Music (MUS)

Note:

1. The following music history and literature courses require a reading knowledge of music: MUS 211-MUS 212, MUS 405/MUS 505, MUS 457/MUS 557-MUS 458/MUS 558, MUS 461/MUS 561, MUS 481-MUS 482, MUS 505, MUS 557-MUS 558, MUS 561, MUS 621, MUS 661.

2. Applied music courses are listed at the end of this section.

MUS 100. Ensemble. (0-2)
MUS 100A. Collegiate Chorale. (1-2)
Mixed chorus of 75 to 125 voices. May be repeated for credit.

MUS 100B. Men's Glee Club. (1-2)
Membership: 75. May be repeated for credit.

MUS 100C. Symphony Orchestra. (1-2)
Open to all students by audition only. Membership: 80 string, wind, and percussion players. Study and performance of main symphonic literature. May be repeated for credit.

MUS 100D. Choraliers. (1-2)
Women's chorus. Membership: 80. May be repeated for credit.

MUS 100E. Marching Band. (1-2)
Membership: 200 wind and percussion players. May be repeated for credit.

MUS 100F. Symphony Band. (1-2)
Membership: 72 wind and percussion players. May be repeated for credit.

MUS 100G. Wind Ensemble. (1-2)
Membership: 55 wind and percussion players. May be repeated for credit.

MUS 100H. Chamber Music Brass. (1)
Participation in the performance of brass chamber music with such groups as French horn quartet, trumpet trio and quartet, brass quintet, trombone quartet. May be repeated for credit.

MUS 100I. Chamber Music Strings. (1)
Study and performance of major chamber works for string quartets, string trios and string quartets, and compositions for strings with piano and other instruments. May be repeated for credit.

MUS 100J. Chamber Music - Piano. (1)
MUS 100K. Jazz Ensemble. (1-2)
Open to all students by audition only. Contemporary jazz ensemble literature is covered in this performance group. Two sections are available: advanced and intermediate. May be repeated for credit.

MUS 100M. Miami University Percussion Ensemble. (1)
Open to all with necessary proficiency. Admittance determined by audition or instructor recommendation. Study and performance of literature for varied combinations of percussion instruments. Literature ranges from percussion ensemble classics to pop arrangements. May be repeated for credit.

MUS 100N. Steel Band. (1-2)
Open to all students by audition only. Two sections are available: advanced and beginner. Advanced ensemble focuses on performance of steel band literature; beginner ensemble is for students with little or no experience playing steel drum instruments. May be repeated for credit.

MUS 100P. Chamber Orchestra. (1)
Open to all students by audition or instructor recommendation. Membership: 30 string, wind, and percussion players. Study and performance of the main chamber orchestra literature. May be repeated for credit.

MUS 100Q. Chamber Singers. (1-2)
Chamber choir; 20-25 mixed voices. Auditions open to all students. May be repeated for credit.

MUS 100R. Chamber Music Winds - Jazz. (1)
MUS 100S. Choral Union. (1)
MUS 100T. Chamber Music - Jazz Combo. (1)
MUS 100U. Basketball/Hockey Band. (1-2)
Open to all students. Ensemble performs for on-campus basketball activities.

MUS 100X. Marching Band Percussion Ensemble. (1)
Open to all with necessary proficiency. Admission determined by audition or instructor recommendation. Study and performance of literature for varied combinations of percussion instruments. Literature ranges from percussion ensemble classics to pop arrangements. May be repeated for credit.

MUS 100Y. Marching Band Auxiliaries. (1)

MUS 101. Theory of Music. (3)
Understanding of the elements of music, directed toward intelligent and authoritative performance, as well as creative writing in music composition. Includes fundamentals of music, diatonic partwriting, and analysis. Final project in MUS 102 is an original composition using the principles studied. Recommend taking with MUS 151-152. Required of all music majors and open to all students with permission of instructor. Students must be able to read music fluently in at least one clef before enrolling in this course.

MUS 102. Theory of Music. (3)
Understanding of the elements of music, directed toward intelligent and authoritative performance, as well as creative writing in music composition. Includes fundamentals of music, diatonic partwriting, and analysis. Final project in MUS 102 is an original composition using the principles studied. Recommend taking with MUS 151-152. Required of all music majors and open to all students with permission of instructor. Students must be able to read music fluently in at least one clef before enrolling in this course.
Prerequisite: MUS 101.

MUS 110. Vocal Accompanying. (1)
Practical experience in studio accompanying of voice students. Fulfills either accompanying requirement or large ensemble requirement in a single semester, but not both.

MUS 111. Lab Band. (0)
Laboratory ensemble for instrumental music education majors. Students reinforce and improve fundamentals of instrumental performance, expand technical and musical abilities, and develop and refine skills necessary for effective conducting and teaching. Prerequisite: junior students must have completed MUS 352.

MUS 112. Lab Choir. (0)
Introduction to the role of the choral conductor/teacher in the junior and senior high school. Prerequisite: junior students must have completed MUS 352.
MUS 115. Beginning Piano for Non-Majors. (2)
Beginning level group piano instruction for non-music majors. The course introduces and develops basic piano skills, music reading skills, as well as music theory fundamentals through repertoire, scale, and chord playing.

MUS 117. Class Voice. (2)
Fundamentals of vocal production, song literature, and interpretation designed either as terminal course or to prepare for private study. Class approach combines lecture with group and individual singing. Literature assigned to students according to individual interests and needs.

MUS 118. Class Voice. (2)
Fundamentals of vocal production, song literature, and interpretation designed either as terminal course or to prepare for private study. Class approach combines lecture with group and individual singing. Literature assigned to students according to individual interests and needs.

MUS 119. Introduction to Music Theory. (3)
An introductory course for students who are not yet familiar with the symbols and language of music literacy: this includes rhythm, melody, harmony, and basic keyboard skills. The students will learn how to read and write music through instruction, daily assignments, group and individual sight-singing and ear training exercises, and finally the practice of playing basic melodic and harmonic progressions on the keyboard.

MUS 120. Instrumental Accompanying. (1)
Practical experience in studio accompanying of solo instruments: woodwinds, brass, or strings. Fulfills either accompanying requirement or large ensemble requirement in a single semester, but not both.

MUS 135. Understanding Jazz, Its History and Context. (3) (MPF, MPT)
History of jazz in the United States from its origins to the present. Emphasis placed on developing aural perceptions of stylistic differences between historical periods and significant performers. IIA, IIB, IIIB. Cross-listed with AMS.

MUS 139. Chamber Music Experience. (0)
Completion of a chamber music experience.

MUS 140. Recital Requirement. (0)
Required recital attendance as nonparticipant for undergraduate music majors consisting of seven semesters of verified attendance at minimum of 12 approved events per semester.

MUS 142. Applied Music. (2)
You must audition to qualify for studio lessons in applied music. Study in applied music consists of one-hour private lessons, given weekly, and periodic studio classes.

MUS 142A. Applied Music Voice- FR. (2)
Study of basic principles of singing, including posture, breath control, vocal freedom, resonance, and diction. First semester repertoire is at the discretion of the instructor. Second semester repertoire for 142A is a minimum of three songs (memorized); for 144A is a minimum of five songs (memorized).

MUS 142B. Applied Music Piano- FR. (2)
Introduction to piano technique and interpretation based on study of scales, arpeggios, and other standard pianistic patterns, as well as compositions from the standard repertoire, such as: Bach Inventions, and Preludes and Fugues from the Well-Tempered Clavier; Haydn, Mozart, and Beethoven sonatas; Chopin, Schumann, and Debussy character pieces; and Bartok Mikrokosmos.

MUS 142C. Applied Guitar- FR. (2)
Applied guitar is the study of the classical guitar, in which the student applies the study of technique and literature to music from all periods.

MUS 142D. Applied Music Flute- FR. (2)

MUS 142E. Applied Music Clarinet- FR. (2)
Technical studies as needed: embouchure, breath control, hand and finger position, articulation, intonation, phrasing. Scales Studies Baermann Bk. III, Etudes from Rose, Klose Celebrated Method. Works by Weber, Mozart, Stamitz, St-Sans, Tartini, Brahms, Hindemith, and others. Reed work. All scales.

MUS 142F. Applied Music Saxophone- (FR. (2)
Technical studies as needed: embouchure, breath control, hand and finger position and articulation. Studies by Klose, Mule Etudes after Berbiguier and after Samie. All major and minor scales. Pieces by Bozza, Bach, Leclair, Creston, or works of comparable difficulty.

MUS 142G. Applied Music Oboe- FR. (2)

MUS 142H. Applied Music Bassoon- FR. (2)
Basic technical studies; proper breath control, tongue placement, vibrato, embouchure, reed making. Weissenborn Studies, Ozi Caprices, solos of difficulty of the Galliard Sonatas.

