

# *Musicology at USC*

A Handbook for Graduate Students

2007–2008



Doheny Memorial Library

Department of Music History and Literature  
Thornton School of Music  
University of Southern California  
Los Angeles, CA 90089-0851  
213/740-3211

# Musicology at USC

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## Introduction

The study of musicology at the University of Southern California has a long and excellent history.

Its founding and early development are intertwined with the remarkable career of Pauline Alderman (1893–1983). In 1930 she was appointed to the faculty of USC's "College of Music," where she taught primarily theory and composition. Her interests then turned to music history, and she left USC to study at the University of Edinburgh and later at the University of Strasbourg under the guidance of Yvonne Rokseth. Her researches were interrupted when war descended upon Europe, whereupon she returned to Los Angeles and to USC. Following the war she completed her dissertation, "Anthoine Boësset and the *Air de Cour*," for which she was awarded in 1946 the first Ph.D. degree in music at this university. She was the founder of the Department of Music History and Literature and its Chair from 1952 until her retirement in 1960. From then until her death in 1983, Pauline Alderman remained an inspiring presence in the lives of students and faculty at USC.

The department that Pauline Alderman created continued to flourish after her retirement. In the 1960s and 1970s, it spoke with a foreign accent following the appointment to its faculty of Arend Koole and Pierre Tagmann. Ph.D. degrees in musicology were conferred during these years upon such leading scholars as James Anthony, Franklin Zimmerman, Hans Lampl, Wallace Berry, and Richard Wingell.

In the present day the faculty of the Department of Music History and Literature is at

its largest and most diverse, its members leaders in various fields within the discipline.

Now, as in the past, the study of musicology at USC interacts with a vibrant and multifaceted musical culture in the Thornton School of Music and in Los Angeles at large. Musicology at our university relates closely to performance—it is informed by performance, just as performance is informed by historical knowledge. Our traditional focus upon European music has been expanded to embrace world music as well as jazz and popular music. Our department sponsors a Musicology Forum that brings the field's top scholars to campus for lectures and discussions.

Graduate students take lecture courses and seminars that cover periods of music history, special topics, musical analysis, and subjects outside of music (history, language, or literature in the College of Letters, Arts, and Sciences; or one of the other arts through the Schools of Theater, Cinema-TV, Architecture, and Fine Arts).

In addition to their academic pursuits, students in musicology take courses in the School's other programs, and they have the opportunity to receive individual instruction in an instrument or voice and to participate in the School's outstanding performance organizations, including Thornton's renowned early music ensembles and collegia.

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

Faculty and Staff  
2006–2007

Bruce A. Brown

Professor

Office: WPH 304 (740-3212); brucebro@usc.edu

Joanna Demers

Assistant Professor

Office: WPH 304 (740-3211); jtdemers@usc.edu

Adam Gilbert

Assistant Professor and Director, Early Music Performance

Office: WPH 304 (740-3211); adam.gilbert@usc.edu

Janet Johnson

Associate Professor

Office: WPH 304 (740-3236); jljohns@usc.edu

Beth Lee-De Amici

Lecturer

Office: WPH 304 (740-3211); deamici@earthlink.net

Leah Morrison

Adjunct Assistant Professor

Office: WPH 304 (740-3211); lmorriso@usc.edu

Giulio Ongaro

Associate Professor and Associate Dean for Faculty Affairs

Office: WPH 304 (740-3214); ongaro@usc.edu

Marianne Salzer

Department Coordinator

Office: WPH 304 (740-3211); salzer@usc.edu

Bryan Simms

Professor and Department Chair

Office: WPH 304 (740-3216); simms@usc.edu

(Faculty résumés are found at the end of this Handbook)

## The PhD Program

The PhD degree in musicology is conferred upon scholars who are prepared to enrich the knowledge of music and teach its history, theory, and principles of criticism in institutions of higher learning. These objectives are promoted both by a formal course of study and by independent reading, discussion, and participation in musicological colloquia.

Before beginning graduate study in musicology, students should have a good basic knowledge of the history of music, training in music theory (including musical analysis, orchestration, and counterpoint), and relevant education in the letters, arts, and sciences. A knowledge of foreign languages and skill in writing are especially important.

We welcome applications to this program. Forms and general information are found at [www.usc.edu/schools/music/admission/applying.html](http://www.usc.edu/schools/music/admission/applying.html). The deadline for applications is December 1 for the following fall semester.

