Department of Music

The Department of Music offers the Bachelor of Music and the Bachelor of Arts in Music. The graduate degree, Master of Music, is offered in music performance and is described in the Graduate section of the Bulletin.

The bachelor's degree programs offer preparation for careers in public school teaching, composition, performance, and for future study at the graduate level. It is also the objective of the department to provide courses in music theory and literature, applied music, and ensembles for non-music majors. Applied music and ensembles require audition.

The department's mission and goals are available on the department Web site: www.MiamiOH.edu/music/.

Special Admission Requirements: Music Majors

All music majors require an audition or application for admission to the department. Each applied area (voice, piano, flute, etc.) has its own requirements for admission. For more information, please contact the Department of Music, 109 Presser Hall, 513-529-3014.

Special Curriculum Requirements

Applied Music

Music majors and performance minors who discontinue applied music study at Miami University for one semester (or more) are required to re-audition in order to be eligible to resume applied music study. This policy does not apply to anyone involved in student teaching or a Miami-sponsored study abroad program. After two semesters at a given level, Bachelor of Music majors and performance minors are required to take a jury to advance to the next level. Students who fail to advance to the next level of applied music after two attempts are not allowed to continue as either a music major or performance minor.

Functional Piano

All music majors must complete the Functional Piano Requirement: completing through MUS 261 for music education, performance, and composition and MUS 161 for the Bachelor of Arts in Music, or take a piano proficiency exam (offered one time in each of the fall and spring semesters). The proficiency exam is designed for students who have advanced piano skills (six to eight years of piano study). The exam may only be attempted during a student's first year as a music major. **Interested students must see the functional piano coordinator during the first two weeks of Fall semester to receive the exam requirements.**

Students with transfer credit in functional piano must demonstrate performance competency for the functional piano coordinator in order to receive credit toward the music degree.

Recital Attendance and Chamber Music Experience

All Bachelor of Music majors must complete seven semesters of MUS 140 . Bachelor of Arts in Music majors must complete four semesters of MUS140.

Departmental Honors

Music students may apply for departmental honors at the end of the junior year. Requirements for the program include a 3.50 cumulative GPA, sponsorship by a member of the music faculty, and approval of the department chair.

The program includes independent study taken during the senior year and also requires a thesis, other scholarly document, or lecture/recital. The student is responsible for identifying two faculty members, in addition to the faculty sponsor, who will serve as readers of the thesis or jury members for the lecture recital. Successful students graduate with departmental honors.

Majors & Degrees

- Music - Bachelor of Arts in Music
- Music - Bachelor of Music

Minors

- Music Composition Minor
- Music Performance Minor
- Music Theatre Minor

Music Courses

MUS 100. Ensemble. (0-2)

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)
Treble 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. (0-1)
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 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. (1)

MUS 100U. Basketball/Hockey Band. (1-2)
Open to all students. Ensemble performs for on-campus basketball activities.

MUS 100Z. Laptop Ensemble. (1; maximum 8)
The Miami University Laptop Ensemble (MULE) offers students the opportunity to explore live electronic music performance using laptops, controllers, synthesizers, sensors, mobile devices, and more. Each semester, MULE presents at least one concert, emphasizing audio-reactive visuals, networking, collaboration, and other digital multimedia practices. The ensemble focuses on developing new compositions and interpreting existing works through custom software and hardware configurations.

MUS 101. Theory of Music I. (3)
A study of music's structural elements and their usage, directed toward intelligent interpretation and informed performance. MUS 101 covers the fundamentals of musical construction, including scales, keys, chords, meter, and species counterpoint. Recommend taking concurrently with MUS 151. Required of 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 II. (3)
A study of music's structural elements and their usage, directed toward intelligent interpretation and informed performance. MUS 102 covers diatonic harmony, phrase and period structure, sequences, and applied dominants. Recommend taking concurrently with MUS 152.
Prerequisite: successful completion of 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; maximum 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; maximum 0)
Introduction to the role of the choral conductor/teacher in middle and high school choral programs.
Prerequisite: junior students must have completed MUS 352.

MUS 113. Choral Practicum. (1; maximum 4)
113 Choral Practicum)1; maximum 4) Methods, materials, and techniques for teaching choral ensembles at the secondary level. Overview of choral literature appropriate for secondary level choirs.