MUS 142I. Applied Music Trumpet- FR. (2)
Emphasis on tone production, articulation, and lip flexibility. Introductory work in Schlossberg, Daily Drills; Arban, Complete Method for Trumpet. Introduction to transposition. Study of etudes from Hering, 32 Etudes for Trumpet; Concone, Legato Etudes; and others. Technique: all major scales and arpeggios; etudes from Clarke, Technical Studies; introduction to multiple tonguing as in Arban, Complete Method for Trumpet.

MUS 142J. Applied Music French Horn- FR. (2)
Emphasis on elements of basic technique: embouchure, breathing, tone production. Develop individual routine to address range extension, endurance, flexibility. All major and minor scales, transposition study. Etudes from Kopprasch 60 Studies, Kling 40 Studies, Pottag- Andreaud Method Book 1, Shoemaker Legato Etudes for French Horn, bass clef studies. Solo literature by Mozart, Saint-Saëns, and others.
MUS 142K. Applied Music Trombone- FR. (2)

MUS 142L. Applied Music Euphonium- FR. (2)
Primary emphasis on tone production and advancement of technique: breath studies, range development, major and minor scales. Example: Stacy Scale Studies Bk. 3, Arban Bass Clef Studies, Pares Daily Exercises and Scales, solo works of the difficulty of Marcello Sonata in C Major, Muller Prelude, Chorale, Variations and Fugue, Presser Sonatina.

MUS 142M. Applied Music Tuba- FR. (2)
Primary emphasis on tone production and advancement of technique: breath studies, range development, major and minor scales. Example: Tyrrell Advanced Studies for Tuba, Arban Bass Clef Studies, Bell Daily Routines for Tuba, solo works of the difficulty of Bach-Bell Air and Bourree, Marcello Sonata in C Major.

MUS 142N. Applied Music Percussion- FR. (2)
Snare drum: development of rudimental and concert styles through study of rolls (double and triple stroke, multiple bounce); grace note rudiments (flams, drags, and ruffs); others from PASIC 40 International Rudiment list; and sight reading. Method books: Stick Control, George L. Stone; Modern School for Snare Drum, Morris Goldenberg; Standard Snare Drum Method, B. Podemski; others, Garwood Whaley; concert and rudimental solos from O.M.E.A. approved list for solos and ensemble contest. Keyboard instruments: major and minor scales played two octaves in all keys; major, minor, augmented, and diminished 7th broken chord patterns in all keys; selected warm ups; repertory appropriate to level; sight reading; introduction to four mallet techniques. Method books: Modern School of Xylophone, Marimba, and Vibraphone, Morris Goldenberg; Modern Mallet Methods, Phil Kraus; Mental and Manual Calisthenics, Edden Bailey; Instruction Course for Xylophone, George L. Green; Method for Movement for Marimba, Leigh H. Stevens; others, Garwood Whaley; solos from OMEA approved list. Tambourine, triangle, cymbals: basic performance techniques, ensemble repertoire.

MUS 142O. Applied Music Violin- FR. (2)
Technical facility in scales, arpeggios, and violin studies. Sonatas and concerti of the baroque, classical, or romantic repertoire.

MUS 142P. Applied Music Viola- FR. (2)

MUS 142R. Applied Music Cello- FR. (2)

MUS 142S. Applied Music String Bass- FR. (2)

MUS 142T. Applied Music Harp- FR. (2)

MUS 144. Applied Music. (3-4)
MUS 144A. Applied Music Voice- FR. (3-4)
Study of basic principles of singing, including posture, breath control, vocal freedom, resonance, and diction. First semester repertoire is at the discretion of the instructor. Second semester repertoire for 144A is a minimum of five songs (memorized).

MUS 144B. Applied Music Piano- FR. (3-4)
Introduction to piano technique and interpretation based on study of scales, arpeggios, and other standard pianistic patterns, as well as compositions from the standard repertoire, such as: Bach Inventions, and Preludes and Fugues from the Well-Tempered Clavier; Haydn, Mozart, and Beethoven sonatas; Chopin, Schumann, and Debussy character pieces; and Bartok Mikrokosmos.

MUS 144C. Applied Guitar- FR. (3)
Applied guitar is the study of the classical guitar, in which the student applies the study of technique and literature to music from all periods.

MUS 144D. Applied Music Flute- FR. (3-4)

MUS 144E. Applied Music Clarinet- FR. (3-4)
Technical studies as needed: embouchure, breath control, hand and finger position, articulation, intonation, phrasing. Scales Studies Baermann Bk. III, Etudes from Rose, Klose Celebrated Method. Works by Weber, Mozart, Stamitz, St-Sans, Tartini, Brahms, Hindemith, and others. Reed work. All scales.

MUS 144F. Applied Music Saxophone- FR. (3-4)
Technical studies as needed: embouchure, breath control, hand and finger position and articulation. Studies by Klose, Mule Etudes after Berbiguier and after Samie. All major and minor scales. Pieces by Bozza, Bach, Leclair, Creston, or works of comparable difficulty.

MUS 144G. Applied Music Oboe- FR. (3-4)

MUS 144H. Applied Music Bassoon- FR. (3-4)
Basic technical studies; proper breath control, tongue placement, vibrato, embouchure, reed making. Weissenborn Studies, Ozi Caprices, solos of difficulty of the Gailliard Sonatas.

MUS 144I. Applied Music Trumpet- FR. (3-4)
Emphasis on tone production, articulation, and lip flexibility. Introductory work in Schlossberg, Daily Drills; Arban, Complete Method for Trumpet. Introduction to transposition. Study of etudes from Hering, 32 Etudes for Trumpet; Concone, Legato Etudes, and others. Technique: all major scales and arpeggios; etudes from Clarke, Technical Studies; introduction to multiple tonguing as in Arban, Complete Method for Trumpet.
MUS 144J. Applied Music French Horn- FR. (3-4)
Emphasis on elements of basic technique: embouchure, breathing, tone production. Develop individual routine to address range extension, endurance, flexibility. All major and minor scales, transposition study. Etudes from Kopprasch 60 Studies, Kling 40 Studies, Pottag- Andrä Method Book 1, Shoemaker Legato Etudes for French Horn, bass clarinet studies. Solo literature by Mozart, Saint-Saëns, and others.

MUS 144K. Applied Music Trombone- FR. (3-4)

MUS 144L. Applied Music Euphonium- FR. (3-4)
Primary emphasis on tone production and advancement of technique: breath studies, range development, major and minor scales. Example: Stacy Scale Studies Bk. 3, Arban Bass Clef Studies, Pares Daily Exercises and Scales, solo works of the difficulty of Marcello Sonata in C Major, Muller Prelude, Chorale, Variations and Fugue, Presser Sonatina.

MUS 144M. Applied Music Tuba- FR. (3-4)
Primary emphasis on tone production and advancement of technique: breath studies, range development, major and minor scales. Example: Tyrrell Advanced Studies for Tuba, Arban Bass Clef Studies, Bell Daily Routines for Tuba, solo works of the difficulty of Bach-Bell Air and Bourree, Marcello Sonata in C Major.

MUS 144N. Applied Music Percussion- FR. (3-4)
Snare drum: development of rudimental and concert styles through study of rolls (double and triple stroke, multiple bounce); grace note rudiments (flams, drags, and ruffs); others from P/ASIC 40 International Rudiment list; and sight reading. Method books: Stick Control, George L. Stone; Modern School for Snare Drum, Morris Goldberg; Standard Snare Drum Method, B. Podemski; others, Garwood Whaley; concert and rudimental solos from O.M.E.A. approved list for solos and ensemble contest. Keyboard instruments: major and minor scales played two octaves in all keys; major, minor, augmented, and diminished 7th broken chord patterns in all keys; selected warm ups; repertory appropriate to level; sight reading; introduction to four mallet techniques. Method books: Modern School of Xylophone, Marimba, and Vibraphone, Morris Goldberg; Modern Mallet Methods, Phil Kraus; Mental and Manual Calisthenics, Elden Bailey; Instruction Course for Xylophone, George L. Green; Method for Movement for Marimba, Leigh H. Stevens; others, Garwood Whaley; solos from OMEA approved list. Tambourine, triangle, cymbals: basic performance techniques, ensemble repertoire.

MUS 144O. Applied Music Violin- FR. (3-4)
Technical facility in scales, arpeggios, and violin studies. Sonatas and concerti of the baroque, classical, or romantic repertoire.

MUS 144P. Applied Music Viola- FR. (3-4)

MUS 144R. Applied Music Cello-FR. (3-4)

MUS 144S. Applied Music String Bass- FR. (3-4)

MUS 144T. Applied Music Harp- FR. (3-4)

MUS 151. Sightsinging and Dictation. (1)
Practice in rhythmic and melodic reading of music and its reproduction through singing. Dictation of rhythms, melodies, and tonal harmonic progressions. Required of all music majors. Recommend taking with MUS 101-102.