Applicants must submit the following documents and information:

- \*scores from the Graduate Record Examinations, taken within the last five years
- \*statement of objectives and professional goals. The statement should be one or two pages in length and tell concisely why the applicant wishes to study musicology, why he or she is applying to USC, and what areas of research are of interest.
- \*writing sample. The sample should be a research paper on a musical topic that contains accurate historical description, critical engagement with ideas and literature, and an original conclusion or insight.
- \*transcripts from all universities attended
- \*three letters of recommendation
- \*résumé
- \*USC Graduate application and a Thornton School of Music supplementary application
- \*TOEFL scores for applicants whose native language is not English.

Assistance with applications to the Thornton School of Music may be obtained from the Office of Music Admissions and Financial Aid, UUC 218.

## Financial Aid

The principal forms of financial aid to support doctoral study in musicology are fellowships awarded by the Graduate School. These include the **Provost's Fellowship** and **Diversity Fellowship**. These very attractive awards are made on a competitive basis to PhD applicants in

all disciplines at the University. The awards are for four years with these terms:

- \*years 1-2: stipend currently set at \$28,000 per year; full tuition waiver; payment of health insurance and fees

\*years 3-4: appointment as teaching assistant in the Thornton School of Music; stipend currently \$18,570 per year; full tuition waiver; payment of health insurance and fees.

Diversity Fellowships are intended to increase the representation of underrepresented groups, and preference is given to those who are considering a career in academic teaching.

Graduate students not receiving Provost's or Diversity Fellowships may receive a waiver of tuition and other forms of aid that are available in limited quantities. Graduate students who meet all federal and university eligibility requirements and deadlines can be considered for the low-interest Federal Stafford Loan and Federal Perkins Loan programs, as well as for the Federal Work-Study program.

In addition, USC participates in a number of long-term private financing programs. The USC Thornton School of Music awards scholarships to students with outstanding demonstrated talent in the chosen field of study. All students are evaluated and awards are given based on a recommendation from the faculty of the student's department and the availability of funding (which is very limited). Some consideration may also be given to financial need. For more information see this sites:

<http://www.usc.edu/schools/music/admission/finaid.html>; and

<http://www.usc.edu/dept/GRADSCHL/finaid.html>

Additionally, the Graduate School awards **Dissertation Completion Fellowships** on a competitive basis to PhD candidates who are close to completing their dissertations. The stipend for these one-year awards is currently set at \$18,000, plus the waiver of 4 units of tuition and the payment of health insurance and mandatory fees.

External funding.

Many organizations outside of the Graduate School and Thornton School of Music provide financial support for graduate study in music.

These can be located by using web searching services. Also consult the bulletin board maintained for this purpose by the American Musicological Society (AMS), at <http://groups-beta.google.com/group/musicology-announce>.

Here are a few of the most relevant opportunities:

*USC-Huntington Early Modern Studies Institute Fellowships*

The Institute awards fellowships to PhD students in the humanities who take advantage of the Huntington's collections. The stipend is currently set at \$18,000 per year, and the award also covers tuition and fees. Information is available at [www.usc.edu/emsi](http://www.usc.edu/emsi).

*The Andrew W. Mellon Foundation/ACLS Early Career Fellowship Program*

Dissertation Completion Fellowships and Fellowships for Recent Doctoral Recipients are awarded. See [www.acls.org/ecfguide.htm](http://www.acls.org/ecfguide.htm).

*Woodrow Wilson National Fellowship Foundation*

Special dissertation fellowships are offered in women's, ethical, and religious studies. See [www.woodrow.org](http://www.woodrow.org).

*The Howard Mayer Brown Fellowship for Minority Students*

Administered by the American Musicological Society, this fellowship is intended to increase the presence of minority scholars and teachers in musicology. The fellowship supports one year of graduate work (the stipend is set currently at \$17,000) for a student at a North American University who is a member of a group historically underrepresented in the discipline, including, in the U.S., African Americans, Native Americans, Hispanic Americans, and Asian Americans, and, in Canada, visible minorities. Further information

is available at <http://www.ams-net.org/hmb.html>.

*The Josephine de Karman Fellowship*

This fellowship is for students in any discipline who are entering their senior undergraduate year or who are Ph.D. candidates. For additional information go to the site at <http://www.dekarman.org/>.

*Jacob Javits Fellowships*

The Javits Fellowship provides a need-based stipend of up to \$14,400 and full tuition for up to three years. Students in the arts, humanities and social sciences are eligible. See the web site at <http://www.ed.gov/programs/jacobjavits/index.html>.

