Requirements for the A.B. in American Musical Culture (AMMC)

Description of the Degree

A major in American Musical Culture consists of eleven music courses and a senior capstone project. Designed for students interested in American Studies, arts management, cultural criticism, composition, entertainment law, media studies, music business, music journalism or musicology/ethnomusicology, the program offers a range of classes in music history, theory, composition, recording arts and performance.

There are two tracks to the major:

- **Musicology/Ethnomusicology** (designed to prepare students for graduate school)
- **Music & Media Studies** (designed to prepare students for a career in the music industry)

Students are expected to choose a track when declaring the major. Potential majors are advised during their first two years to take Writing About Music (MUSC-161); at least one of the four core courses in music history and culture (MUSC-114, 115, 116 and 117); and Elements of Music: Theory I (MUSC-041) and Advanced Harmony: Theory II (MUSC-141), as these are prerequisites for many upper-level courses. Students with previous training in music theory may receive a waiver for the MUSC 041 requirement by receiving a 5 on the AP Exam in Music Theory.

The integrated writing requirement for the degree in American Musical Culture is fulfilled by MUSC 161 Writing about Music as well as through final writing projects (research papers, music compositions/arrangements, radio/film scripts and/or music journalism essays) in various upper-level courses.

Requirements for the degree track in **Musicology/Ethnomusicology** include: Writing About Music (MUSC 161); three music theory courses (MUSC 041, MUSC 141, and an upper-level music theory or composition seminar [MUSC 240-244, 329, 340-344]); at least three of the four core courses in music (MUSC 114, 115, 116, 117), which cover the department’s general areas of music history distribution (Western European Tradition, Multicultural Traditions, Jazz, and Popular Music); three upper-level courses in music history and culture, music theory, and/or music journalism (MUSC 220-249, 260-270, 328-334, 351, 361, 410, 460); and one course credit based on four semesters in MUSC 100 Music Performance (students are limited to a total of 4 performance credit hours [MUSC 100], which are bundled to form a single 3-credit course. After this requirement is completed, they can continue to participate in a performance ensemble by signing up for the zero-credit option [MUSC 101]). To complete the Senior Capstone Project, students following the Musicology/Ethnomusicology track may choose between a senior research project (i.e., a thesis or documentary), a composition project, or a lecture recital. Students must submit a proposal for the Senior Capstone Project to their music advisor and/or the Director of the Music Program before beginning the project and no later than October 1 of their senior year.

Requirements for the degree track in **Music & Media Studies** include: Writing About Music (MUSC 161); two music theory courses (MUSC 041 and MUSC 141); Recording Arts I (MUSC 250); one additional course in Recording Arts (MUSC 350 or MUSC 361) or one course credit based on four semesters in MUSC 100 Music Performance (students are limited to a total of 4 performance credit hours [MUSC 100], which are bundled to form a single 3-credit course After this requirement is completed, they can continue to participate in a performance ensemble by signing up for the zero-credit option [MUSC 101]); at least two of the four core courses in music (MUSC 114, 115, 116, 117), which cover the department’s general areas of music history distribution (Western European Tradition, Multicultural Traditions, Jazz, and Popular Music); three upper-level courses, numbered 200 or higher, in musicology/ethnomusicology, music theory/composition, or media studies; and the Music Industry Seminar (MUSC 461). To complete the Senior Capstone Project, students following the Music and Media Studies track may choose between a Recording Arts Project, Documentary, or an intensive semester/summer internship related to their academic interests (e.g., NPR, The Kennedy Center, Rolling Stone Magazine, Sirius/XM Radio, Voice of America, Library of Congress, The Smithsonian, The Washington Post, NBC, William Morris Entertainment, Sony Music). Students must submit a proposal for the Senior Capstone Project to the Director of the Music Program before beginning the project and no later than October 1 of their senior year.
REQUIRED COURSES FOR THE TRACK IN MUSICOLOGY/ETHNOMUSICOLOGY
(11 courses/33 credits, plus the Senior Capstone Project)

- Writing about Music (MUSC 161)
- 3 music theory courses: Elements of Music: Theory I (MUSC 041), Advanced Harmony: Theory II (MUSC 141), and a third course numbered 240-244, 329, or 340-344.
- 3 of the 4 core courses in music history and culture (MUSC 114 Western European Tradition, MUSC 115 Music in a Multicultural World, MUSC 116 Jazz History, MUSC 117 Rock History)
- 3 upper-level courses, numbered 200 or higher, in music history and culture, music theory/composition, and/or music journalism (MUSC 220-249, 260-270, 328-334, 351, 361, 410, 460)
- 1 course credit based on 4 semesters in MUSC 100 Music Performance
- Senior Capstone Project (e.g. thesis, documentary, composition project, or lecture recital)

