



Faculty: Mr. Coyle, Chairperson; Mr. Clark, Mr. Craioveanu, Ms. Dykstra, Mr. Hodson, Ms. Hornbach, Mr. Le, Mr. Lewis, Mr. Piippo, Ms. Randel, Mr. Richmond, Mr. Southard. **Assisting Faculty:** Mr. Aschbrenner, Mr. Clapp, Ms. Corbató, Mr. DeBoer, Mr. Erskine, Mr. Hoats, Mr. Hoyer, Mr. Hyde, Ms. Hyde, Ms. Kolean, Ms. Kraft, Mr. Lockwood, Mr. Malfroid, Mr. Martin, Mr. Peterson, Ms. Pilon, Mr. Puccini, Mr. Schekman, Mr. Secor, Mr. Sharp, Ms. Sooy, Ms. Southard, Mr. Spencer, Ms. Straus, Ms. Strouf, Mr. Talaga, Mr. VanLente, Ms. Wolfe.

Hope's Department of Music believes that music can make the world a better place. The department is committed to increasing the awareness of the importance of music to society and encouraging spiritual growth and understanding. The mission of the Department of Music is to affirm and promote the understanding that musical experience, both sacred and secular, enriches and ennobles the human spirit. To fulfill this mission, the department has adopted two goals:

- To enable students to become influential leaders in the areas of teaching, performing, research, and worship; and to assist them in becoming professionally successful in their chosen fields;
- To cultivate an enduring appreciation of music and its positive impact upon the human condition by providing significant musical experiences to the college community and beyond.

The Department of Music is accredited by the National Association of Schools of Music.

The Department of Music offers both the Bachelor of Arts with a Major in Music, and the Bachelor of Music degrees. The goals and objectives of these two degrees are somewhat different, but both are designed to provide a strong basis for the study of music.

The Bachelor of Arts degree with a Major in Music is a liberal arts degree which provides the student with basic professional training in music while providing a large number of elective choices, both music and non-music. These electives address the needs and interests of the particular student. This degree is the best choice for a student who is planning a second major outside of music, or desires a combination of study areas that do not merge well with any of the Bachelor of Music curricula. The emphasis of the Bachelor of Arts degree with a Major in Music is on broad coverage of music rather than heavy concentration on any single segment. It emphasizes a broad program of general education rather than intense specialization.

The Bachelor of Music degree is a professional music degree that prepares students for professional music involvement, graduate work in music performance, music teaching at the elementary or secondary level, or a combination of these pursuits. The General Education requirements for this degree are reduced in order to accommodate the depth and breadth of music study expected for this degree. Curricula are structured to provide the highest possible professional development in technical, analytical, historical, and pedagogical areas of the major. Students working toward the Bachelor of Music degree may major in performance, jazz performance, vocal music education, or instrumental music education.

The curricula leading to the Bachelor of Music in Vocal Music Education degree, or the Bachelor of Music in Instrumental Music Education degree, include substantial coursework through the Department of Education. Either degree (vocal or instrumental) leads to K-12 certification upon the student gaining Michigan provisional teacher certification. Students work closely with advisors within the Departments of Music and Education as they plan their coursework.

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In addition, the Department of Music offers a minor in music, as well as the opportunity for any interested student on campus to enroll in a wide variety of music courses, performance study, and/or ensemble participation.

Students enrolled in the music program at Hope College engage in a wide variety of experiences outside the classroom:

- many are directing choirs in area churches
- several are teaching private instrumental lessons
- some have organized combos and play in area night spots
- several instrumentalists play in area symphony orchestras

Graduates of the Department of Music are currently serving as:

- teachers at major universities
- hornist in the New York Philharmonic Orchestra
- teachers in various elementary and secondary schools
- leading baritone in a prominent Eastern opera company
- cellist in a French orchestra
- staff accompanist at a major university
- keyboardist and assistant conductor for Broadway production of *Lion King*
- stage director for Metropolitan Opera Company
- leading contralto with Lyric Opera of Chicago

MAJOR: Students who wish to major in music, following either the Bachelor of Music or the Bachelor of Arts degree programs, should start work in the department in their Freshman year, following the suggested schedule closely. If possible, students should indicate their preference in the application for admission to Hope College. Formal application for majoring takes place at the end of the first semester of study.

Students pursuing the Bachelor of Music degree are also assessed at the end of the fourth semester for entrance to upperclass work.

Students who plan to complete the Bachelor of Music degree in addition to another degree must complete the full B.A./B.S. General Education requirements. Students intending to complete a dual degree in music must consult with the chairperson of the Department of Music, and must expect their studies to require nine or ten semesters of course work.

The departmental standard for progressing through the music curriculum requires that students receive a minimum grade of C in all courses within the major and minor. If that standard is not met, the student must repeat the course in order to complete the requirement.