*The Andrew W. Mellon Fellowships in Humanistic Studies*

These fellowships supplement a school's financial assistance by covering tuition and fees for the first year of study in a humanities Ph.D. program at any U.S. or Canadian graduate school. For additional information go to the site at <http://www.woodrow.org/mellon/>.

Obtaining support while writing the dissertation is a persistent need for young scholars. Be aware of these opportunities:

*Alvin H. Johnson AMS 50 Dissertation-year Fellowships*

The American Musicological Society holds an annual competition for dissertation-year fellowships (the stipend is currently \$17,000 per year). Anyone is eligible to apply who is registered for a doctorate at a North American university, is in good standing there, and has completed all formal degree requirements except the dissertation at the time of full application. It is expected that a fellowship recipient's dissertation will be completed within the fellowship year. Any submission for a doctoral degree in which the emphasis is on musical scholarship will be eligible. Additional information is available at <http://www.ams-net.org/ams50.html>.

*Mellon Fellowships for Dissertation Research in the Humanities*

Application forms and detailed information may be found at <http://www.clir.org/fellowships/mellon/mellon.html>.

## Resources for Research and Study

### LIBRARIES

#### Music Library

The USC Music Library, housed on the ground floor of Doheny Memorial Library, serves the needs of musical scholars, performers, and music-lovers generally. At present its 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, Lexis-Nexis), reference works (e.g., the online version of *The New Grove Dictionary of Music and Musicians*, revised edition), 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.

For further information, see the Music Library's site  
**[www.usc.edu/isd/libraries/locations/music](http://www.usc.edu/isd/libraries/locations/music)**;  
 tel.: 213/740-0183.

#### 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 during a recent renovation. 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 microforms 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.

USC's Information Services Division (ISD), which includes both libraries and computing services on campus, is committed to the development of electronic resources, including databases, bibliographic reference resources, and a digital archive of images and other materials.

**[www.usc.edu/isd/locations/ssh/doheny](http://www.usc.edu/isd/locations/ssh/doheny)**; tel.: 213/740-6050 (information), 213/740-2924 (circulation), 213/740-4039 (Reference), 213/740-3994 (Cinema), 213/740-3571 (ARGO).

#### 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*.

**[www.usc.edu/isd/locations/ssh/special](http://www.usc.edu/isd/locations/ssh/special)**; 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 opening

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 University community with teaching and research-related projects, and it offers a year-round schedule of classes and other programs on information technology.

[www.usc.edu/isd/locations/undergrad/leavey](http://www.usc.edu/isd/locations/undergrad/leavey),  
[www.usc.edu/isd/locations/cst](http://www.usc.edu/isd/locations/cst); tel.: 213/740-4350 (Leavey circulation), 213/740-8819 (CST).

#### Hoose Library of Philosophy

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

[www.usc.edu/isd/locations/ssh/philosophy](http://www.usc.edu/isd/locations/ssh/philosophy);  
tel.: 213/740-7434 (Dr. Ross Scimeca, Hoose Librarian)

#### Polish Music Center

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 Lutosławski), monographs, journals and recordings relating to Polish music, whether historical or modern. The PMC maintains an award-winning website ([www.usc.edu/dept/polish\\_music](http://www.usc.edu/dept/polish_music)) and electronic journal, *Polish Music Journal* ([www.usc.edu/dept/polish\\_music/PMJ](http://www.usc.edu/dept/polish_music/PMJ)), and organizes scholarly conferences, concerts, and other events on Polish Music. Tel.: 213/740-9369.

Other significant libraries in the Los Angeles Area:

#### Getty Research Institute (GRI)

The GRI is the main scholarly division of the J. Paul Getty Trust, in its stunningly situated campus (designed by Richard Meier) overlooking 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).

#### 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/LibraryDiv/LibraryHome.html](http://www.huntington.org/LibraryDiv/LibraryHome.html); tel.: 626/405-2100 (information), 626/405-2191 (Reader Services).

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 the works of 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.

[www.humnet.ucla.edu/humnet/clarklib](http://www.humnet.ucla.edu/humnet/clarklib),  
[www.humnet.ucla.edu/humnet/c1718cs](http://www.humnet.ucla.edu/humnet/c1718cs); tel.:  
 323/731- 8529 (Clark), 310/206-8552 (Center).

## Music Graduate Entrance Examinations (MGEE)

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.