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 119. Contemporary Musicianship I. (3)
An introductory course for students who are not yet familiar with the symbols and language of contemporary music literacy, including rhythm, melody, harmony, and basic aural and keyboard skills. Students will learn how to read and write music through instruction, regular assignments, group and individual ear training exercises, and 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 121. Contemporary Musicianship II. (3)
This course continues from Contemporary Musicianship I, with an added emphasis on communicating and expressing musical ideas through Digital Audio Workstation software. Students will further develop their abilities and understanding of contemporary practice in various forms of musical notation, ear training, and keyboard skills.
Prerequisite(s): MUS 119, MUS 101, or instructor approval.

MUS 135. Understanding Jazz, Its History and Context. (3)
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. PA-3A, PA-4C.
Cross-listed with AMS.

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 142. A is a minimum of three songs (memorized); for 144.A 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)
Studies for development of tone and technique; major and minor scales and arpeggios. Drouet 25 Etudes Celebres; Donjon Etudes de Salon; Karg-Elert 24 Caprices. Sonatas of Blavet, Handel, C.P.E. Bach, Koechlin 14 pieces pour Flute et Piano; Bloch Suite Modale; and works of comparable difficulty.

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)
Focuses on basic elements of tone production: breathing embouchure and articulation. Musicality. Reedmaking. All major and minor (3 forms) scales, Triad arpeggios. Articulation and melodic Studies from Barret Oboe Method, Salviani Scale Studies, Book II. Pieces: Handel Sonatas, Telemann Sonata in A Minor, Sammartini Sonata in G, Albinoni Concerti, Cimarosa Concerto, Haydn Concerto.

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 tongueing 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- Andraud Method Book 1, Shoemaker Legato Etudes for French Horn, bass clef studies. Solo literature by Mozart, Saint-Saens, and others.

MUS 142K. Applied Music Trombone- FR. (2)
Emphasis on tone production, articulation, and basic musicianship. Bordogni-Rochut Melodious Etudes Vol. I; Blazhevich Studies in Clefs. Solos by Guilmant, Barat, Galliard.

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, 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 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)
Scales: three octaves, arpeggios. Etudes: Sevick (bowing), Mazas, Kayser, position studies. Repertoire level: Bach, Solo Suite, G Major, Hoffmeister, Telemann, Zelter, Concerto, Marcello, Sonatas.

MUS 142R. Applied Music Cello-FR. (2)
Technical facility in scales, arpeggios. Studies: sonatas, concerti, and solo pieces of the baroque, classical, and romantic repertoire. Orchestral repertoire.

MUS 142S. Applied Music String Bass- FR. (2)
Technical facility in scales, arpeggios. Studies: sonatas, concerti, and solo pieces of baroque, classical, and romantic repertoire. Orchestral repertoire.

MUS 142T. Applied Music Harp- FR. (2)
Technical studies and etudes such as Salzedo Conditioning Exercises, Bochsa Etudes Op. MUS 318, Pozzoli Studies. Grandjany Two French Folk Songs, Salzedo Chanson dans la Nuit, Handel Passacaglia and Concerto in Bb Major, Haydn Theme and Variations, Annie Louise David Album of Solo Pieces Vol. 1&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 142. A is a minimum of three songs (memorized); 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)
Studies for development of tone and technique; major and minor scales and arpeggios. Drouet 25 Etudes Celebres; Donjon Etudes de Salon; Karg-Elert 24 Caprices. Sonatas of Blavet, Handel, C.P.E. Bach, Koechlin 14 pieces pour Flute et Piano; Bloch Suite Modale; and works of comparable difficulty.

MUS 144E. Applied Music Clarient- 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)
Focuses on basic elements of tone production: breathing embouchure and articulation. Musicality. Reedmaking. All major and minor (3 forms) scales, Triad arpeggios. Articulation and melodic Studies from Barret Oboe Method, Salviani Scale Studies, Book II. Pieces: Handel Sonatas, Telemann Sonata in A Minor, Sammartini Sonata in G, Albinoni Concerti, Cimarosa Concerto, Haydn Concerto.

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 Galliard 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 tongueing 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- Andraud Method Book 1, Shoemaker Legato Etudes for French Horn, bass clef studies. Solo literature by Mozart, Saint-Saens, and others.

MUS 144K. Applied Music Trombone- FR. (3-4)
Emphasis on tone production, articulation, and basic musicianship. Bordogni-Rochut Melodious Etudes Vol. I; Blazhevich Studies in Clefs. Solos by Guilmant, Barat, Galliard.