MINOR: The requirements for the optional music minor are as follows:

Music 080	four semesters
Music 111, 112	8 credits
Music 113, 114	2 credits
Music 197, 198 or 297, 298	2 credits
Music 102	2 credits
Choice of one Music History Course:	
Music 104, 105, 321, 324, 326, 328	3 or 4 credits
One applied instrument chosen among	
Music 161-181	4-6 credits
Ensemble chosen among Music 115, 116, 117, 120, 130, 133, 135, 140, 150	0-2 credits
TOTAL:	23 or 24 credits

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MINOR IN JAZZ STUDIES: The requirements for the optional minor in jazz studies are as follows:

Music 080	four semesters
Music 111, 112	8 credits
Music 113, 114	2 credits
Music 361	3 credits
Music 179: Jazz Piano	4 credits
Music 102	2 credits
Music 105	4 credits
One applied Jazz instrument chosen from Music 164, 167, 168, 171, 176, 179, 180, 182	4-6 credits
Ensembles chosen from Music 135 and 160: Jazz Chamber Ensemble	0-2 credits
TOTAL:	29 credits

EMPHASIS IN MUSIC THEORY AND HISTORY

Music majors may elect to declare an Emphasis in Music Theory and History. The Emphasis consists of 12 credits of elective courses in music theory and history at the 300 level or above, beyond the requirements for the music major. No more than eight credits of the Emphasis may be chosen from either music theory or music history courses.

BACHELOR OF MUSIC IN PERFORMANCE

General Education Curriculum: First-Year Seminar; Expository Writing; one course in Mathematics; Science I; Cultural Heritage I and II — fulfilled by taking Music 321 and Music 324 or 326; Health Dynamics; Basic Studies in Religion, plus one upper level course in Religion; Second Language — one course at the second semester level; Social Science — one 4-credit course from the Departments of Communication, Psychology, Sociology, or the Departments of Economics, Management and Accounting, or Political Science; Senior Seminar (IDS 400-level course). Four credits designated “cultural diversity” must be fulfilled with Music 104.

Electives: 5-13 credits — must include one course from the following: IDS 171; English 231, 232; History 130, 131; Philosophy 230, 232.

Basic Musicianship: Concert Attendance, eight semesters (Music 080); Perspectives in Music (Music 102), Theory I, II, III and IV (Music 111, 112, 211, 212), Aural Skills I, II, III and IV (Music 113, 114, 213, 214), Eurhythmics (Music 201, 202), Keyboard Skills (Music 197, 198, 297, 298, or by placement), Music Literature Before 1700 (Music 321), History and Literature of the Symphony (Music 324) or History and Literature of Opera (Music 326), Orchestration (Music 341), Conducting Techniques (Music 345), Seminar in Music (Music 491), plus courses in Literature and Pedagogy of the principal applied area. Diction courses (Music 347, 348 and 349) are required for voice majors.

Performance: 24 credits in Applied Major Area (choose one from Music 161-168, 171-175, 177, 179-181); 4 credits in Applied Minor Area for organ and piano majors only; 4 credits in ensembles. Students are required to enroll in an ensemble each semester.

TOTAL CREDITS = 126 credits

BACHELOR OF MUSIC IN VOCAL MUSIC EDUCATION

General Education Curriculum: First-Year Seminar; Expository Writing; IDS 200; Music 104; one course in Mathematics; Science I; Cultural Heritage I and II — fulfilled by taking Music 321 and Music 324 or 326; Health Dynamics; Basic Studies

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in Religion, plus one upper level course in Religion; Second Language — one course at the second semester level; Social Science — fulfilled by taking Educational Psychology/Field Placement (Ed 220, 221); Senior Seminar (IDS 400-level course).

Basic Musicianship: Concert Attendance, seven semesters (Music 080); Perspectives in Music (Music 102), Theory I, II, III and IV (Music 111, 112, 211, 212), Aural Skills I, II, III and IV (Music 113, 114, 213, 214), Eurhythmics (Music 201, 202), Keyboard Skills (Music 197, 198, 297, 298, or by placement), Music Literature Before 1700 (Music 321), History and Literature of the Symphony (Music 324) or History and Literature of Opera (Music 326), Seminar in Music (Music 491).

Performance: 14 credits in one Applied Music instrument and a minimum of 4 credits in ensembles. Students are required to enroll in an ensemble in each of 7 semesters. In addition, non-voice majors are required to have at least four semesters of private studio voice.

Music Education (Secondary certification, K-12 endorsement): Elementary Music Methods (Music 300), Instruments of the Band and Orchestra I (Music 337), Instruments of the Band and Orchestra II (Music 338), Conducting Techniques (Music 345), Advanced Choral Conducting (Music 355), Secondary Choral Methods (Music 376).

Professional Education Courses (secondary certification): Educational Psychology/Field Placement; Exceptional Child/Field Placement; Secondary Reading; Secondary Principles and Methods; Perspectives in Education; Student Teaching Seminar; Student Teaching in the Elementary and Secondary Schools (K-12).

TOTAL CREDITS = 135-136 credits

BACHELOR OF MUSIC IN INSTRUMENTAL MUSIC EDUCATION

General Education Curriculum: (Same as above program)

Basic Musicianship: Concert Attendance, seven semesters (Music 080); Perspectives in Music (Music 102), Theory I, II, III and IV (Music 111, 112, 211, 212), Aural Skills I, II, III and IV (Music 113, 114, 213, 214), Eurhythmics (Music 201, 202), Keyboard Skills (Music 197, 198, 297, 298, or by placement), Music Literature Before 1700 (Music 321), History and Literature of the Symphony (Music 324) or History and Literature of Opera (Music 326), Orchestration (Music 341), Seminar in Music (Music 491).