PhD candidates must take these parts of the MGEE:

- \*Aural Skills/Theory/Analysis
- \*Music History and Literature

### \*Orchestration

(Students who wish to enroll in MUCD 441 Choral Conducting II must also take the Choral Conducting I exam. Students who wish to enroll in MUCD 443 Instrumental Conducting II must also take the Instrumental Conducting I exam.)

If the examinations in aural skills, theory, analysis, or orchestration are not passed, a remedial class must be taken.

## Requirements for the PhD in Musicology

### Courses

<u>Course Requirements</u>	<u>Units</u>
MUHL 570	2
Courses selected from MUHL 600-699	12
Electives in history, language, literature or arts other than music	8
Courses drawn from: MUHL 500-699, MUCO 501, MUCO 502	10
Electives in music, or letters, arts and sciences	24
Dissertation (MUHL 794ab)	4
 TOTAL	 60

## Transfer of classes

Doctoral candidates with a masters degree can transfer up to 30 units of courses into the PhD program. The university prepares a “credit evaluation” that shows which earlier classes are available for transfer (Music Student Services initiates this evaluation). The Department of Music History and Literature then determines which of these transferable classes satisfy requirements that are listed above.

## Sample PhD Program:

The length and configuration of a PhD program depend on courses that can be transferred from the masters degree. Here are typical requirements for students who have completed a masters degree in musicology (the programs for others will be longer):

MUHL 600–699 (musicology seminars): 6 units  
 MUHL 56x, 57x, or 58x (lectures): 6 units  
 MUCO 501, 502, or higher analysis classes): 2 units  
 Arts and letters outside of music: 8 units  
 Research (MUHL 790): 4  
 Dissertation (MUHL 794ab): 4 units

### *fall term (first year):*

MUHL 68x (2 or 4)  
 MUHL 56x, 57x, or 58x (2 or 4)  
 Remedial instruction, individual instruction, or MUEN electives (2)

### *spring term:*

MUHL 68x (2 or 4)  
 Arts and letters outside of music (4)  
 MUCO 501 or 502 or higher analysis classes (2)

PhD Screening Exam April

### *summer term:*

MUHL 57x (2)  
 MUCO 501 or 502 or higher analysis classes (2)

### *fall term (second year):*

MUHL 68x (2)  
 MUHL 56x, 57x, or 58x (2)  
 MUHL 790 (4)

PhD Qualifying Examination in November

### *spring term:*

Arts and letters outside of music (4)  
 MUHL 794a dissertation (2)

### *fall term (third year):*

MUHL 794b dissertation (2)

## Advisement

An initial advisement for PhD students is provided by the office of Music Student Services, currently by Dr. Debora Huffman (dhuffman@usc.edu). Also, confer with the chair of the Department of Music History and Literature concerning the transfer of courses from the masters program and to learn of classes to be offered in forthcoming semesters.

When the guidance committee is established, the chair of that committee becomes the principal advisor to a program.

## Foreign Languages

PhD students are required to demonstrate a foreign-language reading knowledge by passing an examination in German and one other language chosen by the student from among French, Italian or Latin. With the permission of the chair of the guidance committee, a foreign language relevant to the

dissertation may be chosen in place of French, Italian or Latin. The language requirement for the MA degree may be applied toward the PhD requirement. The language examinations should be passed as early as possible, but, at latest, during the fourth semester of course work.

### Screening

Before the completion of 24 units of graduate work at USC and with the approval of the department chair, students must be interviewed by the graduate committee of the School of Music. Continuance in the program will be contingent upon approval of the committee. Prior to this interview, PhD candidates in musicology must take and pass a PhD screening examination in historical musicology.

The examination consists of three parts, which are normally completed over a period of one week:

1. Essays (5 hours). This part of the examination consists of five pairs of questions, from which the examinee chooses one from each pair on which to write. The topics touch on most or all eras of Western music history and often deal with issues that span several periods. A good response provides ample historical data on the issue at hand, a good knowledge of relevant music, an awareness of ideas of major authors who have addressed the issue, and an ability to formulate and express an effective response.
2. Scores (5 hours). This part of the examination requires a brief analytic assessment of eight scores. Normally, each of these scores contains an entire work or an entire section of a longer work, but for some longer pieces a substantial though incomplete excerpt is given. English translations are provided for vocal pieces whose texts use foreign languages. The

scores are taken from all eras of Western music history, and they may include reproductions of scores using early musical notation. A good response identifies salient features of style in the composition at hand and places the work in a plausible historical context.