MUS 152. Sightsinging and Dictation. (1)
Practice in rhythmic and melodic reading of music and its reproduction through singing. Dictation of rhythms, melodies, and tonal harmonic progressions. Required of all music majors. Recommend taking with MUS 101-102.

MUS 160. Functional Piano I. (1)
Beginning level group piano instruction for music majors preparing to meet the piano proficiency requirement. Open to music majors only.

MUS 161. Functional Piano II. (1)
Elementary level group piano instruction for music majors preparing to meet the piano proficiency requirement. Open to music majors only. Prerequisite: MUS 160 or permission of instructor.

MUS 171. Composition Seminar. (2; maximum 4)
This course provides young composers with practical technical training in composition through direct work with Miami Composition Faculty and student performers. It is designed to allow Composition minors to advance to private lessons, and to set Composition majors and other interested students on the path to a productive independent composition practice. Composers will work directly with Miami University composition faculty and student performers to realize their compositions. Class content will include review of works in progress, discussion of relevant repertoire and current compositional trends, and preparation for a final concert. Prerequisite: status as a Composition major or minor, or permission of instructor.

MUS 175. Introduction to Music Education. (3)
Scope of music education in early childhood, elementary, and secondary schools; licensure and degree requirements; assessment of personal and musical competencies/career counseling; foundations/ philosophy of music education; introduction to computers in music education. Open to Music majors only.

MUS 177. Independent Studies. (0-5)
MUS 181. Music in our Lives. (3) (MPF)
This is an experience-driven course in which students will attend local musical performances, think critically about what they hear and the circumstances in which music is made, and ponder the influence of globalization, technology, and other factors on their listening habits. IIA.
MUS 184. Opera: Passport to the Liberal Arts. (3) (MPF)
This course focuses on opera as the “total art work”, encompassing history, art, literature, theatre, business and traces the course of opera's history from its roots in ancient Greek drama to the present day. Framed in the context of Italy as the self-proclaimed birthplace of opera, the course addresses how the passion for this art form has spread through and united European cultures. Students will learn to appreciate the art form by studying selected operas and attending an opera at Miami University, with an optional trip to Chicago to see an opera live at the Chicago Lyric Opera. IIA, IIB.

MUS 185. The Diverse Worlds of Music. (3) (MPF)
An investigation of music as it exists in diverse areas around the world. The approach will be ethnomusicological, best defined as an exploration of music and its relationship to human culture. IIA, IIB, IIIB. CAS-B.

MUS 186. Global Music for the I-Pod. (3) (MPF)
This course is a survey of popular music throughout the world, asking the question: What do people listen to on their I-Pods? Through the study of specific cultures and repertories, students will explore and engage in popular music in various cultural contexts in the United States, Europe, Africa and Latin America. The goal is to give students a broad understanding of what exactly is popular music, how it can be defined, and the differences and similarities amongst diverse popular music traditions. IIA, IIB, IIIB. CAS-B.

MUS 188. The Music of Russia. (3) (MPF)
Explores the music of a specific country as it develops and changes along with its society. The course will discuss the 19th and 20th Century masters of Russian music as well as the influence of film music, popular music, and jazz on contemporary Russian music and culture. IIA.

MUS 189. Great Ideas in Western Music. (3) (MPF)
Development of a sequential listening skill and a descriptive vocabulary used in a study of the style of Western Art Music from Middle Ages through 20th century. IIA, IIB. CAS-B.

MUS 201. Theory of Music. (3)
Continuation of MUS 100-102. Adds the study of chromatic harmony and analytical writing. Final project in MUS 202 is a comprehensive analysis of an entire piece. Recommend taking with MUS 251-252. Prerequisite: MUS 102.

MUS 202. Theory of Music. (3)
Continuation of MUS 100-102. Adds the study of chromatic harmony and analytical writing. Final project in MUS 202 is a comprehensive analysis of an entire piece. Recommend taking with MUS 251-252. Prerequisite: MUS 201.

MUS 204. Brazilian Culture Through Music and Film. (3) (MPF)
Through music and film this course raises questions about national identity, history, social, religious, and ethnic diversity in Brazil. IIA, IIB, IIIB. CAS-B. Cross-listed with FST 204 and POR 204.

MUS 206. Tracking Sounds: A History of Film Music. (3) (MPF)
This course traces the technological developments, socio-political and economic trends, and musical styles that have shaped film music history from the end of the nineteenth century to today. The chronological trajectory of the course considers music in the silent film era (1895-1928), the early sound era (1928-1934), the Hollywood "Golden Age" (1935-1959), the New American Cinema (1960-1976), 1970s Eclecticism and Classicism, and postmodern film of the video and digital age since the 1980s. The course consistently engages film, animated features and film musicals produced in the United States, as well as international film from Germany, France, Russia, England and Japan. Students will watch and listen to clips of films in class and will periodically be expected to view and listen to entire films on their own. As an interdisciplinary course intended for students interested in both film and music studies, students do not need knowledge of music notation or theory. IIA, IIB.

MUS 211. History of Western Music. (3) (MPF)
History of Western music from antiquity to the present placed in global context. Music and society; analysis of representative styles from scores. IIA. Prerequisite: MUS 201-202 or permission of instructor.

MUS 212. History of Western Music. (3)
History of Western music from antiquity to the present placed in global context. Music and society; analysis of representative styles from scores. Prerequisite: MUS 201-202 or permission of instructor.

MUS 215. Class Voice for Music Theatre. (2)
Study of basic principles of singing, including posture, breath control, vocal freedom, resonance, and diction designed to prepare for private study. Class approach combines lecture with group and individual singing. Semester repertoire is at the discretion of the instructor and includes a minimum of three songs (memorized). Students are required to give a jury for the voice faculty as a part of semester evaluation. Prerequisite: admission in the Music Theatre minor.

MUS 216. Applied Voice for Music Theatre. (1; maximum 2)
Study of principles of singing, including posture, breath control, vocal freedom, resonance, and diction. Semester repertoire is at the discretion of the instructor and includes a minimum of five songs (memorized). Students are required to give a jury for the voice faculty as a part of semester evaluation. Prerequisite: MUS 215.

MUS 218. Beginning Guitar. (1)
Covers basic technique for guitar as it applies to melodic playing and accompaniment of popular songs with different strumming techniques. Includes tablature reading, tuning the guitar, playing by ear, improvisation, and efficient practicing habits.

MUS 218A. Intermediate Guitar. (1)
Requires a solid base of technique. The course introduces note reading, finger-picking and bar chords.
MUS 221. Music Technologies. (3) (MPF)
Introduces students to the fundamentals of music technology in the context of its historical and cultural use. Scientific foundations of acoustics, digital audio, and audio engineering as well as technical skills for music production and notation will be addressed. Participants will learn the skills-based foundations of music technology through hands-on projects. Critical discussion will consider the social impact of contemporary and historical systems of recording, notation, and dissemination. Applications in the fields of interaction design, music entertainment, game design, digital signal processing, electrical engineering, music education, acoustics, and mass communications will be explored. IIA, V. Cross-listed with IMS.

MUS 222. Music Education Technology. (1)
This is a project-based course designed to develop knowledge and skills in the use of technology in the music classroom, including: productivity and utility software, computer assisted instruction, and presentation technologies. Principles of learning theory and instructional design theory will be applied to the development of instructional units in music education. Legal and ethical issues in technology use (notably copyright law) will also be explored. Open only to music education majors.
Co-requisite: MUS 221.

MUS 225. And the Beat Goes On . . . The History of Rock and Roll. (3) (MPF)
This survey of Rock and Roll examines the roles the genre has played in the American imagination since the 1950s, and the perception and reception of the genre through time. It focuses on the ways that Rock fits into the narratives on American culture, gender and race, examining this music through the lens of politics, aesthetics, and society. The course progresses through the changing landscape of Rock from its roots in American popular culture in the early 20th century, continuing to the present day. The discussion continues through Metal and Hard Rock, to punk and disco, and much more. Students will learn to identify the formal, harmonic, rhythmic and textual characteristics that distinguish Rock subgenres. Through readings, films, demonstrations, class discussions and activities, and a great deal of music, this course explores the history of Rock and Roll, placing in context the musical, political and social forces that shaped its evolution and revolution. IIA, IIB.

MUS 226. Improving Reading through the Music Content Area. (3)
This course provides pre-service music teachers with reading and writing strategies to help solve problems encountered in grades K-12. Language Art skills and strategies are taught to help students communicate more effectively across the curriculum, addressing the Common Core. Required for all students in the Bachelor of Music curriculum in music education (Instrumental and Choral/General emphases).

MUS 231. Class Instruments (Brass). (1)
Class instruction in brass instruments of the symphony orchestra and band. Open to music majors only.

MUS 232A. Class Instruments (Woodwinds I). (1)
Class instruction in woodwind instruments of the symphony orchestra and band. Open to music majors only.

MUS 232B. Class Instruments (Woodwinds II). (1)
Continuation of MUS 232A.