Performance: 14 credits in one Applied Music instrument; minimum of 4 credits in ensembles. Students must participate in an ensemble in each of 7 semesters. One semester of ensemble participation for credit must be a vocal ensemble. Wind/percussion majors are also required to enroll in the Anchor Band on a secondary instrument for at least one credit.

Music Education: Elementary Music Methods (Music 300), String Methods (Music 333), Woodwind Methods I and II (Music 336, 340), Brass Methods (Music 339), Percussion Methods (Music 346), Conducting Techniques (Music 345), Advanced Instrumental Conducting (Music 356), Secondary Instrumental Methods and Administration (Music 370).

Professional Education Courses: (Same as vocal music education program)

TOTAL CREDITS = 139-140 credits

All students pursuing the Bachelor of Music degree must participate in ensemble work each semester. When the principal instrument is voice or a band/orchestral instrument, the student must enroll in a large ensemble (Music 115, 116, 117, 120, 130, 133, 135, 140, 150) each semester. Music education majors are excused from this requirement during the semester of student teaching. Students whose principal instrument is piano, organ or guitar must fulfill their ensemble credits through

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enrollment in any of the large ensembles listed above. During semesters of degree study when they are not enrolled in a large ensemble for credit, they may enroll in Music 160 or fulfill the ensemble participation requirement by accompanying in the Department of Music in conjunction with course requirements for Music 177 or 179.

BACHELOR OF MUSIC IN PERFORMANCE (JAZZ)

General Education Curriculum: (Same as Bachelor of Music in Performance)

Basic Musicianship: Concert Attendance, eight semesters (Music 080); Perspectives in Music (Music 102), Theory I, II, III and IV (Music 111, 112, 211, 212), Aural Skills I, II (Music 113, 114), Keyboard Skills (Music 197, 198), History and Literature of the Symphony (Music 324) or History and Literature of Opera (Music 326), Seminar in Music (Music 491), Jazz Literature and Pedagogy (Music 365).

Performance: 24 credits in Applied Major Area (choose one jazz instrument from Music 164, 167, 168, 171, 176, 179, 180, 181); 4 credits in ensembles (choose from Music 135 and 160: Jazz Chamber Ensemble). Students are required to participate in an ensemble each semester.

Jazz Studies: Survey of Jazz (Music 105), 6 credits of Jazz Piano (Music 179), Jazz Theory and Improvisation I (Music 361), Jazz Styles and Analysis (Music 363), Jazz Composition and Arranging I (Music 366).

Electives: 14 credits chosen from the following courses: Counterpoint (Music 315), Music Literature before 1700 (Music 321), Orchestration (Music 341), Conducting Techniques (Music 345), Jazz Theory and Improvisation II (Music 362), Jazz Composition and Arranging II (Music 367), Recording Arts and Techniques (Music 368).

TOTAL CREDITS = 132 credits

BACHELOR OF ARTS WITH A MAJOR IN MUSIC

General education requirements are the same as general education requirements for all other Bachelor of Arts programs (see The Degree Program, General Education Requirements, pages 100-111).

Electives (non-music): 12-24 credits

Electives (music): 0-12 credits

Basic Musicianship: Concert Attendance, six semesters (Music 080); Perspectives in Music (Music 102), Theory I, II, III and IV (Music 111, 112, 211, 212), Aural Skills I, II, III and IV (Music 113, 114, 213, 214), Eurhythmics (Music 201, 202), Keyboard Skills (Music 197, 198 or 297, 298), Music Literature Before 1700 (Music 321), History and Literature of the Symphony (Music 324) or History and Literature of Opera (Music 326), Seminar in Music (Music 491).

Performance: 8 credits in Applied Major Area (choose one from Music 161-181); 4 credits in ensembles. Enrollment in applied music must occur in consecutive semesters, and enrollment in ensemble must be concurrent with applied study.

TOTAL CREDITS = 127 credits

GENERAL INTRODUCTORY COURSES:

080. Concert Attendance — Attendance at selected departmental recitals (Thursdays, 11:00 a.m.) and other music events, totaling ten per semester. Four semesters required for music minors, six for B.A. Music, seven for B.Mus. Vocal and/or Instrumental Music Education, eight for B.Mus. Performance and Performance (Jazz).
Pass/Fail. *Zero Credits Staff Both Semesters*

101. Introduction to Music — Introduction to the art of listening to music, emphasizing European and American art music from the Middle Ages through the present, with selected examples from jazz, popular, and world music traditions. The

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course will build tools for active listening and basic musical analysis, but not musical notation or performance skills. In addition to hearing pieces of music as timeless as works of art, students will explore connections between music and its cultural context.

Four Credits Staff Both Semesters

102. Perspectives in Music — An introduction to the historical development of music and the skills necessary in listening to major works of all periods.

