

STUDENT HANDBOOK

AMERICAN MUSICAL CULTURE MAJORS & MUSIC MINORS

DPA Music Program

Georgetown University

2016/2017 Academic Year

PHONE

FAX

WEB

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

Description of the Degree

A major in American Musical Culture consists of ten music courses and one senior capstone project. Designed for students interested in American Studies, arts management, cultural criticism, entertainment law, film and media studies, music business, music journalism or musicology/ethnomusicology, the program offers a range of classes in music history, theory, recording arts, and performance. Requirements for the degree include: Writing About Music (MUSC-161); two music theory courses (MUSC-141 and an additional course that falls within course number range MUSC-240–275 or MUSC-340–375); 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 or music theory; 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 may choose between a research project (i.e., a thesis, documentary, or lecture recital) 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).

Potential majors are advised to take Writing About Music (MUSC-161), at least one of the core courses (MUSC-114, 115, 116 or 117) during the first two years, and Diatonic Harmony (MUSC-141) since these are prerequisites for most upper-level courses. Note: The Pre-requisite for MUSC-141 is Elements of Music (MUSC-041). MUSC-041 does not count towards the major. Students with previous training in Music Theory may waive the MUSC-041 pre-requisite upon successful completion of a placement exam, administered by the instructor of MUSC-041/141 during the first week of classes fall and spring semesters.

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.

BREAKDOWN OF COURSES

(30 credit hours; 10 courses, plus the Senior Capstone Project)

- Writing About the Performing Arts (MUSC 161)
- 2 music theory courses: Diatonic Harmony (MUSC 141) and a second course numbered 240–275 or 340–375
- 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 History of Rock)
- 3 upper-level courses, numbered 200 or higher, in music history and culture (220–239, 260–269, 320–339, 360–369, 420–439, 460–461) or music theory/composition (240–275, 340–375, 440–459)
- 1 course credit based on 4 semesters in MUSC-100 Music Performance
- Senior Capstone Project

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

SCHEDULING GUIDELINE FOR THE MAJOR

Freshman and/or sophomore years

- *MUSC 161: Writing About Music
- *MUSC 041: Elements of Music
- *MUSC 141: Diatonic Harmony
- *MUSC 100: Music Ensemble

Junior year

- *3 (MUSC 114, 115, 116, 117)
- *1 upper-level theory/history --
i.e. MUSC 220-461
- *MUSC 100: Music Ensemble

Senior Year

- *2 upper-level theory/history --
i.e. MUSC 220-461
- *MUSC 100: Music Ensemble
- *Capstone Project

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 member of the GU Music Program Faculty. 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)

- Diatonic Harmony (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)
- 4 additional course credits in music, which may include one course credit based on 4 terms in MUSC-100 Music Performance, but may not include MUSC-041 Elements of Music

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

Freshman and/or sophomore years

*1 musicology course
*MUSC 041: Elements of Music
*MUSC 141: Diatonic Harmony
*MUSC 100: Music Ensemble

Junior year

*1 musicology course
*1 upper-level theory/history --
i.e. MUSC 220-461
*MUSC 100: Music Ensemble

Senior Year

*2 upper-level theory/history --
i.e. MUSC 220-461
*MUSC 100: Music Ensemble

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 (Assistant 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 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.

[Aaron Broadus, MA](#)

Aaron Broadus (Director of Jazz Band, Adjunct Assistant Professor) is a native of Washington DC, who holds an M.A in Music from Howard University. An active jazz musician, he has established a leading role in the DC music scene.

[Phillip Carter](#)

Phillip Carter is the Director of the Georgetown University Gospel Choir. An award winning recording artist, producer, songwriter and clinician, he previously directed gospel choirs at Bowie State University and Howard University.

Jinsun Cho, DMA

Jinsun Cho holds the Bachelor of Music Degree from Yonsei University in Seoul, Korea. After receiving the Master of Music degree and Graduate Performance Diploma from the Peabody Conservatory of The Johns Hopkins University in Baltimore, she completed the Doctor of Musical Arts degree in Organ Performance from the Catholic University of America in Washington, DC. She won the first prize in the Arthur Poister Organ Competition, the second prize in the San Marino Organ Competition in 2000, and has won several prizes in other organ competitions.

Mikyoung Cho, DMA

Mikyoung Cho holds a Bachelor and Master's Degree in Piano Performance and finished her Advanced Certificate Diploma in Music and Performing Arts Professions at New York University (2004). She has taught as adjunct faculty at NYU and recently finished her Mozart Piano Concerto Series in the DC area and scheduled for various concerts for 2016.

Netanel Draiblate, MM

Netanel Draiblate (Adjunct Assistant Professor) was recently appointed Concertmaster of the Annapolis Symphony Orchestra. He is the first violinist to be supported by the Ilona Feher Foundation, and performed in the Foundation's concerts, among them, a Gala concert in Carnegie Hall in April 2008.

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.

Gi Young Kim, DMA

Gi Young Kim earned the Doctor of Musical Arts degree in Organ Performance at the Peabody Conservatory of the Johns Hopkins University. Dr. Kim completed her Master of Music degree and the Graduate Performance Diploma in Organ Performance at the Peabody Conservatory. She received her B.M. in Organ Performance from George Mason University.

Grace Eun Hae Kim, DMA

Grace Eun Kim received her Bachelor's and Master's degrees in piano performance from The Juilliard School, studying principally with Herbert Stessin and Julian Martin, and the Doctor of Musical Arts degree from the Peabody Conservatory where she worked with Boris Slutsky. She has won prizes in numerous competitions including the Minnesota International Piano E-Competition, Washington International Competition, Iowa Piano Competition, Wonderlic Piano Competition, William Kappell International Piano Competition, and Corpus Christi International Competition.

Joe McCarthy, MM

Joe McCarthy (Director of Guild of Bands, Adjunct Associate Professor of the Practice) is in demand as both performer and educator. He is the leader/founder of the Grammy Award winning Afro Bop Alliance, an Afro Cuban Jazz Sextet based in the DC area.

Jessica Phillips-Silver, Ph.D.

Dr. Jessica Phillips-Silver is a researcher in the Department of Neuroscience at Georgetown University Medical Center, and adjunct professor in the Faculty of Music where she teaches on music and the brain.

Jim Wickman, Doctor of Ministry Liturgical Studies

Dr. James Wickman is the University Organist, directs the Chapel Choir and is the Director of Catholic Life for Campus

Ministry. He has 30 years' experience in liturgy and music in the Catholic Church. Highlights include three choir tours to Italy, publications in worship and music journals, and domestic and international speaking engagements.

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.

Music Program Partnerships

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 collaborative 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