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 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, 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)
Scales: three octaves, arpeggios. Etudes: Sevick (bowing), Mazas, Kayser, position studies. Repertoire level: Bach, Solo Suite, G Major, Hoffmeister, Telemann, Zelter, Concerto, Marcello, Sonatas.

MUS 144R. Applied Music Cello-FR. (3-4)
Technical facility in scales, arpeggios. Studies: sonatas, concerti, and solo pieces of the baroque, classical, and romantic repertoire. Orchestral repertoire.

MUS 144S. Applied Music String Bass- FR. (3-4)
Technical facility in scales, arpeggios. Studies: sonatas, concerti, and solo pieces of baroque, classical, and romantic repertoire. Orchestral repertoire.

MUS 144T. Applied Music Harp- FR. (3-4)
Technical studies and etudes such as Salzedo Conditioning Exercises, Bochsa Etudes Op. MUS 318, Pozzoli Studies. Grandjany Two French Folk Songs, Salzedo Chanson dans la Nuit, Handel Passacaglia and Concerto in Bb Major, Haydn Theme and Variations, Annie Louise David Album of Solo Pieces Vol. 1&2.

MUS 151. Theory of Music: Aural Skills I. (1)
Practice in rhythmic and melodic reading of music and its reproduction through singing, dictation, and contextual listening of musical excerpts. Content is correlated with MUS 101. Required of all music majors. Recommend taking concurrently with MUS 101.

MUS 152. Theory of Music: Aural Skills II. (1)
Practice in rhythmic and melodic reading of music and its reproduction through singing, dictation, and contextual listening of musical excerpts. Content is correlated with MUS 102. Required of all music majors. Recommend taking concurrently with MUS 102.
Prerequisite: MUS 151.

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. (3; maximum 6)
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 majors to advance to private lessons, and to set Composition minors 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. (0-6; maximum 10)

MUS 184. Opera: Passionate Human Stories in Music. (3)
This course focuses on opera as the "total art work," encompassing aspects of Western European history and culture. From opera's roots in ancient Greek drama to the present day, opera is constantly being shaped by the society in which it has thrived. Art, literature, theatre, and business are also relevant to opera and will be included in our journey through operatic masterpieces. 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—cultures around the globe. A focus is on the patrons who have supported opera from its inception to the present-day. Students will learn to appreciate the art form by studying selected operas, attending an opera at Miami University and watching videos of operas. IIA. PA-3A.

MUS 185. Multicultural Perspectives in Music. (3)
This course explores non-Western classical musical traditions and practices from around the world. By studying how music and society intersect, students develop skills for identifying and tracing musical differences and reflecting on factors such as history, culture, politics, economics, thought, and religion that shape their personal music-listening identities. Young scholars will think critically about music's power, not as a universal language but as an agent of unity, identity, war, propaganda, division, and faith. Students will develop cultural competency for their future professional and civic life by investigating disparate musical perspectives. An emphasis on self-reflection and intercultural learning is encouraged through a deeper understanding of self and others in a global context. This course will challenge students in scholarly areas beyond their primary studies and features authentic, active learning. Students can employ prior knowledge or skills from this course in other fields through interdisciplinary readings, media, writing, and cooperative projects. PA-4B, SI-04.

MUS 186. Global Playlists: Music, Tech, and Influence. (3)
Students will explore contemporary sociocultural phenomena by studying lyrics, soundscape, and technology reflected by global popular music. Analyzing the audience of tomorrow requires scholarly explorations of current and historical topics, including investigations of power systems and their impacts on individuals and collective groups that shape musical responses. An emphasis is placed on understanding complexities in genre, style, and emerging global music trends. IIIB. PA-4C. SI-03.

MUS 189. Captivating Sounds: The Beauty of Western Music. (3)
Captivating Sounds: The Beauty of Western Music introduces students to musical genres, composers, and works representative of art music traditions in Western Europe and the United States from the Middle Ages to the twenty-first century. The course investigates the impact of political, cultural, philosophical, artistic, and social contexts on the composition, performance, and production of Western art music within original historical contexts, but also the relevance of Western art music composers, performers, and works today. IIA. PA-3A.

MUS 201. Theory of Music III. (3)
A study of music's structural elements and their usage, directed toward intelligent interpretation and informed performance. MUS 201 covers modulation, chromatic harmony, tonality in popular music, and traditional tonal forms. Recommend taking concurrently with MUS 251. Required of music majors and open to all students with permission of instructor.
Prerequisite: MUS 102.