MUS 233. Class Instruments (Percussion). (1)
Class instruction in percussion instruments of the symphony orchestra and band. Open to music majors only.

MUS 234A. Class Instruments (Strings I). (1)
Class instruction in string instruments of the symphony orchestra and guitar. Open to music majors only.

MUS 234B. Class Instruments (Strings II). (1)
Continuation of MUS 234A.

MUS 235. Lyric Diction. (2)
Study of phonetic structure of English and Latin as applied to singing. Instruction and practice in pronunciation and articulation. Study and performance of examples from vocal literature.

MUS 236. Lyric Diction. (2)
Study of phonetic structure of German, Italian, and French as applied to singing. Instruction and practice in pronunciation and articulation. Study and performance of examples from vocal literature. Even-numbered Spring Semesters only.
Prerequisite: MUS 235.

MUS 239. Alexander Technique. (1)
Introduction to the Alexander Technique. Basic anatomy, body-mapping and principles of the Technique (coordination of the self with efficiency and ease) are explored in group lessons and in application to creative activity. Course is offered for credit/no-credit only. Open to Theatre and music majors only.
Cross-listed with THE 239.

MUS 242. Applied Music. (2)
You must audition to qualify for studio lessons in applied music. Study in applied music consists of one-hour private lessons, given weekly, and periodic studio classes.

MUS 242A. Applied Music Voice- SO. (2)
Continuation of study of principles of singing. Repertoire requirement for 242A is four songs in two languages (memorized) each semester; for 244A is six songs in two languages (memorized) each semester. Prerequisite: two semesters of 142A or 144A and successful completion of the sophomore-standing examination.

MUS 242B. Applied Music Piano- SO. (2)
More advanced level study of materials, including technical exercises and repertory classifications in 142.B and 144.B; preparation for junior standing examination. Different repertoire assigned, learned, and performed each semester. Prerequisite: passage of the sophomore standing examination.

MUS 242C. Applied Guitar- SO. (2)
Applied guitar is the study of the classical guitar, in which the student applies the study of technique and literature to music from all periods.

MUS 242D. Applied Music Flute- SO. (2)
Continuation of tone studies. Orchestral studies (memorized). Anderson op. 15, op. 30, and op. 63; Etudes of Boehm, Altes. Participation in two class recitals or equivalent. J.S. Bach Sonatas, Suite in B Minor; Hindemith Sonata; Henze Sonatina; Faure Fantasie; Mozart Concerti; Blavet Concerto in A minor; and works of comparable difficulty.

MUS 242E. Applied Music Clarinet- SO. (2)
Works by Mercadante, Arnold, Cahuzaic, Finzi, Lutoslawski, or equivalent. French conservatory contest solos. Orchestral excerpts. All scales and additional technical work.

MUS 242F. Applied Music Saxophone- SO. (2)
Mule Etudes after Terschak and after Ferling. Pieces by Handel, Ibert, Glazounov, etc. Technical exercises.
MUS 242G. Applied Music Oboe- SO. (2)

MUS 242H. Applied Music Bassoon- SO. (2)
Continuation of technical studies and basic elements of playing. Ferling 48 Famous Studies, Vivaldi Concerto in D, Handel Sonatas.

MUS 242I. Applied Music Trumpet- SO. (2)
Concentration upon embouchure development using Schlossberg, Daily Drills; Irons, 27 Groups of Exercises; and others. Study of transposition and applications of basic technical skills in Sasche, MUS 100 Etudes or Caffarelli, MUS 100 Studi Melodici; Hering 28 Etudes, or equivalent in difficulty. Solo repertoire. Technique: all major and minor scales and arpeggios; single, double, and triple articulations in Arban, Complete Method for Trumpet; and Schlossberg, Daily Drills.

MUS 242J. Applied Music French Horn- SO. (2)

MUS 242K. Applied Music Trombone- SO. (2)

MUS 242L. Applied Music Euphonium- SO. (2)
Continuation of above studies. Example: Rochut Melodius Etudes, Kopprsch Sixty Selected Studies, solo works of difficulty of Galliard Sonatas One Through Six, Corelli Sonata VIII, Barat Andante and Allegro, Mozart Concerto No. 1.

MUS 242M. Applied Music Tuba- SO. (2)
Continuation of above studies. Example: Kopprsch Sixty Selected Studies, Cimera 73 Advanced Studies, solo works of the difficulty of Haddad Suite, Corelli Sonata in F Major, Mozart Horn Concerto No. 3, Beethoven-Bell Variations on a Theme by Handel.

MUS 242N. Applied Music Percussion- SO. (2)

MUS 242O. Applied Music Violin- SO. (2)
Violin studies. Baroque, classical, and romantic concerti and sonatas, and other solo compositions.

MUS 242P. Applied Music Viola- SO. (2)

MUS 242R. Applied Music Cello- SO. (2)

MUS 242S. Applied Music String Bass- SO. (2)

MUS 242T. Applied Music Harp- SO. (2)

MUS 244. Applied Music. (3-4)
You must audition to qualify for studio lessons in applied music. Study in applied music consists of one-hour private lessons, given weekly, and periodic studio classes.

MUS 244A. Applied Music Voice- SO. (3-4)
Continuation of study of principles of singing. Repertoire requirement for 242.A is four songs in two languages (memorized) each semester; for 244.A is six songs in two languages (memorized) each semester. Prerequisite: two semesters of 142A or 144A and successful completion of the sophomore-standing examination.

MUS 244B. Applied Music Piano- SO. (3-4)
More advanced level study of materials, including technical exercises and repertory classifications in 142.B and 144.B; preparation for junior standing examination. Different repertoire assigned, learned, and performed each semester. Prerequisite: passage of the sophomore standing examination.

MUS 244C. Applied Guitar- SO. (3)
Applied guitar is the study of the classical guitar, in which the student applies the study of technique and literature to music from all periods.

MUS 244D. Applied Music Flute- SO. (3-4)
Continuation of tone studies. Orchestral studies (memorized). Anderson op. 15, op. 30, and op. 63; Etudes of Boehm, Altes. Participation in two class recitals or equivalent. J.S. Bach Sonatas, Suite in B Minor; Hindemith Sonata; Henze Sonatina; Faure Fantasie; Mozart Concerti; Blavet Concerto in A minor; and works of comparable difficulty.

MUS 244E. Applied Music Clarinet- SO. (3-4)
Works by Mercadante, Arnold, Cahuzac, Finzi, Lutoslawski, or equivalent. French conservatory contest solos. Orchestral excerpts. All scales and additional technical work.

MUS 244F. Applied Music Saxophone- SO. (3-4)
Mule Etudes after Terschak and after Ferling. Pieces by Handel, Ibert, Glazounov, etc. Technical exercises.

MUS 244G. Applied Music Oboe- SO. (3-4)

MUS 244H. Applied Music Bassoon- SO. (3-4)
Continuation of technical studies and basic elements of playing. Ferling 48 Famous Studies, Vivaldi Concerto in D, Handel Sonatas.
MUS 244I. Applied Music Trumpet- SO. (3-4)
Concentration upon embouchure development using Schlossberg, Daily Drills; Irons, 27 Groups of Exercises; and others. Study of transposition and applications of basic technical skills in Sasche, MUS 100 Etudes or Caffarelli, MUS 100 Studi Melodici; Hering 28 Etudes, or equivalent in difficulty. Solo repertoire. Technique: all major and minor scales and arpeggios; single, double, and triple articulations in Arban, Complete Method for Trumpet; and Schlossberg, Daily Drills.

MUS 244J. Applied Music French Horn- SO. (3-4)

MUS 244K. Applied Music Trombone- SO. (3-4)

MUS 244L. Applied Music Euphonium- SO. (3-4)
Continuation of above studies. Example: Rochut Melodius Etudes, Kopprasch Sixty Selected Studies, solo works of difficulty of Galliard Sonatas One Through Six, Corelli Sonata VIII, Barat Andante and Allegro, Mozart Concerto No. 1.

MUS 244M. Applied Music Tuba- SO. (3-4)
Continuation of above studies. Example: Kopprasch Sixty Selected Studies, Cimera 73 Advanced Studies, solo works of the difficulty of Haddad Suite, Corelli Sonata in F Major, Mozart Horn Concerto No. 3, Beethoven-Bell Variations on a Theme by Handel.

MUS 244N. Applied Music Percussion- SO. (3-4)

MUS 244O. Applied Music Violin- SO. (3-4)
Violin studies. Baroque, classical, and romantic concerti and sonatas, and other solo compositions.

MUS 244P. Applied Music Viola- SO. (3-4)

MUS 244R. Applied Music Cello- SO. (3-4)

MUS 244S. Applied Music String Bass- SO. (3-4)

MUS 244T. Applied Music Harp- SO. (3-4)

MUS 244Z. Applied Music—Composition. (3)
Composers will work directly with Miami University composition faculty and student performers to realize their compositions. Lesson content will include review of works in progress, discussion of relevant repertoire and current compositional trends, and preparation for upcoming performance opportunities.