Two Credits Hornbach Spring Semester

104. World Music — Introduction to the sounds and social activities of musical traditions from around the globe, with emphasis on the musics of West Africa, Japan, Eastern Europe, the Middle East, and North America. Students will develop listening skills and basic vocabulary for describing music, with opportunities for active participation in music-making. The course will explore the evolving roles of music in myth, religion, politics, and economics; the formation of class, ethnic, and gender identities; and the processes of globalization. Required cultural diversity course for all music majors.

Four Credits Randel Both Semesters

105. Survey of Jazz — The purpose of the course is to introduce the students to the art of jazz and its related cultural and historical developments. The course will examine the music and its significant figures in a forum that is sensitive to the ethnic and societal underpinnings at the heart of the music. Emphasis will also be placed on the cognitive listening skills necessary to better understand and appreciate this unique American art form. By nature of the topic and its content, this course fulfills a four-credit cultural diversity requirement.

Four Credits Coyle, Talaga Both Semesters

THEORETICAL/HISTORICAL/PEDAGOGICAL COURSES:

111. Theory I — This course is the first of four core courses in music theory. The course will include a thorough grounding in music fundamentals and an introduction to diatonic harmony, species counterpoint, musical form, and composition.

Four Credits Hodson, Sooy Fall Semester

112. Theory II — This course is the second of four courses in the music theory core. The course will continue the study of diatonic harmony, form, species counterpoint, and composition begun in Theory I and will also introduce chromatic harmony and modulation. Prerequisite: C average or better in MUS 111.

Four Credits Hodson Spring Semester

113. Aural Skills I — Required for music majors and minors, this course is designed to equip students with a systematic method of aural perception. The course includes drills, sight singing and melodic and rhythmic dictation. Completion of Music 111 or concurrent enrollment required.

One Credit Wolfe Fall Semester

114. Aural Skills II — A continuation of Music 113, adding dictation in several parts. Prerequisite: C average or better in Music 113. Completion of Music 112 or concurrent enrollment required.

One Credit Wolfe Spring Semester

Placement in the appropriate level of Keyboard Skills is by audition and advisement at the beginning of each semester. Students pursuing majors within the Bachelor of Music degree must successfully pass the appropriate piano proficiency exam. Enrollment in Keyboard Skills or Music 179 is required each semester until the exam is passed. After the exam is passed, remaining Keyboard Skills courses required for the degree may be waived by petition to the chairperson of the Department of Music.

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187. Folk-Style Guitar Methods — Open to all students. The student shall learn basic major, minor and 7th chords, strumming and finger picking techniques, bar chords and how to read tablature. These techniques, using folk song repertoire, will be used to accompany the singing voice. Complete in one semester.

Two Credits Malfroid Both Semesters

197. Beginning Keyboard Skills — Designed for students with little piano background; beginning repertoire, scales, studies are covered, as well as elementary harmonization, improvisation and other functional skills.

One Credit Strouf Fall Semester

198-01. A continuation of 197 — Prerequisite: C average or better in Music 197.

One Credit Strouf Spring Semester

201. Eurhythmics — A course designed to teach musical rhythm through body movement. Linear and contrapuntal rhythms as well as small forms are studied in physical movement through space in order to develop aural awareness, physical and mental alertness, rhythmic coordination, fluidity and expressivity. Must be taken concurrently with Music 213.

One-Half Credit Aschbrenner Fall Semester

202. A continuation of 201 — Prerequisite: C average or better in Music 201. Must be taken concurrently with Music 214.

One-Half Credit Aschbrenner Spring Semester

211. Theory III — This course is the third of four courses in the music theory core. The course will continue the study of chromatic harmony, form, and composition begun in Theory II, and will do so in the context of the analysis of longer musical excerpts and complete pieces. Prerequisite: C average or better in MUS 112. Note: offered in Fall 2008 for three credits for the last time, for students who matriculated at Hope prior to Fall 2008.

Four Credits Hodson Fall Semester

212. Theory IV — This course is the fourth course in the music theory core. The course will focus entirely on 20th- and 21st-century post-tonal music and appropriate theoretic and analytic models. Prerequisite: C average or better in MUS 211. Note: offered in Spring 2009 for three credits for the last time, for students who matriculated at Hope prior to Fall 2008.

Four Credits Hodson Spring Semester

213. Aural Skills III — A continuation of Music 114. Prerequisite: C average or better in Music 114. Completion of Music 211 or concurrent enrollment required. Must be taken concurrently with Music 201, or prior completion.

One Credit Wolfe Fall Semester

214. Aural Skills IV — A continuation of Music 213. Prerequisite: C average or better in Music 213. Completion of Music 212 or concurrent enrollment required. Must be taken concurrently with Music 202, or prior completion.

One Credit Wolfe Spring Semester

295. Studies in Music — A lecture or seminar class in a special topic offered at the sophomore level.

Two to Four Credits Staff

297. Intermediate Keyboard Skills — Practical piano training for students who evidence a degree of proficiency. Deals with harmonization, improvisation, transposition, and sight reading techniques. Prerequisite: placement by instructor, or C average or better in Music 198.