MUS 202. Theory of Music IV. (3)
A study of music's structural elements and their usage, directed toward intelligent interpretation and informed performance. MUS 202 covers post-tonal techniques used in music of the twentieth century and beyond, including pitch-centricity, pitch-class sets, serialism, and sonic experimentalism. Final project is a researched analysis of a complete piece as part of Departmental Assessment Plan. Recommend taking concurrently with MUS 252. Required of music majors and open to all students with permission of instructor.
Prerequisite: MUS 201.

MUS 206. Cinematic Listening: Film Music. (3)
In this course, students actively listen to the sonic elements of film and explore how changing notions of cinema and listening have shaped each other in American cinema throughout the twentieth century to today. Students investigate not only the holistic role of music and sound in the audiovisual experience of film throughout that history, but also the intentional and immersive approach of cinematic listening. Through cinematic listening students imagine and interpret how music and sound convey meaning, emotion, atmosphere, and narrative in film. IIA, IIB. PA-3A, SI-04.

MUS 211. 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 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 and Sound Technologies. (3)
This course introduces students to the fundamentals of music and sound technology within its historical and cultural contexts. Topics include the properties of sound, digital audio, electronic and digital instruments, audio engineering, and sound design. Students will develop technical knowledge and skills for music and sound production through both classroom instruction and hands-on projects. Critical discussions will explore the social impact of contemporary and historical systems of performance, recording, and production. Students will reflect on their interactions with music and sound technology and examine its influence on their lives and the broader music community. No prior musical experience is required; students will build a specialized vocabulary throughout the semester and receive additional guidance and musical material as needed. IIA. PA-3A.
Cross-listed with IMS.

MUS 222. Creative Audio Coding. (3)
This course introduces the skills and concepts necessary to use coding languages to create customized sound and music. The languages are approached from a practical perspective, gently leading the student through a limited set of basic functions, and introducing the concepts behind their use. We will cover both script-based languages such as Javascript, and graphic-based languages such as Max. A series of projects will involve using these acquired coding skills to create sounds, music and/or soundscapes. We will also cover best practices for using AI to generate and manipulate code.

MUS 225. And the Beat Goes On. . . The History of Rock and Roll. (3)
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.

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

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

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

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

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

MUS 236. Lyric Diction II. (2)
Study of phonetic structure of German 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 237. Class Voice for Instrumental Music Education Majors. (1)
An exploration of the physiology and acoustics of the human singing voice. Class instruction focuses on the fundamentals of singing including breathing, tone production, and diction. Vocal techniques are taught in both group and individual formats.
Prerequisites: MUS 175, or permission of instructor.

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, Cahuzac, 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)
Further refinement of tone and development of musicality. Reedmaking. All Major & Minor (3 forms) Scales in broken 3rds. 7th Arpeggios. Sonatas from Barret Oboe Method. Selected duets. Pieces: Hindemith Sonata, Britten Metamorphoses after Ovid, Handel Concerto in G Minor, Vivaldi Concerti, Marcello Concerto.

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)
Continuation of major-minor scales, transposition, and above basic studies. Begin orchestral excerpt studies. Etudes from Pottag-Andraud Method Book 2, Maxime-Alphonse Book 4, Gallay 12 Grand Caprices. Solos by Beethoven, Richard Strauss, Franz Strauss, others.

MUS 242K. Applied Music Trombone- SO. (2)
Continued emphasis on tone production, articulation, and basic musicianship. Blazhevich Studies in Clefs; Bordogni-Rochut Melodious Etudes Vol. I and II; Schroeder MUS 170 Foundation Studies for Cello Vol. I. Solos by Galliard, de la Nux, Blazhevich.

MUS 242L. Applied Music Euphonium- SO. (2)
Continuation of above studies. Example: Rochut Melodius Etudes, Koprrasch 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: 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 242N. Applied Music Percussion- SO. (2)
Timpani: tone production, types of articulations, interval tuning, cross sticking, roll development, analysis of physical properties of drum sticks, sight reading. Method books: Modern Method for Timpani, Saul Goodman; Timpani Method, Alfred Friese. Keyboard instruments: advanced techniques and repertoire for four mallet, vibraphone techniques (e.g., chord studies, muffling, improvisation studies). Method book: Vibraphone Technique, David Friedman.