MUS 249. Classroom Instruments: World Percussion. (1)
Development of necessary expertise to use percussion instruments in general music classrooms and choral settings. Even-numbered Spring Semesters only.

MUS 251. Sight Singing and Dictation. (1)
Continuation of MUS 151-152. Focuses primarily on chromatic and extended chromatic tonality and modulation. Required of all music majors. Recommend taking with MUS 201-202. Prerequisite: MUS 151-152.

MUS 252. Sight Singing and Dictation. (1)
Continuation of MUS 151-152. Focuses primarily on chromatic and extended chromatic tonality and modulation. Required of all music majors. Recommend taking with MUS 201-202. Prerequisite: MUS 151-152.

MUS 260. Functional Piano III. (1)
Early intermediate level group piano instruction for music majors preparing to meet piano proficiency requirement. Open to music majors only. Prerequisite: MUS 161 or permission of instructor.

MUS 261. Functional Piano IV. (1)
Intermediate level group piano instruction for music majors preparing to meet piano proficiency requirement. Students will fulfill the piano proficiency requirement by passing the final examination. Open to music majors only. Prerequisite: MUS 260 or permission of instructor.

MUS 262. Jazz Improvisation I. (1)
Study of the basic principles of instrumental improvisation in jazz, including developing a melodic idea in real time, chord notation, chord/scale relationships, and solo transcription. Prerequisite: MUS 101 or 119.

MUS 266. Music for Young Children. (3)
Music education for early childhood teachers including philosophy, basic music skills and teaching techniques, music learning, development, and evaluation.

MUS 275. Sophomore Practicum in Music Education. (1)
An examination of music education school curricula, pre-K through 12; musicianship for music educators; planning for instruction; observation and participation in public school music classes; career counseling. Prerequisite: completion of MUS 175 or permission of instructor.
MUS 277. Independent Studies. (0-5)

MUS 285. Introduction to African American Music. (3) (MPF, MPT)
A general survey of traditional West African music and its offsprings in America from slavery to the early 1990s. Major emphasis is placed on the contributory, sociological settings for significant musical forms and styles. IC, IIA, IIB, IIIIB. Prerequisite: MUS/AMS 135 or MUS 185. Cross-listed with AMS.

MUS 287. Enter the Diva: Women in Music. (3) (MPF)
American women in music from 1900 to present. Women have made considerable contributions to the various genres and traditions that define American music. From popular forms to concert music there are numerous women who have constructed a musical discourse that chronicles their experiences in America and their conceptions of womanhood. This course is designed to chronicle the experiences of these women musicians and vocalists and discuss their musical approaches. Discussions include traditional music practices as well as contemporary popular music styles. IC, IIA, IIB. Prerequisite: MUS 135, 185 or 189, or permission of instructor. Cross-listed with WGS.

MUS 301. Counterpoint. (3) (MPT)
Writing of species counterpoint and its application to common practice harmony. Project compositions in the style and smaller forms of 18th century polyphony. Prerequisite: MUS 201.

MUS 302. Analysis. (3)
Study of advanced analytical methods in post-tonal repertoire, including set theory, networks, centricity, and narrative. The relationship between analysis and performance is emphasized. Prerequisite: MUS 301 (or MUS 202 and permission of instructor). MUS 252.

MUS 304. Commercial Applications in Composing/Arranging. (3)
Electronic music history, literature, styles, and studio techniques with emphasis on original expression using digital, editing, multi-track recording, and basic synthesis concepts. Designed for the undergraduate junior or senior, but open to all students. Formal music training not required. Cross-listed with MUS 304.

MUS 306. Advanced Electronic Music. (3)
Advanced Electronic Music offers an in-depth look at the music studio environment. The course focuses on Ableton Live as the primary Digital Audio Workstation (DAW) and touches on a few other free music apps. Class time is devoted to learning practical skills such as the use of microphones, studio hardware use, and mixing and mastering. Also introduced is Max-for-Live, a relatively simple programming environment that greatly expands on the capabilities of Ableton Live. Synthesis is covered from both a theoretical and practical perspective, including the use of the Doepfer analog modular synthesizer. A survey of historical and contemporary practice in the field will provide the basis for exploring analytical and critical techniques. Prerequisites: MUS/IMS 221 or MUS 304/IMS 304 or permission of instructor.

MUS 340. Internship. (0-20)

MUS 342A. Applied Music Voice- JR. (2)
Study of advanced singing technique; increased emphasis on literature and performance. Repertoire requirement for 342A is five songs in three languages (memorized) each semester; for 344A is literature for the junior recital. Prerequisite: two semesters of 242A or 244A and successful completion of junior-standing examination.

MUS 342B. Applied Music Piano- JR. (2)
Increasing presumption of student responsibility for mastering notational details and technical exercises. Emphasizes study of qualities of expressive depth and variety. May include preparation of junior and Thematic Sequence recitals.

MUS 342C. Applied Guitar- JR. (2)
Applied guitar is the study of the classical guitar, in which the student applies the study of technique and literature to music from all periods.

MUS 342D. Applied Music Flute-JR. (2)
Tone studies, orchestral studies (memorized). Etudes of Genzmer, Jean, Boehm. Participation in two class recitals or equivalent; J.S. Bach Sonatas, Hues Fantasie, Griffe Poem, Burton Sonatina, Copland Duo, Hindemith Acht Stucke, Ibert Piece, Martin Ballade, and works of comparable difficulty.

MUS 342E. Applied Music Clarinet- JR. (2)

MUS 342F. Applied Music Saxophone- JR. (2)

MUS 342G. Applied Music Oboe- JR. (2)

MUS 342H. Applied Music Bassoon- JR. (2)
Piard Arpeggio Studies, Stadio Orchestral Studies, Orefici Melodic Studies, Saint-Saens Sonata, Etler Sonata or works of comparable difficulty. May include preparation of junior and Thematic Sequence recitals.

MUS 342I. Applied Music Trumpet- JR. (2)
Continuation of embouchure development in Schlossberg, Daily Drills; study of etudes by Sasche, Paudert, Concone, Bordogni, Vannetelbosch, Arban, Hering, Clarke, and others; continued study of solo literature; introduction of orchestral trumpet parts.

MUS 342J. Applied Music French Horn- JR. (2)
Continuation of orchestral studies, problems in basic technique. Etudes by Gallay, Mueller, Maxime-Alphonse Book S. Solo literature by Steven, Porter, Schumann, Dukas, Haydn, unaccompanied solo studies.

MUS 342K. Applied Music Trombone- JR. (2)
MUS 342L. Applied Music Euphonium- JR. (2)
Continuation of above studies. Example: Handel aria con Variazioni, Schlossberg Daily Drills and Technical Studies, Cimera Concerto, Ropartz Andante and Allegro.

MUS 342M. Applied Music Tuba- JR. (2)
Continuation of above studies. Transposition studies. Solo works of the difficulty of Lebedev Concerto for Tuba, Presser Concerto, Mozart Horn Concerto, Hogg Sonatina, Bencriscutto Concertino.

MUS 342N. Applied Music Percussion- JR. (2)
Advanced studies and development of recital repertory keyboard instruments: contemporary repertory including concertos and unaccompanied works by Stout, Abe, Stevens, and others. Snare Drum: advanced repertory for concert and rudimental styles, works by Benson, Colgrass, and others. Timpani: repertory from works by Beck, Hinger, and others.

MUS 342O. Applied Music Violin- JR. (2)

MUS 342P. Applied Music Viola- JR. (2)

MUS 342R. Applied Music Cello- JR. (2)

MUS 342S. Applied Music String Bass- JR. (2)

MUS 342T. Applied Music Harp- JR. (2)

MUS 344. Applied Music. (3-4)
You must audition to qualify for studio lessons in applied music. Study in applied music consists of one-hour private lessons, given weekly, and periodic studio classes.

MUS 344A. Applied Music Voice- JR. (3-4)
Study of advanced singing technique; increased emphasis on literature and performance. Repertoire requirement for 342A is five songs in three languages (memorized) each semester; for 344A is literature for the junior recital. Prerequisite: two semesters of 242A or 244A and successful completion of junior-standing examination.

MUS 344B. Applied Music Piano- JR. (3-4)
Increasing presumption of student responsibility for mastering notational details and technical exercises. Emphasizes study of qualities of expressive depth and variety. May include preparation of junior and Thematic Sequence recitals.

MUS 344C. Applied Guitar- JR. (3)
Applied guitar is the study of the classical guitar, in which the student applies the study of technique and literature to music from all periods.

MUS 344D. Applied Music Flute- JR. (3-4)
Tone studies, orchestral studies (memorized). Etudes of Genzmer, Jean, Boehm. Participation in two class recitals or equivalent; J.S. Bach Sonatas, Hue Fantasie, Griffes Poem, Burton Sonatina, Copland Duo, Hindemith Acht Stucke, Ibert Piece, Martin Ballade, and works of comparable difficulty.