REQUIREMENTS FOR THE TRACK IN MUSIC & MEDIA STUDIES
(11 courses/33 credits, plus the Senior Capstone Project)

- Writing about Music (MUSC 161)
- 2 music theory courses: Elements of Music: Theory I (MUSC 041) and Advanced Harmony: Theory II (MUSC 141)
- Recording Arts I (MUSC 250)
- 2 of the 4 core courses in music history and culture (MUSC 114 Western European Tradition, MUSC 115 Music in a Multicultural World, MUSC 116 Jazz History, MUSC 117 Rock History)
- 1 additional course in Recording Arts/Music Journalism (MUSC 350 or 361) or Performance (1 course credit based on 4 semesters in MUSC 100 Music Performance)
- 3 upper-level courses, numbered 200 or higher, in music history and culture, music theory/composition, and/or music journalism (MUSC 220-249, 260-270, 328-334, 351, 361, 410, 460)
- Music Industry Seminar (MUSC 461)
- Senior Capstone Project (e.g. recording arts project, documentary or intensive internship)

Note: One course may be fulfilled by cognate courses in other fields or study abroad, if approved by the Director of the Music Program.

SCHEDULING GUIDELINE FOR THE MAJOR

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PLANNING AHEAD FOR YOUR MUSC 100 Music Ensemble CREDIT

All AMMC Majors are required to participate in 4 units of music performance (MUSC 100). It is strongly advised that students spread this requirement over 4 semesters. It is possible, however, to participate in 2 sections of MUSC 100 in a single semester.

Students are free to mix-and-match their MUSC 100 credits. They are not required to remain in the same ensemble for all four semesters.

If students have completed 4 semesters of MUSC 100 and want to continue performing in ensembles, they must register for MUSC 101. Although this is a zero-credit course (GU will only allow 4 credits of MUSC 100), it nonetheless appears on student transcripts and thus shows when a student participates in more than 4 semesters of a music ensemble. **NOTE: MUSC 101 does not count towards the major.**

PLANNING AHEAD FOR YOUR CAPSTONE PROJECT

Students must submit a proposal for the Senior Capstone Project to their music advisor and/or the Director of the Music Program before beginning the project and no later than October 1 of their senior year. Most students complete the Capstone Project during their senior year. For those writing a thesis or composition project, it is strongly advised to take an independent tutorial (MUSC 301) with your thesis/composition advisor, preferably during the fall semester of your senior year. This will enable you to complete a first draft of the project during the fall and a final, polished version in the spring. For students interested in producing a major recording project or a lecture recital, there is the option of taking MUSC 460 the semester you expect to complete the project. For students choosing an internship as their final project, there is no option for earning academic credit for the internship. However, the internship may be completed during the summer months, even if the student is not taking summer school courses. Students opting for a recording project should have completed Recording Arts I (MUSC 250) and preferably Recording Arts II (MUSC 350) in prior semesters.

All Capstone Projects must be approved by the Director of the Music Program, Prof. Anthony DelDonna. All Capstone Projects must have a Faculty Advisor. Generally, a Faculty Advisor must be a Full-Time Faculty Member of the GU Music Program. For Internships, the Director of the Music Program serves as the Faculty Advisor.
Guidelines for the Capstone Project in Music

Summer/Early Fall Semester Senior Year

Draft a project proposal (250 words) that describes the performance/thesis project and addresses ways in which the project integrates with your course of study. Identify your goals and predicted outcomes of the performance/thesis. For a performance, draft a preliminary program and, if applicable, describe the compositions you intend to produce. For a thesis, put together a preliminary bibliography. In your proposal, request a faculty advisor. This proposal is subject to revision and approval by the faculty and is due no later than October 1.

If doing a thesis or documentary project, enroll in MUSC 301: Tutorial. This could also be an option for students doing performances or internships, if they would like to focus on research relevant to their capstone projects and can find a faculty member willing to advise the study.

Spring Semester Senior Year

*If doing a performance/production project, enroll in MUSC 460: Performance Project with approved faculty advisor.
*In the first week of the semester, reserve performance space(s) with Ron Lignelli, confirming days and times for three dates: Faculty Review Rehearsal (approximately one month before performance), Dress Rehearsal (within a week of the performance), and Final Performance. Include a note about any equipment needs/requests you may have.
*Submit a schedule of work leading up to final performance to your faculty advisor for review.
*By mid semester, submit the final program and completed compositions to your advisor and confirm supporting performers for performances and rehearsals.
*Make final equipment requests (recording equipment, sound reinforcement, piano tuning, guitar amplifiers, music stands, etc.) to Ron Lignelli immediately following approval of your final program. You are responsible for procuring items that the Department of Performing Arts cannot provide.