3. Analysis (6 hours plus a lunch break of 1 hour). Two unidentified scores—one composed before 1750, one after—are provided. The examinee chooses one of these scores and writes a detailed analysis of the music that it contains. A recording is provided and a piano may be used, but no other reference sources may be consulted. A good response provides historical data on the composition at hand, an insightful analysis of its style and structure, and an awareness of and ability to apply past and present critical or analytic strategies by which the work can be profitably understood.

At the time of the screening examination, the faculty also reviews term and research papers written in musicology classes from the beginning of doctoral study. Clean copies of such papers should be submitted to the chair of the department, who will keep them in a dossier to be reviewed at the time of the examination.

The PhD screening examination is graded pass or no pass, based on a majority vote of the regular faculty of the Department of Music History and Literature in residence during the semester when administered. At the discretion of the faculty, an examination graded not passing may be taken a second time, either in its entirety or in part. The examination may not be taken more than twice.

### Defense of the Dissertation

After passing all required courses and the qualifying examination, completing the dissertation, and meeting all other

requirements, the candidate must defend the dissertation. This defense will be conducted in such a manner as to determine to the unanimous satisfaction of the dissertation committee that the candidate has attained the stage of scholarly advancement and power of investigation demanded by the university for final recommendation to the doctorate.

#### Additional Information

All students should carefully read the requirements for the PhD degree as given in the Catalogue of the Graduate School (which confers these degrees). Go to this site: [www.usc.edu/dept/publications/cat2004/schools/graduate/](http://www.usc.edu/dept/publications/cat2004/schools/graduate/).

Also see the description of the PhD degree in the Catalogue of the School of Music: <http://www.usc.edu/dept/publications/cat2004/schools/music/graduate/>.

## The MA in Musicology

In addition to its PhD program in musicology, the Graduate School at USC also confers an MA degree in this subject. Students are not admitted into the MA program, but the degree may be conferred as an alternative to the PhD program

provided that the following requirements are satisfied:

<u>Courses Requirements</u>	<u>units</u>
MUHL 570	2
MUHL courses numbered 600–699	6
Courses in history, language, literature or the arts other than music	8
Courses drawn from: MUHL 500–699, MUCO 501 and MUCO 502	8
Electives	6
<b>TOTAL</b>	<b>30</b>

#### Other Requirements:

##### *Foreign Language*

Students are required to demonstrate a reading knowledge by passing an examination in one foreign language chosen by the student from among French, German, Italian or Latin. This

requirement must be passed prior to the MA comprehensive examination.

### *MA Comprehensive Examination*

The MA Comprehensive Examination is intended to test for a broad knowledge of Western music history (including aspects of criticism, aesthetics, and musical analysis). It is taken by all candidates for the MA in musicology in their final semester, and it also serves as a screening examination for PhD

candidates. It is described above, under the description of the screening procedure for PhD students.

## Early Music Performance

Historical study and musical performance most directly interact in the Program for Early Music Performance, which is directed by Professor Adam Gilbert. Students and faculty throughout the School and University participate in its activities, and the MA and DMA degrees in early music performance are conferred by the Thornton School of Music.

The study of early music at USC includes seminars, private instruction, and ensembles of differing types. Its centerpiece is the renowned USC Thornton Baroque Sinfonia , which presents several concerts on campus each year.

The aim of MA and DMA degree programs in early music performance is to immerse majors in all aspects of the profession and to insure that graduates will leave the Thornton School with

sufficient knowledge and expertise to begin careers in the profession of early music, whether in the U.S. or abroad.

In addition to its director, Prof. Adam Gilbert, the faculty in Early Music Performance includes:

Janet Beazley  
Elizabeth Blumenstock  
Rotem Gilbert  
Charles Koster  
Mary Rawcliffe  
William Skeen  
Shanon Zusman.

For additional information, contact Prof. Adam Gilbert at [akgilber@usc.edu](mailto:akgilber@usc.edu).

## Musicology Forum

The Musicology Forum is an assembly that convenes on two or three Friday afternoons each semester. A Forum is normally devoted to a paper read by a guest speaker, followed by discussion. Students are invited to attend an informal lunch prior to the Forum to talk with the guest.