One Credit Clark Fall Semester

298. Keyboard Skills — Continuation of course 297. Prerequisite: C average or better in Music 297.

One Credit Clark Spring Semester

300. Elementary Music Methods — A practical presentation of how to teach music to school children, using singing, instruments, and movement. Students will

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present music lessons in a practicum setting, exploring current trends in pedagogy. Designed for the classroom teacher and the music specialist. Prerequisite: sophomore standing in music education or permission of instructor.

Four Credits Hornbach Fall Semester

311. Form and Analysis — A practical and analytical course in the structure of music, as well as the harmonic and polyphonic devices employed in representative major works. Prerequisites: C average or better in Theory IV. Note: After Fall 2009 this course will be deleted. It is no longer a requirement for music majors matriculating in Fall 2008 or later.

Three Credits Hodson Fall Semester

315. Counterpoint — A study of the basic techniques of eighteenth century counterpoint using a modified species approach. Prerequisites: C average or better in Theory IV.

Three Credits Lewis Spring Semester

321. Music Literature Before 1700 — Survey of Western music from the time of the ancient Greeks through the 17th century, including music of the church, court, and theater. Composers to be studied include Hildegard of Bingen, Machaut, Dufay, Josquin, Palestrina, Monteverdi, and Lully. Prerequisite: Music 101, Music 102 or consent of instructor. Music 211 is also a prerequisite.

Four Credits Randel Spring Semester

324. History and Literature of the Symphony — This course traces the history of the symphony as a musical genre, from its beginnings in the early 18th century through the 20th. Through close study of several major works, students will gain a deeper understanding of the conventions of symphonic form as established in the 18th century, and adapted by later composers. In addition, students will develop a broad understanding of the changes in musical style during this period, and their relationship to historical, social, and political events. Repertoire will include works by Haydn, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Mahler, Bruckner, Webern, Stravinsky, Copland, and Shostakovich. Either Music 324 or 326 must be completed for any music major curriculum. Prerequisite: Music 101, Music 102, or consent of instructor. Music 211 is also a prerequisite, or may be taken concurrently.

Four Credits Randel Fall Semester, Even Years

326. History and Literature of Opera — This course traces the history of opera as a musical genre, from its beginnings in the early 17th century through the 20th. Through close study of several major works, students will gain a deeper understanding of the conventions of various operatic forms, and of approaches to combining music with drama. In addition, students will develop a broad understanding of the changes in musical style during this period, and their relationship to historical, social, and political events. Repertoire will include works by Monteverdi, Handel, Gluck, Mozart, Rossini, Wagner, Verdi, Strauss, Berg, Gershwin, and Glass. Either Music 324 or 326 must be completed for any music major curriculum. Prerequisite: Music 101, Music 102, or consent of instructor. Music 211 is also a prerequisite, or may be taken concurrently.

Four Credits Randel Fall Semester, Odd Years

327. Organ Literature — A survey of the various periods of organ composition, with emphasis upon the study and performance of representative works.

Two Credits Lewis Fall Semester, Odd Years

328. Music in the Church — A study of the nature and meaning of Christian worship; the legacy of temple and synagogue worship; early Christian worship; the worship of the Roman Church; Reformation liturgies; a study of hymnology and a survey of the great music of the church, including the development of the anthem and oratorio.

Three Credits Lewis Fall Semester, Even Years

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329. Piano Pedagogy I — Introduces methods and materials used in teaching elementary and intermediate piano for private and class instruction at all age levels. Observation, analysis and supervised student teaching in both the private lesson and classroom are included. Students other than majors may register upon consent of the piano staff.
One Credit Clark Fall Semester, Even Years

330. Piano Pedagogy II — Continuation of Piano Pedagogy I.
One Credit Clark Spring Semester, Odd Years

331. Piano Literature I — A survey of piano literature from 1700 to the present day, including listening to and performing representative works. Required of piano performance majors and strongly recommended for music education majors whose principal instrument is piano.
One Credit Le Fall Semester, Odd Years

332. Piano Literature II — Continuation of Piano Literature I. Required of piano performance majors and strongly recommended for music education majors whose principal instrument is piano.
One Credit Le Spring Semester, Even Years

333. String Methods — A course in the fundamentals of playing and teaching string instruments. Designed primarily for the major.
One Credit Staff Fall Semester, Odd Years

334. Organ Pedagogy — A study of methodologies for teaching organ, from the beginning through advanced levels. The course may contain individualized practicum experience. Required for B.M. Organ Performance majors.
Two Credits Lewis Spring Semester, Even Years

335. Violin/Viola Pedagogy, Literature — A course designed to provide advanced knowledge of the history and repertoire of the violin and viola, the art of teaching the violin and viola, and the appropriate orchestral literature.
Three Credits Craioveanu Fall Semester, Odd Years

336. Woodwind Methods I — A course in the fundamentals of playing and teaching woodwind instruments. Required for instrumental music education majors.
One Credit Staff Fall Semester

337. Instruments of the Band and Orchestra I — A course in the fundamentals of playing and teaching the instruments of the band and orchestra, focusing on woodwinds and strings. Required for the vocal music education major.
One Credit Southard Fall Semester, Even Years

338. Instruments of the Band and Orchestra II — A course in the fundamentals of playing and teaching the instruments of the band and orchestra, focusing on brass and percussion.
One Credit Southard Spring Semester, Odd Years