MUS 344E. Applied Music Clarinet- JR. (3-4)

MUS 344F. Applied Music Saxophone- JR. (3-4)

MUS 344G. Applied Music Oboe- JR. (3-4)

MUS 344H. Applied Music Bassoon- JR. (3-4)
Piard Arpeggio Studies, Stadio Orchestral Studies, Orefici Melodic Studies, Saint-Saens Sonata, Etler Sonata or works of comparable difficulty including some study of contemporary music for bassoon.

MUS 344I. Applied Music Trumpet- JR. (3-4)
Continuation of embouchure development in Schlossberg, Daily Drills; study of etudes by Sasche, Paudert, Concone, Bordogni, Vannetelbosch, Arban, Hering, Clarke, and others; continued study of solo literature; introduction of orchestral trumpet parts.

MUS 344J. Applied Music French Horn- JR. (3-4)
Continuation of orchestral studies, problems in basic technique. Etudes by Gallay, Mueller, Maxime-Alphonse Book 5. Solo literature by Steven, Porter, Schumann, Dukas, Haydn, unaccompanied solo studies.

MUS 344K. Applied Music Flute- JR. (3-4)

MUS 344L. Applied Music Euphonium- JR. (3-4)
Continuation of above studies. Example: Handel aria con Variazioni, Schlossberg Daily Drills and Technical Studies, Cimera Concerto, Ropartz Andante and Allegro.

MUS 344M. Applied Music Tuba- JR. (3-4)
Continuation of above studies. Transposition studies. Solo works of the difficulty of Lebedev Concerto for Tuba, Presser Concerto, Mozart Horn Concerto, Hogg Sonatina, Bencriscutto Concertino.

MUS 344N. Applied Music Percussion- JR. (3-4)
Advanced studies and development of recital repertory keyboard instruments: contemporary repertory including concertos and unaccompanied works by Stout, Abe, Stevens, and others. Snare Drum: advanced repertory for concert and rudimental styles, works by Benson, Colgrass, and others. Timpani: repertory from works by Beck, Hinger, Carter, and others.

MUS 344O. Applied Music Violin- JR. (3-4)
MUS 344P. Applied Music Viola- JR. (3-4)

MUS 344R. Applied Music Cello-JR. (3-4)

MUS 344S. Applied Music String Bass- JR. (3-4)

MUS 344T. Applied Music Harp- JR. (3-4)

MUS 344Z. Applied Music-Composition. (3)
Composers will work directly with Miami University composition faculty and student performers to realize their compositions. Lesson content will include review of works in progress, discussion of relevant repertoire and current compositional trends, and preparation for upcoming performance opportunities.

MUS 345. Elementary General Music for Instrumental Music Education Majors. (1)
Introduction to music teaching techniques appropriate for effective teaching of general music at early childhood and elementary levels.

MUS 351. Choral Techniques. (2)
Methods, materials, and techniques for teaching choral ensembles at the secondary level. Overview of choral literature appropriate for secondary level choirs.
Prerequisite: MUS 202 or permission of instructor.

MUS 352. Conducting I. (2)
Principles of baton technique, instrumental transpositions, study of musical factors involved in leading instrumental and choral ensembles, and score study.
Prerequisite: completion of all first- and second-year music courses.

MUS 354. Conducting II. (2)
Continuation and refinement of conducting technique, score study, and rehearsal technique, utilizing repertoire appropriate to secondary school ensembles.

MUS 355. General Music Teaching Techniques: Early Childhood and Elementary. (3)
Music teaching techniques appropriate for effective teaching of general music at early childhood, elementary, and middle school levels.
Prerequisite: completion of MUS 175, 275.

MUS 356. Secondary General Music Techniques. (2)
Music education techniques appropriate for effective teaching of secondary-level general music courses.
Prerequisite: MUS 175, 275.

MUS 358. Marching Band Techniques. (2)
Techniques of marching band procedure, materials, problems, and administration.

MUS 359. Instrumental Methods- Elementary and Secondary. (4)
The teaching of elementary and secondary instrumental music, including bands and orchestras. Includes foundation/organization of beginning and advanced programs; literature selection; rehearsal techniques; goals, program objectives, student perception and performance; arranging for chamber groups; classroom management; clinical experience.
Prerequisite: completion of all instrumental music education degree work through first five semesters.

MUS 370. Orchestration. (3)
An introduction to the technique of scoring for a variety of instruments and instrumental combinations. Students will learn instrument ranges and transpositions, timbre qualities, idiomatic writing, and arranging for ensembles of varying sizes. Involves analyses of works from various eras of instrumental music and exercises in scoring technique for individual instruments and ensembles. The role of extended techniques in contemporary practice will be highlighted. These techniques will be presented during class discussions and incorporated in written exercises.
Prerequisite: MUS 202.

MUS 385. The Roots of Black Music: Blues, Gospel and Soul. (3) (MPT)
Development of these music genres in America. In-depth analysis of stylistic differences and musical and cultural relationships between each. IC.
Prerequisite: MUS/AMS 285 or permission of instructor.

MUS 386. The History and Development of Hip Hop Culture in America. (3) (MPT)
Surveys development of the Hip Hop culture (rapping, graffiti art, breaking, DJing) from black vernacular forms in Africa and America. IC.
Prerequisite: MUS/AMS 285, MUS 385 or permission of instructor.

MUS 401/MUS 501. Advanced Studies in Music Theory. (3)
Topics-oriented course in music theory. For the advanced undergraduate with a strong background in music theory or as an elective for the music graduate student. May be repeated providing the repetition covers a different subject area. Sample topics: History of Theory, Theory Pedagogy, 16th Century Vocal Counterpoint, Larger Contrapuntal Forms of the 18th Century.
Prerequisite: MUS 252, 302.

MUS 403/MUS 503. Orchestral Literature. (3)
Introduction to the standard repertoire of orchestra literature, the masterworks, the composers and their compositions, and the stylistic practices associated with the different historical periods. The course comprises in-class demonstrations, analysis, extensive listening, and attendance at outside musical events.
Prerequisites: MUS 101, MUS 102, MUS 211, MUS 212 or permission of instructor.

MUS 404/MUS 504. Wind Band Ensemble Literature. (3)
A survey of wind/band ensemble literature from the Middle Ages to the present, with particular emphasis on the accepted masterworks of the genre.

MUS 405/MUS 505. Choral Literature. (3)
Literature of choral music from early Middle Ages to the present.
Prerequisite: MUS 201-202 and 311-312, or junior standing and permission of instructor.
MUS 412/MUS 512. Reed Making for Bassoon and Oboe. (1)
Study of construction and design of the double reed.
Co-requisite: Applied Music in Oboe and/or Bassoon; open to majors/minors only.

MUS 415/MUS 515. You Say You Want a Revolution: Rock and Roll and the Cultural Revolution of the 1960s. (3)
This course focuses on the cultural revolution of the 1960s through the prism of Rock and Roll. It looks at the earliest history of Rock and the musical and cultural forces that led to its development, from the black-oriented R&B style of the 1950s to the many manifestations of Rock culture in the 1960s. It investigates at Rock as a force of change in the prevailing cultural paradigm, embracing the elements of a cultural revolution. Through readings, films, interviews, demonstrations, class discussions and activities, and lots and lots of music, this course explores Rock in the 1960s as a cultural phenomenon and a vehicle for social change, placing in context the musical, political and social forces that shaped its evolution and revolution.

MUS 419/MUS 519. Supervised Teaching in Music. (12)
Planned and supervised learning experience in which students demonstrate the knowledge, skills, abilities, and values appropriate to the teaching of students in educational settings. Frequent conferences with university supervisors and cooperating teachers. Completion of junior level courses work in music and music education with a cumulative GPA of 2.5 or a GPA of 2.80 in all music courses counting only one ensemble per semester.

MUS 420/MUS 520. Vocal Coaching. (1)
Preparation of solo vocal repertoire.
Prerequisite: permission of instructor.

MUS 422/MUS 522. Professional Growth in Orff-Schulwerk. (1)
This course is designed students in the Bachelor of Music or Master of Music curriculum in music education, as well as area music teachers seeking graduate credit for professional development. The Orff-Schulwerk approach for teaching music to children is experienced through participation in four workshops featuring national and local clinicians who specialize in this pedagogy.

MUS 425/MUS 525. Grand Night: The Great American Songbook. (1)
This course is designed to introduce the student to performance skills needed for success in popular vocal repertoire. Students will learn through staging, score preparation, movement, and instruction in popular musical style. Students will employ an integration of these learned skills through performance.

MUS 426/MUS 526. Opera Production. (0-1)
Participation in a public production of an opera or opera scenes.
Prerequisite: permission of instructor.