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)
Scales: double stops, broken thirds. Etudes: Kreutzer, Bruni, Schradieck. Repertoire level: J.C. Bach, Stamitz, Handel Concerto, Bach, Solo Suites in D Minor, C Major, Hummel Fantasy.

MUS 242R. Applied Music Cello- SO. (2)
Technical facility in scales, arpeggios. Studies: sonatas, concerti, and solo pieces of the baroque, classical, and romantic repertoire. Baroque solo suites. Orchestral repertoire.

MUS 242S. Applied Music String Bass- SO. (2)
Technical facility in scales, arpeggios. Studies: sonatas, concerti, and solo pieces of baroque, classical, and romantic repertoire. Baroque solo suites. Orchestral repertoire.

MUS 242T. Applied Music Harp- SO. (2)
Continued technical studies and etudes including Bach-Grandjany Etudes for Harp, Dizi 48 Etudes Vol. 1. Salzedo Suite of Eight Dances, Naderman Sonatinas, Debussy Premiere Arabesque, Salzedo Quietude and Introspection, A.L. David Album of Solo Pieces Vol. 1 & 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 244D. Flute - Soph. (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. Clarinet - Soph. (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)
Further refinement of tone and development of musicality. Reedmaking. All Major & Minor (3 forms) Scales in broken 3rds. 7th Arpeggios. Sonatas from Barret Oboe Method. Selected duets. Pieces: Hindemith Sonata, Britten Metamorphoses after Ovid, Handel Concerto in G Minor, Vivaldi Concerti, Marcello Concerto.

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)
Continuation of major-minor scales, transposition, and above basic studies. Begin orchestral excerpt studies. Etudes from Pottag-Andraud Method Book 2, Maxime-Alphonse Book 4, Gallay 12 Grand Caprices. Solos by Beethoven, Richard Strauss, Franz Strauss, others.

MUS 244K. Applied Music Trombone- SO. (3-4)
244K Applied Music Trombone- SO (304 Continued emphasis on tone production, articulation, and basic musicianship. Blazhevich Studies in Clefs; Bordogni-Rochut Melodious Etudes Vol. I and II; Schroeder MUS 170 Foundation Studies for Cello Vol. I. Solos by Galliard, de la Nux, Blazhevich.

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)
Timpani: tone production, types of articulations, interval tuning, cross sticking, roll development, analysis of physical properties of drum sticks, sight reading. Method books: Modern Method for Timpani, Saul Goodman; Timpani Method, Alfred Friese. Keyboard instruments: advanced techniques and repertoire for four mallet, vibraphone techniques (e.g., chord studies, muffling, improvisation studies). Method book: Vibraphone Technique, David Friedman.

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)
Scales: double stops, broken thirds. Etudes: Kreutzer, Bruni, Schradieck. Repertoire level: J.C. Bach, Stamitz, Handel Concerto, Bach, Solo Suites in D Minor, C Major, Hummel Fantasy.

MUS 244R. Applied Music Cello-SO. (3-4)
Technical facility in scales, arpeggios. Studies: sonatas, concerti, and solo pieces of the baroque, classical, and romantic repertoire. Baroque solo suites. Orchestral repertoire.

MUS 244S. Applied Music String Bass- SO. (3-4)
Technical facility in scales, arpeggios. Studies: sonatas, concerti, and solo pieces of baroque, classical, and romantic repertoire. Baroque solo suites. Orchestral repertoire.

MUS 244T. Applied Music Harp- SO. (3-4)
Continued technical studies and etudes including Bach-Grandjany Etudes for Harp, Dizi 48 Etudes Vol. 1. Salzedo Suite of Eight Dances, Naderman Sonatinas, Debussy Premiere Arabesque, Salzedo Quietude and Introspection, A.L. David Album of Solo Pieces Vol. 1 & 2.

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 251. Theory of Music: Aural Skills III. (1)
Practice in rhythmic and melodic reading of music and its reproduction through singing, dictation, and contextual listening of musical excerpts. Content is correlated with MUS 201. Required of music majors in the BM in Music Education, BM in Performance, and BM in Composition. Recommend taking concurrently with MUS 201. Prerequisite: MUS 152.

MUS 252. Theory of Music: Aural Skills IV. (1)
Practice in rhythmic and melodic reading of music and its reproduction through singing, dictation, and contextual listening of musical excerpts. Content is correlated with MUS 202. Required of music majors in the BM in Music Education, BM in Performance, and BM in Composition. Recommend taking concurrently with MUS 202.
Prerequisite: MUS 251.