339. Brass Methods — A course in the fundamentals of playing and teaching brass instruments. Required for instrumental music education majors.
One Credit Staff Spring Semester, Odd Years

340. Woodwind Methods II — Continuation of course 336.
One Credit Staff Spring Semester, Odd Years

341. Orchestration — Principles of scoring and transcription for small and large ensembles based on an understanding of the properties of the instruments of the orchestra. Students will acquire an increased awareness of instrumental timbres through live demonstrations and recordings. Final projects employ Finale and/or Sibelius software.
Three Credits Piippo Fall Semester

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345. Conducting Techniques — A practical study of the fundamentals of conducting.
Two Credits Richmond Fall Semester

346. Percussion Methods — A course in the fundamentals of playing and teaching percussion instruments. Required for instrumental music education majors.
One Credit Secor Spring Semester, Even Years

347. Diction for Singers I — A study of the International Phonetic Alphabet and the principles of singing in English and Italian. Recommended for students enrolled in Music 181 (Applied Voice Lessons). Required for B.Mus. vocal performance majors.
One Credit Dykstra Spring Semester

348. Diction for Singers II — A study of German diction for singing, incorporating the International Phonetic Alphabet and standard principles for singing in German. Required for B.Mus. vocal performance majors.
One Credit Dykstra Fall Semester, Even Years

349. Diction for Singers III — A study of French diction for singing, incorporating the International Phonetic Alphabet and standard principles for singing in French. Required for B.Mus. vocal performance majors.
One Credit Sharp Fall Semester, Odd Years

350. Service Playing — Instruction in anthem and oratorio accompaniment, conducting from the console, and improvisation. Prerequisite: one and one-half years of organ. Recommended for organ majors.
Two Credits Lewis Spring Semester, Odd Years

351. Voice Literature — Required for B. Mus. voice performance majors, recommended for vocal music education majors. A survey of standard solo voice literature. Guided independent work will require approximately 2-3 hours weekly outside of class.
Two Credits Spring Semester, Odd Years

352. Voice Pedagogy — Required for B. Mus. voice performance majors and strongly recommended for vocal music education majors. The physiology and functioning of the singing voice, and approaches to developing healthy vocal technique in solo singers, including sample student teaching and classroom analysis.
Two Credits Fall Semester, Even Years

353. Literature and Pedagogy — A course designed to provide advanced knowledge of the history and repertoire of the specified instrument, the art of teaching the specified instrument, and the appropriate orchestral literature. Offered for the following instruments: flute (353-01), oboe (353-02), clarinet (353-03), saxophone (353-04), bassoon (353-05), horn (353-06), trumpet (353-07), trombone (353-08), percussion (353-09), harp (353-10), cello (353-11), guitar (353-12). The course/section corresponding to the primary instrument is required for Bachelor of Music in Performance majors in these instruments.
Three Credits Staff On Demand

355. Advanced Choral Conducting — A course designed to further the study of conducting technique begun in Music 345, with special attention to choral music. Required for vocal music education majors.
Two Credits Richmond Spring Semester

356. Advanced Instrumental Conducting — This course is designed to further the study of conducting technique begun in Music 345, with special attention to band and orchestral music. Required for B.M. Instrumental Music Education majors.
Two Credits Southard Spring Semester

361. Jazz Theory and Improvisation I — The purpose of the course is to introduce the student to the art of jazz improvisation. Through the study of jazz

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theory, composition, history, solos and piano, the student will acquire a basic knowledge of jazz improvisation.

Three Credits Talaga Fall Semester

362. Jazz Theory and Improvisation II — The purpose of the course is to continue the skill building process established in Music 361. This course will introduce the student to advanced techniques and practices of jazz improvisation. The course will cover tune/solo analysis as well as developing a more definitive concept of chord/scale relationships. Contemporary performance practices will be discussed, including the use of synthetic scales and free improvisation. Prerequisite: Music 361.

Three Credits Talaga Spring Semester

363. Jazz Styles and Analysis — The course offers students the opportunity to study the stylistic traits of the seminal figures in jazz history. This process is intended to enrich the musical growth of each student in a manner that will facilitate the development of a personal mode of study that will sustain itself for years to come. Immersed within the historical context of jazz, the student will gain an understanding for the lineage of improvisational developments.

Three Credits Hodson On Demand

365. Jazz Literature and Pedagogy — This course is designed for the student to develop and demonstrate an understanding of the basic materials, systems, and philosophies related to the teaching of jazz. The course will place an emphasis on the pedagogy and literature of teaching jazz at the secondary and college levels.

Three Credits Coyle On Demand

366. Jazz Composition and Arranging I — The purpose of the course is to acquaint the student with the notational practices, common practice instruments, basic theoretical and technical skills, and historical stylistic perspectives necessary to begin successfully arranging and composing for the jazz combo. The course is designed to develop arranging and/or compositional skills in the jazz idiom through the study of jazz orchestration and harmonic and melodic practices. Upon completing the reading, listening, and score analysis assignments, students will score several mini-charts as well as a final fully realized composition. All music will be performed and recorded.

