at least two rehearsals; more if scheduling allows.
- At the beginning of the school year, the student must email the instructor the full rehearsal schedule (including dress rehearsal) with times and locations. These dates will be jointly reviewed for conflicts during the first lesson.

*Program:*

- The repertoire selection must be approved by all full-time faculty prior to the first lesson and at least ten weeks before the first rehearsal.
- For information on the recital program and program notes (including deadlines), please refer to the department recital handout.
- Prior to the first lesson, provide the instructor and accompanist with a three ring binder each, containing a full set of music.
- Please note: photocopies may be given to the accompanist and instructor; however, photocopies are not allowed for the students unless original scores are in the possession of the department or the student conductor.
- All music should be analyzed (form, harmony, text, texture, etc.) before the first lesson.
- An IPA sheet is required for all songs sung in a foreign language. This should also be provided to the singers in the Repertory Singers.
- For recitals with Repertory Singers, the student(s) is(are) responsible for creating and printing concert programs that conform to Thornton School of Music Guidelines
  - Guidelines and templates can be found here: <https://music.usc.edu/students/student-recital-program-templates-and-guidelines/>

*Choosing the Repertoire*

The recital repertoire should include contrasting periods and styles, and it must have the following timed running length:

- **MM students: 30-35 minutes over the course of the student's tenure in the Masters Program.**
- **DMA students: 70-80 minutes over the course of the student's tenure in the Doctoral Program**

Please chart the following:

- Full composer's name
- Full title of the composition
- Stylistic period
- Meter & tempo
- Language
- Voicing (including solos)
- Key
- Length (provide accurate timing, do not guess)
- Text source
- Difficulty
- Accompaniment, if any
- Texture (e.g. dense, homophonic, polyphonic, clusters, aeleatoric)

*Videotape:*

- Arrangements must be made to videotape most or all rehearsals, for study, and possible review by the instructor.
- All student recitals must be videotaped.
- During the concert, one camera should record a front view of the conductor; the other should record from the view of the audience.
- Please review the departmental Recital Policy.
- It is the student's responsibility to ensure that at least one other faculty member, in addition to his or her recital supervisor, is in attendance at the concert, and that any changes to time and location are approved by the attending faculty.

### *Final Meeting:*

- It is the responsibility of the student to set up one final meeting with all three faculty members within a period of fourteen (14) days after the recital. For discussion in the meeting,
- Students must submit two copies of the recital program, a CD, and a DVD for department files.
- The student should complete and email to the faculty a written report on the review topics below. This should be submitted one week prior to the recital review meeting, considering
  - The effectiveness of the conducting gesture in relationship to the music.
  - Review of the rehearsal process.
  - Review of programmed music.
  - Quality of the overall experience.
- In addition to reviewing the concert, the student must identify areas requiring further growth and study.

### *Recital Review Written Evaluation*

The objective is to analyze what has been learned during the preparation and completion of the recital. Wait at least four or five days before watching or listening to the tape. Any format is acceptable (lists, bullet points, or narrative).

Consider the following, but do not be limited to these:

- Effectiveness of the conducting gesture in relationship to the music.
- Review of the rehearsal process.
- Quality of the overall experience.
- Physical conducting technique
- Ear-training / listening issues
- Unification/balance/personnel
- Language/pronunciation/diction
- Musicality/phrasing
- Organization/logistics
- Repertoire choices/difficulty/appropriateness/cohesiveness of program
- Morale/engagement of singers/how you are perceived by the singers
- What was your experience like? Did you feel prepared? In control? Respected by the singers?
- The program's reception by the audience
- If you had it to do over again, what might you change?
- Do you feel your lessons were helpful in assuring you were prepared?

### *Grading:*

- The course grade is assigned by the entire faculty after review with the student and the private instructor.

## REQUIREMENTS FOR THE ACADEMIC FIELD/ELECTIVE FIELD IN CHORAL OR SACRED MUSIC

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### **Choral Music**

#### Academic Field (minimum 8 Units required)

- MUCM 541 Choral Lit I
- MUCM 542 Choral Lit II
- MUCM 440 Choral Development
- MUEN 5xx Ensemble (2 Units)
- Suggested: MUCD 541 Choral Conducting III

#### Elective Field (minimum 6 Units required)

- MUCM 541 Choral Lit I
- MUCM 542 Choral Lit II
- MUEN 5xx Ensemble (2 Units)
- Suggested: MUCM 440 Choral Development

### **Sacred Music**

#### Academic Field (minimum 10 Units required)

- MSCR 571 Music of the Great Liturgies
- MUCH 572 Sacred Music Administration
- Sacred Music Electives (6 Units)

#### Elective Field (minimum 6 Units required)

- MSCR 571 Music of the Great Liturgies
- Sacred Music Elective (4 Units)