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 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. (0-6; maximum 10)

MUS 285. Introduction to African American Music. (3)
This course is an overview of the musical practices of African Americans and how this array of musical sounds, performance practices, and modes of dissemination correlate with the evolving consciousness of Blackness. Emphasis is placed on the evolution of Black folk practices into specific forms of popular music and classical (concert) music. IC, IIA. PA-3A, PA-4B.
Cross-listed with AMS 285.

MUS 286. Rhythm, Rhyme, and Resistance: Hip Hop Culture in America. (3)
This course explores the ecosystem of cultural expression that informs the identity of Hip Hop culture in America, and its larger impact in shaping America's political, economic, and cultural identity during the last three decades of the 20th century and the first decade of the 21st century. Students will investigate how Hip Hop used the archetypes of storytelling, historical documentation, and social protest that underscore Black Diasporic linguistic traditions, musical practice (vocal and instrumental), dance, and visual culture. Rather than a survey of the history of rap music, this course is asks for students to consider how the four pillars of Hip Hop challenged conventional definitions of art, established new praxis in the production of sound and visual culture, and served as one of the central markers of generational political consciousness and identity. This course is inquiry-based and transdisciplinary in nature. It will implement theoretical perspectives and modes of analysis that are associated with the fields of musicology, comparative studies, sound studies, and sexuality studies. PA-3B, SI-02, SI-04. CAS-B.
Cross-listed with AMS 286.

MUS 287. Enter the Diva: American Women in Music. (3)
The goal of this course is to introduce students to selected music composed and/or performed by women, and to explore a range of issues concerning women's participation in music in a variety of roles, genres, traditions and historical periods. In addition to covering specific musicians and/or genres in North American music since the 1930s, this course will also address the correlation that exists between race, ethnic, and gender identity and genre distinction, and the frameworks of femininity and masculinity that surround music-making. IC, IIA, IIB. PA-3B, PA-4B.

MUS 301. Counterpoint. (3)
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 304. Electronic Music Production. (3)
This class emphasizes the technical and conceptual skills involved in producing electronic music. Topics include advanced use of Digital Audio Workstations (DAWs), looping and sampling, MIDI recording and editing, software instruments, and additional techniques such as mixing and mastering. A broad range of styles will be explored. Students enrolled in the class will have access to the Miami University Electronic Music Studios. It is recommended, though not required, that students have completed MUS221 or have prior experience with Digital Audio Workstation software. Please contact the instructor with any questions.
Cross-listed with IMS 304.

MUS 306. Sound Design. (3)
Sound Design is the process of crafting audio to fit a specific context. This might involve sculpting a sound to fit an electronic music track, or creating and manipulating audio for video games, film, and other media. You will learn how to build sounds from scratch using an essential collection of tools. We will cover working with Digital Audio Workstations, processing sounds with a variety of effects, making field recordings, and mixing and mastering. There is a particular focus on synthesis, explored through modular synthesizers and music programming languages. You will also have access to the Miami University Electronic Music Studios.
Cross-listed with IMS.

MUS 308. Recording and Live Sound. (3)
This course explores the craft of multitrack recording and live sound engineering with an emphasis on hands-on experience. Students will build the foundational skills needed to produce highly developed recordings and live events, including advanced microphone techniques, signal routing and processing, mixing, monitoring, and critical listening.
Cross-listed with IMS 308.

MUS 313. Writing About Small Screen Sounds. (3)
MUS 313 is an advanced writing course intended for music majors and non-music majors who are interested in how the intersection of sound and image in screen media has been historicized, conceptualized, theorized, and analyzed in writing. This course explores how musicology and related fields have recently used writing in the study of audiovisual texts of small screen genres from television dramas to YouTube. Students examine the communicative potential and cultural meanings of what we see and what we hear in screen media through multiple modes of writing. AW. PA-1C.

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, Hue Fantasie, Griffes Poem, Burton Sonatina, Copland Duo, Hindemith Acht Stucke, Ibert Piece, Martin Ballade, and works of comparable difficulty.

MUS 342E. Applied Music Clarinet- JR. (2)
Jeanjean Etudes, Cavallini 30 Caprices. Works by Spohr, Stravinsky, Debussy, Rossini, Bernstein, Poulenc, or equivalent. Orchestral excerpts. Transposition.