Three Credits Talaga Fall Semester

367. Jazz Composition and Arranging II — The purpose of the course is to continue the skill building process established in Music 366. The course will acquaint the student with the notational practices, common practice instruments, basic theoretical and technical skills, and historical stylistic perspectives necessary to begin successfully arranging and composing for the large jazz ensemble. The course is designed to develop arranging and/or compositional skills in the jazz idiom through the study of jazz orchestration and harmonic and melodic practices. Upon completing the reading, listening, and score analysis assignments, students will score several mini-charts as well as a final fully realized composition. All music will be performed and recorded.

Three Credits Talaga Spring Semester, Even Years

368. Recording Arts and Techniques — The course serves as an introduction to the art of recording. A familiarity will be gained with the instrumentation and techniques utilized in the capturing and reproduction of sound. The physics and concepts involved with the many aspects of sound and sound reproduction will be discussed. Additionally, the concepts and techniques involved in analog, digital and MIDI technology will be essential components of the course. Students will receive hands-on training in the recording arts laboratory and piano/technology laboratory.

Two Credits Erskine Fall Semester

370. Secondary Instrumental Methods and Administration — The purpose of this course is to develop techniques and skills for teaching instrumental music in the

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secondary School. This course addresses: teaching instrumental performing groups, creating concept lesson plans, choosing appropriate literature, building public relations. Other topics include school music performances, discipline, recruitment, evaluations, budgeting, non-performance classes, and political/social issues pertinent to the music classroom. Required for all instrumental music education majors.

Four Credits Southard Fall Semester, Odd Years

376. Secondary Choral Methods — This course addresses techniques and skills for teaching vocal music in the secondary school. Other topics include vocal literature, the changing voice, choral style, concept lesson plans, inclusion, public relations, arranging, contests, touring, finances, discipline, recruiting, evaluation, non-performance classes, current music education approaches and political/social issues pertinent to the music classroom. Required for all vocal music education majors.

Four Credits Hornbach Spring Semester, Odd Years

393. Studies in Music Theory — Advanced studies at the upperclass level in music theory analysis, focusing on a particular analytic technique, musical parameter, critical approach, or repertory. Topics vary from year to year. Prerequisite: Grade of C or better in Music 212. May be repeated for credit.

Two to Four Credits Hodson Fall Semester

394. Studies in Music History — Advanced studies at the upperclass level in music history, focusing on a particular period, composer, critical approach, or repertory. Topics vary from year to year. Prerequisites: Grade of C or better in Music 102 and Music 212 or permission of instructor. May be repeated for credit.

Two to Four Credits Randel Spring Semester

397. Keyboard Skills for Piano and Organ Students — Open to students whose major instrument is piano or organ, or who possess comparable keyboard skill. Emphasis on harmonization, score reading, sight-reading transposition, and improvisation. May be taken twice for credit.

One Credit Clark, Le, Lewis Fall Semester

398. Keyboard Skills for Piano and Organ Students — A continuation of Music 397. Prerequisite: C average or better in Music 397. May be taken twice for credit.

One Credit Clark, Le, Lewis Spring Semester

490. Independent Study — This course is designed to give students majoring in music an opportunity to do research in a field of Music History or Theory in which they have a particular interest. The student will submit a formal application which must be approved by the music chairperson.

Two to Four Credits Staff Both Semesters

491. Seminar in Music — A required capstone music course designed to allow students to investigate specialized topics in music, including historical, analytical, and pedagogical. Each student designs and carries out an independent project culminating in a 20-page senior paper, and public presentation of the project. Prerequisites: Music 321 and either Music 324 or 326, or concurrent enrollment.

Two Credits Randel Fall Semester

493. Studies in Music Theory — Advanced studies at the senior level in music theory analysis, focusing on a particular analytic technique, musical parameter, critical approach, or repertory. Topics vary from year to year. Prerequisite: Grade of C or better in Music 212. May be repeated for credit.

Two to Four Credits Hodson On Demand

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494. Studies in Music History — Advanced studies at the senior level in music history, focusing on a particular period, composer, critical approach, or repertory. Topics vary from year to year. Prerequisites: Grade of C or better in Music 102 and Music 212 or permission of instructor. May be repeated for credit.

Two to Four Credits Randel On Demand

495. Studies in Music — A lecture or class in a special topic for music majors.

Two to Four Credits Staff

APPLIED MUSIC COURSES

Applied Music courses are available to all students, from beginners to advanced, contingent upon space in the studio or class. Private or class instruction is by advisement of the faculty, depending upon the student's degree of preparation. All students are required to take a performance jury at the end of each semester.

The first jury for students enrolled concurrently in Music 111 and applied study will constitute an entrance evaluation for the music major or minor. These students must submit the major or minor declaration form to the evaluating faculty at the jury. Results of the evaluation will be communicated to the student by the end of the drop/add period in January.

In partial fulfillment of music major requirements, seniors majoring in performance will give a full length recital. Students majoring in music education will give at least a half recital in a semester other than the student teaching semester. Instrumental music education majors must include a chamber work (performed with at least two other instruments) on the required recital. All juniors majoring in performance will give either a partial or full recital, the length to be at the instructor's discretion. Other recitals may be approved by the respective performance area.