*Four weeks before final performance, perform the “Faculty Review Rehearsal” for your advisor and preferably one additional faculty member for feedback. Please remind the faculty in advance of this review.
*Draft promotional material for your advisor to review. These promotional materials should include: the title of the performance, your advisor-approved program notes, a brief description (ca. 50 words) to be used in advertising, and information about the scheduled place, date and time of the performance.

*Three weeks before final performance, submit approved promotional materials to Laura Mertens in 108 Davis Center.
Note: Any images should be at least 6x8 inches large and 300 dpi or greater.

*Dress Rehearsal. Run your performance with all performers to iron out any technical issues and ensure good flow.

*Final Performance. Arrive at the performance venue at least one hour in advance to make sure that the space is properly set up. For performances using A/V equipment, be sure to have all the equipment set up and tested at least an hour before the performance.

After the performance, submit written reflection (1000 words) and documentation of your work (scores, parts, recordings, etc.) as appropriate to your faculty advisor before the end of the semester.
Requirements for the Minor in Music

Description of the Degree

The requirements for the Music Minor include a combination of scholarly and creative courses. Four 1-credit Music performance credits (MUSC 100) may be bundled into a single 3-credit course upon request by the student to his/her dean. Only one course bundle may be counted toward the Music Minor. For the Minor, at least four courses must be taken within the department. One course from another department and/or connected with a study abroad program may be applied to the Music Minor with permission from the Director of the Music Program.

BREAKDOWN OF COURSES

(18 credit hours; 6 music courses)

- Elements of Music: Theory I (MUSC 041)
- Advanced Harmony: Theory II (MUSC 141)
- 1 course in musicology (music history and culture), numbered 110 or higher (MUSC 114–117, 220–275, 320–375, 420–439, 460-461)
- 3 additional course credits in music, which may include one course credit based on 4 terms in MUSC-100 Music Performance. *Note: One course may be fulfilled by cognate courses in other fields or study abroad, if approved by Program Director.*

SCHEDULING GUIDELINE FOR THE MINOR

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Full-Time Music Faculty

ACADEMIC FACULTY

Anthony R. DelDonna, PhD
Director of Music Program
Anthony R. DelDonna (Professor of Music) is a specialist on early modern music with a focus on 17th- and 18th-century genres. In particular, his research centers on opera, instrumental music, archival studies, performance practice and ballet.

Anna H. Celenza, PhD
Anna H. Celenza (Thomas E. Caestecker Professor of Music) works on music of the 19th and early 20th centuries, with special focus on music's intersection with literature, the visual arts, technology and politics. Her publications cover a wide range, from music in Denmark and Vienna in the 19th century to the intersection of jazz and politics in the USA and Italy.

Benjamin J. Harbert, PhD
Benjamin J. Harbert (Associate Professor) is an ethnomusicologist whose research interests include music in prisons, documentary film, international extreme metal, and music of the Near East. His theoretical approach connects investigations of musical experiences to analyses of musical phenomena.

Robynn J. Stilwell, PhD
Robynn J. Stilwell (Associate Professor) studies music and movement with a strong cultural studies component; her work encompasses history and analysis of dance, 20th century art music, popular music, and film/television/radio/multimedia.

Dave Molk, PhD
Dave Molk (Assistant Teaching Professor) is a composer and music theorist who writes for traditional and contemporary ensembles. His research includes Classical formal functions and Electronic Dance Music.

PERFORMANCE/RECORDING ARTS FACULTY

Frederick Binkholder, MM
Frederick Binkholder (Director of Choral Program, Associate Professor of the Practice) is the Music Minister at St. Alban’s Church and Artistic Director of the Capitol Hill Chorale. Before his arrival at Georgetown, he was on the choral faculty of Washington University, the St. Louis Conservatory and School for the Arts, Georgia State University, and Mercer University.

Angel Gil-Ordóñez, Artists Diploma
Angel Gil-Ordóñez (Director of Orchestral Program, Professor of the Practice) currently serves as Music Director of the PostClassical Ensemble in Washington DC, Principal Guest Conductor of New York’s Perspectives Ensemble. The former Associate Conductor of the National Symphony Orchestra of Spain, he has recorded four CDs devoted to Spanish composers, in addition to PostClassical Ensemble’s Virgil Thomson and Copland CD/DVDs on Naxos.

Flawn Williams, BS
Flawn Williams (Associate Professor of the Practice) came to Georgetown University from NPR, where he has served as an award-winning Audio Engineer, Senior Producer, Sound Designer and Consultant since 1981.
FUTURE OF MUSIC COALITION
Future of Music Coalition (FMC) is a national nonprofit organization that works to ensure a diverse musical culture where artists flourish, are compensated fairly for their work, and where fans can find the music they want. Since its founding in 2000, FMC has provided an important forum for discussion about issues at the intersection of music, technology, policy and law. Guided by a firm conviction that public policy has real impact on the lives of both musicians and fans, FMC advocates for a balanced approach to music in the digital age — one that reflects the interests of all stakeholders, and not just the powerful few.