MUS 342F. Applied Music Saxophone- JR. (2)
Mule Etudes after Boehm, Tershak et Fursteneau; Lang Altissimo Etudes. Pieces by Maurice, Heiden, Bozza, Debussy, Noda, etc. Jazz style studies. Chamber music.

MUS 342G. Applied Music Oboe- JR. (2)
Continuation of technical studies. Reedmaking. Study of English horn. Grand Studies from Barret Oboe Method. Pieces: J.S. Bach Sonata in G Minor, BWV MUS 1020, Hummel Adagio, Theme and Variations, Saint-Saens Sonata, Mozart Concert.

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 including some study of contemporary music for bassoon.

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 5. Solo literature by Steven, Porter, Schumann, Dukas, Haydn, unaccompanied solo studies.

MUS 342K. Applied Music Trombone- JR. (2)
Blazhevich Studies in Clefs; Schroeder MUS 170 Foundation Studies for Cello Vol. I; Bach Cello Suites. Solos by Handel, Marcello, Bozza, Hindemith. Orchestral excerpts.

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, Carter, and others.

MUS 342O. Applied Music Violin- JR. (2)
Violin studies. Baroque, classical, romantic, and contemporary concerti, sonatas, and solo pieces. Preparation of a half recital required of performance majors.

MUS 342P. Applied Music Viola- JR. (2)
Scales. Etudes: Kreutzer, Sevcik, op. 8, Campagnoli. Repertoire level: Bloch, Suite Habraique, Bach, Gamba Sonatas, Reger, Suites.

MUS 342R. Applied Music Cello-JR. (2)
Advanced studies. Sonatas, concerti, and solo pieces of the baroque, classical, romantic, and early 20th century repertoire. Orchestral studies. Chamber music studies.

MUS 342S. Applied Music String Bass- JR. (2)
Advanced studies. Sonatas, concerti, and solo pieces of baroque, classical, romantic, and early 20th century repertoire. Orchestral studies. Chamber music studies.

MUS 342T. Applied Music Harp- JR. (2)
Continuation of technical studies and etudes. Dussek Sonata in C Minor, Handel-Salzedo Harmonious Blacksmith, Debussy Danses Sacree et Profane. Preparation for junior recital.

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)
Jeanjean Etudes, Cavallini 30 Caprices. Works by Spohr, Stravinsky, Debussy, Rossini, Bernstein, Poulenc, or equivalent. Orchestral excerpts. Transposition.

MUS 344F. Applied Music Saxophone- JR. (3-4)
Mule Etudes after Boehm, Tershak et Fursteneau; Lang Altissimo Etudes. Pieces by Maurice, Heiden, Bozza, Debussy, Noda, etc. Jazz style studies. Chamber music.

MUS 344G. Applied Music Oboe- JR. (3-4)
Continuation of technical studies. Reedmaking. Study of English horn. Grand Studies from Barret Oboe Method. Pieces: J.S. Bach Sonata in G Minor, BWV MUS 1020, Hummel Adagio, Theme and Variations, Saint-Saens Sonata, Mozart Concert.

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 Trombone- JR. (3-4)
Blazhevich Studies in Clefs; Schroeder MUS 170 Foundation Studies for Cello Vol. I; Bach Cello Suites. Solos by Handel, Marcello, Bozza, Hindemith. Orchestral excerpts.

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)
Violin studies. Baroque, classical, romantic, and contemporary concerti, sonatas, and solo pieces. Preparation of a half recital required of performance majors.

MUS 344P. Applied Music Viola- JR. (3-4)
Scales. Etudes: Kreutzer, Sevcik, op. 8, Campagnoli. Repertoire level: Bloch, Suite Habraique, Bach, Gamba Sonatas, Reger, Suites.

MUS 344R. Applied Music Cello-JR. (3-4)
Advanced studies. Sonatas, concerti, and solo pieces of the baroque, classical, romantic, and early 20th century repertoire. Orchestral studies. Chamber music studies.

MUS 344S. Applied Music String Bass- JR. (3-4)
Advanced studies. Sonatas, concerti, and solo pieces of baroque, classical, romantic, and early 20th century repertoire. Orchestral studies. Chamber music studies.

MUS 344T. Applied Music Harp- JR. (3-4)
Continuation of technical studies and etudes. Dussek Sonata in C Minor, Handel-Salzedo Harmonious Blacksmith, Debussy Danses Sacree et Profane. Preparation for junior recital.