For study on the primary instrument, music education majors must enroll in the applied course section designated for music education majors. Students in these sections enroll for two credits of applied instruction but receive a 60-minute lesson weekly. In all other cases, two credits of applied instruction provide 30-minute lessons weekly, while three credits provide 60-minute lessons weekly.

Lessons in Applied Music will not be made up unless students notify the instructor a reasonable time in advance of their absence. Private lessons falling on legal and special holidays will not be made up.

All Applied Music students are required to fulfill practice time requirements. The Applied Music teacher will establish the exact requirements. Students pursuing the music major or minor with piano or organ as the primary instrument are required to accompany in the Department of Music during each semester of applied study, unless exempted by the Head of the Keyboard Area. Two-credit courses are open to all students, including non-music majors. Three-credit courses are intended for performance majors, or open to others by permission of instructor.

APPLIED MUSIC — PRIVATE INSTRUCTION

Beginning piano and voice students should enroll in beginning class instruction or in Music 179-51 (piano, pending audition) or Music 181-51 (voice, pending audition). Students may enroll directly for study in any other instrument.

Course Numbers/Areas of Study:

161 Flute; 162 Oboe; 163 Clarinet; 164 Saxophone; 165 Bassoon; 166 Horn; 167 Trumpet; 168 Trombone; 169 Baritone; 170 Tuba; 171 Percussion; 172 Harp; 173 Violin; 174 Viola; 175 Cello; 176 String Bass; 177 Organ; 178 Harpsichord; 179 Piano; 180 Guitar; 181 Voice.

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APPLIED MUSIC — CLASS INSTRUCTION:

186. Classical Guitar Class, Beginning — Open to all students. A classical (nylon-string) guitar is required. The student shall learn the elements of notation, holding position, left and right hand techniques, the notes in the first position, and be able to play early preludes and etudes. A foundation course for further private study.

Two Credits Malfroid Both Semesters

190. Piano Class, Beginning — Open to all students who are beginning piano study, with the exception of piano majors to whom it is closed entirely. Limited to four credits total.

Two Credits Kolean, Kraft, Strouf Both Semesters

192. Voice Class, Beginning — Open to all students; meets twice weekly.

Two Credits Pilon Both Semesters

195. Small Group Voice — Based on audition/placement.

Two Credits Pilon Both Semesters

INDIVIDUALIZED INSTRUCTION:

188. Applied Composition; 189. Applied Computer Music

ENSEMBLES — CHORAL AND INSTRUMENTAL

All students participating in Department of Music ensembles must enroll in the appropriate course either for credit or for zero credits.

115. Chapel Choir — The Chapel Choir is an ensemble of approximately 60 voices. Membership is open to sophomores, juniors and seniors by audition. The choir is dedicated to the performance of the finest sacred and secular choral music of the past five centuries. This ensemble participates in Christmas Vespers concerts and presents numerous on and off campus concerts during the year including an annual spring break tour. Auditions are held in April for the following year's membership.

One Credit or Zero Credits Richmond Both Semesters

116. College Chorus — The Chorus is open to all students without audition. Choral literature spanning five centuries is rehearsed twice weekly. The Chorus participates in the annual Christmas Vespers concerts with the Chapel Choir in the fall semester and presents its own concert in the spring semester.

One Credit or Zero Credits Richmond Both Semesters

117. Women's Chamber Choir — The Choir is open to all women by audition. The ensemble explores choral literature for treble voices.

One-Half Credit or Zero Credits Wolfe Both Semesters

120. Orchestra — By audition, offers music majors and non-majors alike the opportunity to perform major works from the standard orchestra repertoire. Members are assigned parts as appropriate. The core members of the Hope College Orchestra constitute the Hope College Symphonette, which tours both nationally and internationally, and performs at the Christmas Vespers.

One Credit or Zero Credits Piippo Both Semesters

130. Wind Ensemble — An ensemble of 60 members which performs standard band literature as well as music utilizing the concept of one player per part. Performs four concerts on campus as well as trips to other cities and schools.

One Credit or Zero Credits Southard Both Semesters

133. Anchor Band — Performs for campus athletic events and also functions as a jazz ensemble.

One Credit or Zero Credits Southard Both Semesters

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135. Jazz Ensemble — Enables the student to experience the literature written specifically for the large jazz ensemble. Improvisation and ensemble playing are the key components of the course. Music from many jazz eras is performed and explored. *One Credit or Zero Credits Coyle Both Semesters*

140. Collegium Musicum – Vocal — The Collegium is a chamber ensemble open to all students by audition. Annual performances include a Madrigal Dinner in December and a concert of music from the Medieval, Renaissance and Baroque periods in the spring semester. Auditions are held during the first week of each semester. *One-Half Credit or Zero Credits DeBoer Both Semesters*

155. Opera Workshop — A workshop involving stage movement, acting and singing in the context of opera or musical drama. All students will participate in scenes or full productions. *One Credit or Zero Credits Dykstra Spring Semester*

160. Chamber Ensembles — Various faculty coach chamber ensembles in both jazz and classical repertory. *One-Half Credit or Zero Credits Staff Both Semesters*