GEORGETOWN ENTERTAINMENT AND MEDIA ALLIANCE
Founded in 2002, The Georgetown Entertainment & Media Alliance (GEMA) aims to elevate Georgetown's profile in the entertainment and media community, by strengthening the ties between the University and its alumni and by developing relevant programs and resources for both alumni and current Georgetown students. Comprised of alumni, students, parents and friends affiliated with the media and entertainment industry, GEMA has grown to over 2,000 members representing a diversity of specialties including film, television, theater, publishing, music, sports, journalism, public relations and many other fields in media and entertainment.

GEMA offers an externship program, a unique opportunity for undergraduate seniors, MBA, Law and all other students enrolled in a graduate program at Georgetown to spend time with experienced professionals in entertainment and media, and get a firsthand look at day-to-day operations in the industry.

MODERN MUSICK
Modern Musick, under the artistic leadership of music director John Moran and concertmaster Risa Browder, is a baroque chamber orchestra founded in Washington, DC in January 2002. Taking its name from an eighteenth century primer The Modern Musick-Master or the Universal Musician, Modern Musick seeks, through the immediacy of live performance, to restore a sense of newness to music of the 17th and 18th centuries. To this end Modern Musick uses period instruments and historical performance practices as a starting point allowing the musicians the freedom to make new discoveries. Modo (latin for “just now”), the root of the word “modern” is the perfect description for cutting edge music making of the moment. An ensemble-in-residence at Georgetown, Modern Musick has performed a series of collaborative concerts with the Music Program and the Jesuit Community, including Music for Advent and Holy Week.

POSTCLASSICAL ENSEMBLE
Called by The Washington Post “a welcome, edgy addition to the musical life of Washington,” PostClassical Ensemble was created by Angel Gil-Ordóñez and Joseph Horowitz in 2001, and made its official debut in May 2003. “More than an orchestra,” it breaks out of classical music, with its implied notion of a high-culture remote from popular art. Its concerts regularly incorporate folk song, dance, film, poetry, and commentary in order to serve existing audiences hungry for deeper engagement, and to cultivate adventurous new listeners. Past collaborations on thematic concerts and conferences have included Copland and the Cold War, Interpreting Liszt, Falla/Stravinsky, and Schubert Uncorked.
Music Program Practice Rooms

Reynolds, LXR, Healey Family Student Center, New North Studios B, C and D

Locations
Healy Family Student Center (HFSC) and LXR are free and open to all students, first come, first served. Reynolds Practice Rooms are reserved for music major/minors and those in registered classes or PAAC approved groups.

Scheduling Reynolds Rooms: Priority is given in the following order to:
1. DPA Faculty (reserved by DPA through week 2 of the semester for faculty coaching, lessons, Chamber Music Ensemble Program groups & large ensemble group sectionals.)
2. Music majors and minors and students taking lessons or registered in performing arts courses or in PAAC groups (reserved after week 2 of classes).

HFSC: The Center will be determining their own policies and procedures as manager of these rooms. Please contact them for details.

LXR: Full time, undergraduate GU students and residents of LXR only.

Keys
The Music Practice Rooms in Reynolds in the SWQ (R-132, R-134, R-136) contain the best pianos and MUST be kept locked. All 3 of these practice rooms are reserved for DPA Faculty/Staff, music majors and minors or approved student ensembles only. It is most important that these keyboards are well maintained for majors and minors and protected from potential abuse. They require a key. To gain access to the Reynolds rooms, please register with the Department of Performing Arts (DPA) in office #108 in the Davis Performing Arts Center, (202) 687-3838 and obtain a key for a $20 cash deposit.

NOTE: Assigned keys are NOT transferable. You must be present while the room is in use at all times. The person(s) with the key is responsible for any damage/cleanup until such time as they lock up the room. (i.e., if you don't lock the room when you’re done, you are responsible for anything that results, whether present or not).

Schedule
If you have a key, or are using an unlocked room, you may use the room any time it is unoccupied. However, priority must be given to those students who have scheduled lessons and practice times in the room as posted on the doors. If a scheduled user arrives, you must relinquish the room.

NOTE: Scheduling is subject to change due to the DPA program needs. The DPA reserves the right to change the schedule at any time.

Studios B, C and D are reserved for use by students enrolled in specific DPA Music Ensemble classes. Control Room D is reserved for use by students in MUSC 350, faculty and staff projects, and students who have completed that course.