MUS 430/MUS 530. Piano Pedagogy. (2)
Study of contemporary methodologies for teaching beginning, elementary, and early intermediate level piano students. Assignments and lectures include critical analysis of teaching materials; considerations for literature selection; the business aspect of operating an independent studio; the use of piano lab and technology in teaching group classes. Observations of individual lessons and group piano classes are required. Open to piano majors or by permission of instructor.

MUS 433. String Instrument Pedagogy. (1)
Fundamental problems involved in teaching string instruments. Critical analysis of teaching materials. Observation and practice in private teaching required of all string majors. Even-numbered Spring Semesters only.
Prerequisite: senior standing in applied music.

MUS 442. Applied Music. (1-2)
You must audition to qualify for studio lessons in applied music. Study in applied music consists of one-hour private lessons, given weekly, and periodic studio classes.

MUS 442A. Applied Music Voice-SR. (2)
Continuation of advanced singing technique. Repertoire requirement is literature for the senior recital.
Prerequisite: two semesters of 342A or 344A.

MUS 442B. Applied Music Piano-SR. (2)
Most challenging undergraduate course of piano study. Emphasizes quick memorization of repertoire, physical ease in performance, and while respecting the composers’ wishes, development of maximum variety and spontaneity of expressive style. Preparation of the senior recital as well as further polishing technical exercises.

MUS 442C. Applied Guitar-SR. (2)
Applied guitar is the study of the classical guitar, in which the student applies the study of technique and literature to music from all periods.

MUS 442D. Applied Music Flute-SR. (2)
Tone studies, orchestral studies (memorized). Participation in one class recital, presentation of senior recital. Bozza 14 Arabesques, Anderson Virtuoso Studies, Jolivet Chant du Linos, Nielsen Concerto, Pro-kofieff Sonata, Dutilleux Sonata, J.S. Bach Partita in A Minor, Messiaen Le Merle Noir, Ibert Concerto, Schubert Introduction and Variations, and works of comparable difficulty.

MUS 442E. Applied Music Clarinet-SR. (2)

MUS 442F. Applied Music Saxophone-JR. (2)

MUS 442G. Applied Music Oboe-SR. (2)

MUS 442H. Applied Music Bassoon-SR. (2)
Coverage of important orchestral literature and teaching materials, studies by Bozza, Bitsch, and Bianchi, Mozart and Weber Concerti, or works of comparable difficulty. Chamber music literature. Preparation of senior recital.

MUS 442I. Applied Music Trumpet-SR. (2)
Study of more advanced etudes including Charlier, 36 Etudes transcendentes; Brandt, Etudes for the Orchestral Trumpeter, Part II; and others. Solo literature by Barat, Bozza, Handel, Haydn, Hummel, Hindemith, Kennan, Latham, Risager, Torelli, and others. Study of orchestral trumpet parts. Preparation of senior recital.
MUS 442J. Applied Music French Horn- SR. (2)

MUS 442K. Applied Music Trombone- SR. (2)
Couillaud 30 Modern Etudes; Bitsch 15 Rhythmic Etudes; Bach Cello Suites. Solos by Milhaud, Serocki, Tomasi, Creston. Orchestral excerpts. Preparation of senior recital.

MUS 442L. Applied Music Euphonium- SR. (2)
Preparation of recital. Solo works of the difficulty of Busser Variations in D Flat Major, Tuthill Concerto, Hindemith Sonata for Trombone, Corelli Sonata in D Minor.

MUS 442M. Applied Music Tuba- SR. (2)
Preparation of recital. Solo works of the difficulty of Persichetti Serenade No. 12, Vaughan Williams Concerto for Tuba, Vivaldi Concerto in A Minor, Wilder Sonata, orchestral excerpts. Preparation of senior recital.

MUS 442N. Applied Music Percussion- SR. (2)

MUS 442O. Applied Music Violin- SR. (1-2)
Advanced technical studies. Preparation of senior recital including composition of all major styles.

MUS 442P. Applied Music Scales Viola- SR. (1-2)

MUS 442R. Applied Music Cello-SR. (1-2)

MUS 442S. Applied Music String Bass- SR. (1-2)

MUS 442T. Applied Music Harp- SR. (2)
Etudes and technical studies. Mozart Concerto in C Major for Flute and Harp, Ravel Introduction and Allegro. Solos such as Pescetti Sonata in C Minor, Salzedo Whirlwind and Scintillation.

MUS 444. Applied Music. (3-4)
You must audition to qualify for studio lessons in applied music. Study in applied music consists of one-hour private lessons, given weekly, and periodic studio classes.

MUS 444A. Applied Music Voice- SR. (3-4)
Continuation of advanced singing technique. Repertoire requirement is literature for the senior recital. Prerequisite: two semesters of 342A or 344A.

MUS 444B. Applied Music Piano- SR. (3-4)
Most challenging undergraduate course of piano study. Emphasizes quick memorization of repertoire, physical ease in performance, and while respecting the composers’ wishes, development of maximum variety and spontaneity of expressive style. Preparation of the senior recital as well as further polishing technical exercises.

MUS 444C. Applied Guitar- SR. (3)
Applied guitar is the study of the classical guitar, in which the student applies the study of technique and literature to music from all periods.

MUS 444D. Applied Music Flute- SR. (3-4)

MUS 444E. Applied Music Clarinet- SR. (3-4)

MUS 444F. Applied Music Saxophone- SR. (3-4)

MUS 444G. Applied Music Oboe- SR. (3-4)

MUS 444H. Applied Music Bassoon- SR. (3-4)
Coverage of important orchestral literature and teaching materials, studies by Bozza, Bitsch, and Bianchi, Mozart and Weber Concerti, or works of comparable difficulty. Chamber music literature. Preparation of senior recital.

MUS 444I. Applied Music Trumpet- SR. (3-4)
Study of more advanced etudes including Charlier, 36 Etudes transcendentalis; Brandt, 44 Etudes for the Orchestral Trumpeter, Part II; and others. Solo literature by Barat, Bozza, Handel, Haydn, Hummel, Hindemith, Kennan, Latham, Riliger, Torelli, and others. Study of orchestral trumpet parts. Preparation of senior recital.

MUS 444J. Applied Music French Horn- SR. (3-4)

MUS 444K. Applied Music Trombone- SR. (3-4)
Preparation of recital. Solo works of the difficulty of Persichetti Serenade No. 12, Vaughan Williams Concerto for Tuba, Vivaldi Concerto in A Minor, Wilder Sonata, orchestral excerpts. Preparation of senior recital.

MUS 444L. Applied Music Euphonium- SR. (3-4)
Preparation of recital. Solo works of the difficulty of Busser Variations in D Flat Major, Tuthill Concerto, Hindemith Sonata for Trombone, Corelli Sonata in D Minor.

MUS 444M. Applied Music Tuba- SR. (3-4)
Preparation of recital. Solo works of the difficulty of Persichetti Serenade No. 12, Vaughan Williams Concerto for Tuba, Vivaldi Concerto in A Minor, Wilder Sonata, orchestral excerpts. Preparation of senior recital.

MUS 444N. Applied Music Percussion- SR. (3-4)

MUS 444O. Applied Music Violin- SR. (3-4)
Advanced technical studies. Preparation of senior recital including composition of all major styles.
MUS 444P. Applied Music Scales Viola-SR. (3-4)

MUS 444R. Applied Music Cello-SR. (3-4)

MUS 444S. Applied Music String Bass-SR. (3-4)

MUS 444T. Applied Music Harp-SR. (3-4)
Etudes and technical studies. Mozart Concerto in C Major for Flute and Harp, Ravel Introduction and Allegro. Solos such as Pescetti Sonata in C Minor, Salzedo Whirlwind and Scintillation.

MUS 444Z. Applied Music-Composition. (3)
Composers will work directly with Miami University composition faculty and student performers to realize their compositions. Lesson content will include review of works in progress, discussion of relevant repertoire and current compositional trends, and preparation for upcoming performance opportunities.

MUS 451/MUS 551. Advanced Sight Singing and Dictation. (1)
Required of all music performance majors. Continuation of MUS 251-252, with addition of atonal and jazz idioms. Prerequisite: MUS 251-252.

MUS 452/MUS 552. Advanced Sight Singing and Dictation. (1)
Required of all music performance majors. Continuation of MUS 251-252, with addition of atonal and jazz idioms. Prerequisite: MUS 251-252.

MUS 454/MUS 554. Guitar Repertory and Pedagogy. (2)
This course is designed for students in the Bachelor of Music and Master of Music curriculum in guitar performance, as well as guitar majors in the B.A. and Music Education curricula. It explores guitar repertory, examining the most important composers and pieces for the instrument, in solo, chamber and orchestral contexts. It also examines current teaching methods and materials for the guitar.

MUS 456/MUS 556. Vocal Pedagogy. (2)
Structure and function of the singing voice. Techniques for teaching voice. Overview of solo vocal materials for young singers. Prerequisite: MUS 235; two semesters of class or applied voice.