Here are some of the recent speakers at the Forum:

Jonathan Dunsby, State University of New York at Buffalo

Bryan Gilliam, Duke University

David Brodbeck, University of California at Irvine

Mitchell Morris, University of California, Los Angeles

J. Peter Burkholder, Indiana University

Jeffrey Kurtzman, Washington University

William F. Prizer, University of California, Santa Barbara

Alejandro Planchart, University of California, Santa Barbara

Joshua Rifkin, Bach Ensemble

Joanna Demers, University of Southern California

Jessie Ann Owens, Brandeis University

### *Resonance: An Interdisciplinary Music Journal*

The online journal *Resonance* was created by graduate students in musicology at USC. It is published twice yearly and features papers that have to do with interdisciplinary music research. Because of the online format, papers can integrate a wide variety of media into their text (such as audio clips, video clips, and Web-ready images). Each issue also features an up-and-coming composer in the Digital Composer Archive section of the journal. An interview with the featured composers is presented in the form of audio files and full-text transcripts, and it includes sound clips of compositions and images of the scores. The journal seeks to provide opportunities for young scholars, so it accepts paper submissions only from scholars who are either currently in graduate school or

have earned their final degree objective in the last three years. These restrictions also apply to featured composers and interviewers for the Digital Composer Archive section. Past issues and further information about *Resonance* can be seen at the website

**[www.usc.edu/isd/partners/resonance](http://www.usc.edu/isd/partners/resonance)**.

## Housing

On- and near-campus university housing, which includes options for graduate students, is described at the site:

**<http://housing.usc.edu/housingOptions/whereToLiveGRD.htm>,**

“Housing4Students” is a Web-based company that provides property listings, photos, descriptions, prices, floor plans and the like to

help students look for on- and off-campus housing. See their site at

**<http://www.housing4students.com/colleges/usc/index.html>.**

Also seek out the advice about housing from other students.

## Health Services

USC requires that all students have supplemental health insurance. This will help to cover the cost of care that cannot be obtained on-campus, especially in emergency situations where hospitalization may be required.

The Student Health Insurance Plan works in conjunction with the University Park Health. All students enrolled in the USC Student Health Insurance Plan are also required to pay a health fee. You are automatically enrolled in the USC Health Insurance Plan if you are taking 6 or more units.

If you already have a health insurance plan (or you are on your parents' plan) you may be eligible to waive enrollment in the USC Health Insurance Plan by providing proof of comparable coverage.

The University Park Health Center provides medical services, counseling services, health

promotion and prevention services, and health insurance to students on the University Park campus. Their mission is to provide high-quality, cost-effective and client-oriented services and resources in health promotion and disease prevention, primary care, and counseling to the University Park Campus student community.

For Graduate Assistants, the USC Supplemental Student Health Insurance Plan and mandatory Student Health Service fee are paid by USC. The health insurance plan covers services provided off-site such as hospitalization. The Student Health Service fee covers services provided by the Student Health Center. Graduate Assistants also receive a discount at the university's pharmacy and Trojan Bookstore. For more information, go to **[www.usc.edu/student-affairs/HealthCenter/](http://www.usc.edu/student-affairs/HealthCenter/)**.

## Professional Organizations

Students are urged to become active members of the American Musicological Society, Society for Music Theory, International Association for the Study of Popular Music (IASPM), and other relevant professional organizations. Students who are reading papers at conferences can be reimbursed for travel expenses in part by the department and by the Graduate and Professional Student Senate (see their site at [http://www.usc.edu/org/gpss/finance\\_travel\\_grants.html](http://www.usc.edu/org/gpss/finance_travel_grants.html)).

The Ingolf Dahl Award is given annually for a student paper delivered at the spring meeting of the Pacific-Southwest Chapter of the AMS, and this prestigious award has been won by several USC students in the past. See the information at the site <http://www.humnet.ucla.edu/ams-psc/dahl-award.html>.

## Finding a Job

Those contemplating graduate study in musicology should be aware that the number of new and well-qualified recipients of the PhD degree in this field is larger than the number of available jobs in academia. In the foreseeable future, many PhDs in musicology will not be able to find teaching jobs.

Here are a few strategies for being successful in this highly competitive job environment:

From the very beginning of graduate study, be aware of which qualifications are in demand in the job market, and keep this information in mind when you shape your program of study and choose a dissertation topic. Study the listings and job descriptions published on the AMS email list (at <http://www.ams-net.org/listguidelines.html>) and the College

Music Society's Music Faculty Vacancy List (at [www.music.org](http://www.music.org)).

Give excellent and original papers at AMS and other professional meetings. Attend these conferences regularly to learn what makes for an effective and impressive paper, and, while writing your dissertation (if not before), propose your own paper to be read. Seek faculty advice on the paper and give a trial run with faculty in attendance, then solicit advice on how the paper can be improved.

Even while a student, seek out publication opportunities. A good place to start is to review a book in your area of specialization, then take the initiative to present the review to the editor of a widely-read journal.