MUS 457/MUS 557. Piano Literature. (3)
Survey of solo piano literature from 1700 to the present. Historical and analytical approach to periods and styles. Prerequisite: MUS 189 and 202.

MUS 458/MUS 558. Piano Literature. (3)
Survey of solo piano literature from 1700 to the present. Historical and analytical approach to periods and styles. Prerequisite: MUS 189 and 202.

MUS 460/MUS 560. Methodologies in Ethnomusicology. (3) (MPC)
This course is dedicated to the study of the diversity of ways the world’s peoples make and study music. The course provides an introduction to the discipline of ethnomusicology, offering and overview of its development and concentrating on methods, from fieldwork and interviewing through researching and writing. It will include an exploration of many musical genres, while at the same time exposing students to cultural, historical, and music theoretical approaches to the study of performance, composition, improvisation, and other practices. The ability to read music is not required.

MUS 461/MUS 561. American Music. (3)
Music in American cultural life, including all levels and types of cultivated and vernacular expressions. Native American musical traditions through our present musical diversity. Prerequisites: MUS 201-202, MUS 311-312, or permission of instructor.

MUS 463/MUS 563. Orchestra Conducting. (3)
Principles of manual technique, organology, study of musical factors involved in leading orchestras of various sizes, and score study. Prerequisite: MUS 352 or permission of instructor.

MUS 475. Senior Practicum in Music Education. (3) (MPC)
Assessment, synthesis, critical analysis, and evaluation of undergraduate experiences relative to the following areas of music education: philosophy, ethics, and standards of the profession. Prerequisite: completion of all third-year courses in music education degree program or permission of instructor.

MUS 477. Independent Studies. (0-5)
MUS 481. Advanced Studies in Special Subjects. (1-4)
Opportunity for qualified upperclass, graduate, and special students to pursue individual research. Approval of department chair required.

MUS 482. Advanced Studies in Special Subjects. (1-4)
Opportunity for qualified upperclass, graduate, and special students to pursue individual research. Approval of department chair required.

MUS 490/MUS 590. Special Topics in Music. (1-4; maximum 12)
Focused study of topics relating to music history, music education, music literature, or music theory, including the study of genres, pedagogy, history of styles, and the analysis of music. May be repeated for credit when content changes.

MUS 493. Capstone/Senior Recital: Preparation and Performance. (3) (MPC)
Preparation and performance of a senior recital. Topics studied include creative, artistic, and technical aspects of performance preparation; theoretical, analytical, historical, and aesthetic aspects of the works being performed; and the relation between your performance and the public. Perform all or part of the prepared recital in a venue outside the university setting. Co-requisite: MUS 442 or 444.

MUS 494. Senior Recital. (0)
Performance of senior degree recital. Prerequisite: MUS 493.

MUS 610. Special Project. (1-12)
Conference course offering opportunity for work in specialized areas. Course may be repeated for credit.

MUS 611. Research Project. (3-4)
Research paper in areas related to student’s major. Required for majors in performance and music education.

MUS 621. Graduate Research in Music. (3)
Bibliography and research methodology applied to selected historical subjects. Prerequisite: graduate standing in music.

MUS 622. Teaching Elementary Music: Theory and Practice. (3)
This course examines the nature of elementary general music (preK-6) with emphasis on curricular issues/approaches, child development, and learning theories as they affect teaching strategies and materials. The development of children’s musicianship, creativity, and thinking skills.
MUS 623. Integrating Multiculturalism into Music Curriculum. (3)
Examines issues, approaches, and applications of teaching PreK-12th grade music classrooms utilizing music of diverse cultures. Emphasis on instructional models and hands-on experiences with selected world cultures (West African, Latin American, American Indian, Indonesian) will provide limited depth rather than breadth.
Prerequisite: bachelor's degree in music education.

MUS 626. Foundations of Music Education. (3)
Intensive study of historical perspectives in music education, psychological and social foundations, philosophical and aesthetic rationale for music programs, and research skills using scholarly resources.

MUS 627. Recent Developments in Music Education. (3)
Intensive study of the scope and sequence of curricular offerings in music and impact on pedagogy in music classrooms. Survey of technology, music of other cultures, current issues in music education, and administrative aspects of school music programs.

MUS 628. Research Problems in Music Education. (3)
Research techniques applied to selected problems in vocal and instrumental teaching and supervision. Survey of research literature and procedures, use of library resources, and interpretation of results.

MUS 630. Advanced Ensemble. (0-2; maximum 8)
Participation in choral, orchestral, or chamber music groups, with emphasis on techniques of coaching. May be repeated for credit; maximum of 8 hours towards degree.
Prerequisite: bachelor's degree in music or equivalent and permission of instructor.

MUS 630A. Collegiate Chorale. (1-2)
Participation in choral, orchestral, or chamber music groups, with emphasis on techniques of coaching. May be repeated for credit; maximum of 8 hours towards degree.
Prerequisite: bachelor's degree in music or equivalent and permission of instructor.

MUS 630B. Men's Glee Club. (1-2)
Membership: 75. May be repeated for credit.

MUS 630C. Symphony Orchestra. (1-2)
Open to all students by audition only. Membership: 80 string, wind, and percussion players. Study and performance of main symphonic literature. May be repeated for credit.

MUS 630D. Choraliers. (1-2)
Women's chorus. Membership: 80. May be repeated for credit.

MUS 630E. Marching Band. (1-2)
Membership: 200 wind and percussion players. May be repeated for credit.

MUS 630F. Symphonic Band. (1-2)
Membership: 72 wind and percussion players. May be repeated for credit.

MUS 630G. Wind Ensemble. (1-2)
Membership: 55 wind and percussion players. May be repeated for credit.

MUS 630H. Chamber Music Brass. (1)
Participation in the performance of brass chamber music with such groups as French horn quartet, trumpet trio and quartet, brass quintet, trombone quartet. May be repeated for credit.

MUS 630I. Chamber Music Strings. (1)
Study and performance of major chamber works for string quartets, string trios and string quartets, and compositions for strings with piano and other instruments. May be repeated for credit.

MUS 630J. Chamber Music Piano. (1)

MUS 630K. Jazz Ensemble. (1-2)
Open to all students by audition only. Contemporary jazz ensemble literature is covered in this performance group. Two sections are available: advanced and intermediate. May be repeated for credit.

MUS 630M. Miami University Percussion Ensemble. (1)
Open to all with necessary proficiency. Admittance determined by audition or instructor recommendation. Study and performance of literature for varied combinations of percussion instruments. Literature ranges from percussion ensemble classics to pop arrangements. May be repeated for credit.

MUS 630N. Steel Band. (1-2)
Open to all students by audition only. Two sections are available: advanced and beginner. Advanced ensemble focuses on performance of steel band literature; beginner ensemble is for students with little or no experience playing steel drum instruments. May be repeated for credit.

MUS 630P. Chamber Orchestra. (1)
Open to all students by audition or instructor recommendation. Membership: 30 string, wind, and percussion players. Study and performance of the main chamber orchestra literature. May be repeated for credit.

MUS 630Q. Chamber Singers. (1-2)
Chamber choir; 20-25 mixed voices. Auditions open to all students. May be repeated for credit.

MUS 630R. Chamber Winds. (1)

MUS 630S. Internship: Brass Quintet. (1)

MUS 636. Advanced Choral Conducting. (2)
Interpretation of choral music in large and small forms; emphasis on choral literature for school groups. Summer only.

MUS 640. Internship. (0-12; maximum 12)

MUS 644. Applied Music. (1-2)
Individual instruction for graduate students in music in the major performing medium. May be repeated for credit.
Prerequisite: approval of graduate music faculty.

MUS 644C. Applied Guitar. (2)
Applied guitar is the study of the classical guitar, in which the student applies the study of technique and literature to music from all periods.

MUS 644. Applied Music. (2-4)
Same as MUS 642. Required of all applied music majors at graduate level.

MUS 645. Concepts in Music History. (3)
Investigates philosophies and methodologies of teaching and learning music history in the 21st century. Study of the current postmodern musical culture placed within the disciplinary contexts of new musicology, ethnomusicology, and traditional musicology. Case studies investigate the interconnections between postmodernity, musicology, and ethnomusicology.
MUS 661. Graduate Analysis. (3)
Investigation of music literature from analytic view. Pieces from 18th through 20th centuries studied with respect to structure and compositional technique.
Prerequisite: successful completion of Music Theory Diagnostic Examination or permission of instructor.

MUS 677. Independent Studies. (0-5)

MUS 682. Repertory. (2)
Preparation of extensive and balanced repertory of compositions.
Prerequisite: MUS 642 or 644 and permission of instructor.

MUS 684. Repertory. (4)
Same as MUS 682.

MUS 690. Graduate Recital. (1-2)
Public performance of a solo recital of professional caliber. Required of all applied music majors at the graduate level.
Prerequisite: approval of graduate music faculty.