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 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.
Prerequisite: MUS 352.

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 357. Beginning Instrumental Methods. (3)
The teaching of beginning instrumental music, including bands and orchestras. Includes foundation/organization of beginning programs; literature selection; rehearsal techniques; goals, program objectives, student perception and performance; classroom management; clinical experience.
Prerequisite: completion of all instrumental music education degree work through the first four semesters, or permission from the instructor.

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

MUS 359. Secondary Music Methods and Literature. (3)
The teaching of secondary music, including bands, choirs, and orchestras. Includes fundamentals and pedagogy strategies for teaching intermediate and advanced programs. Includes literature selection, rehearsal techniques, organization and management of running a program, assessing student perception and performance, classroom management, and clinical experience.
Prerequisite: Completion of all music education degree work through the first five semesters, or permission of the instructor.

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 102 or with permission of instructor.

MUS 377. Independent Studies. (0-6; maximum 10)

MUS 381. Music for Games. (3)
Music for Games (a) examines the theory and traditions of background or incidental music in various media, (b) discusses how to put theory into practice within game design, and (c) places new music into new games. Students create their own music for their own games or for games of colleagues. Unity is the preferred software platform.
Prerequisite: IMS 221.
Cross-listed with IMS.

MUS 385. The Roots of Black Music: Blues, Gospel and Soul. (3)
Development of these music genres in America. In-depth analysis of stylistic differences and musical and cultural relationships between each.
Prerequisite: MUS/AMS 285 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 406. Music Analysis, Performance & Place. (3)
MUS 406 engages intersecting elements of professional music-making and musical thought, focusing on the concepts of music analysis, performance, and place. As theorized in human geography, anthropology, critical theory, and music studies, place as "a meaningful location" offers a contextual frame for creative musical thought. Considered broadly, place could include regions, cities, buildings, or even virtual or imaginary locations. But place also mingles with context, with situatedness, with the aspects of the world that are factors in making meaning—e.g., identity, community, race, gender, and perception. Music is an art of humans; humans are placed in and place ourselves in diverse contexts that can contribute to analytical knowledge-making and imaginative performance. This course will examine how music analysis might incorporate—or even center—place as a "musical thing," as an element of sound having musical meaning. SC.
Prerequisite: MUS 202 or permission of instructor.

MUS 412/MUS 512. Reed Making for Bassoon and Oboe. (1; maximum 8)
Study of construction and design of the double reed.
Prerequisite: Applied Music in Oboe and/or Bassoon or permission of instructor; 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; maximum 2)
Preparation of solo vocal repertoire.
Prerequisite: Permission of instructor.

MUS 425/MUS 525. Great American Songbook Project. (1; maximum 4)
This course will explore the music of 20th century America through performance its popular songs, examining performance techniques made famous by the artists that performed music of the Great American Songbook. "The Great American Songbook" is a loosely-defined term used to describe the repertoire of music written for the theater, cinema, vaudeville and Tin Pan Alley between the years 1914 and 1960. With the advent of mass media, these songs were popularized in various arrangements by the great artist of the twentieth-century and became known as standards. These songs have been at the forefront of our social consciousness, easing the pain of devastating war, challenging stereotypes and shaping our opinions about race religion, life and death, power and politic. This music has helped shape our American experience and is a significant part of our vast cultural inheritance.
Prerequisite: Audition required.

MUS 426/MUS 526. Opera Production. (1; maximum 4)
The opera workshop is a select ensemble/class for moderate to advanced singers. Topics include the musical, linguistic, and dramatic preparation and performance of roles and scenes from the operatic, operetta, and musical theater repertory. In addition, the student will learn about the history and literature of opera, as well as the opera industry (auditioning, young artist programs, etc.). There will be assignments related directly to your role as well as additional assignments.
Prerequisite: Audition Required.

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 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, Nielson Concerto, Pro- kofieff Sonata, Dutilleux Sonatina, 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)
Applied Music Emphasis on repertoire. Works by Copland, Berg, Verdi, Manevich, Francaix, Nielsen, or equivalent. Contemporary techniques. Orchestral excerpts. Clarinet with electronics. Senior recital.

MUS 442F. Applied Music Saxophone- JR. (2)
Etudes by Lacour and Bozza. Pieces by Desenclos, Dubois, Bonneau, etc. Contemporary saxophone techniques. Chamber music. Orchestral excerpts. Preparation of senior recital.

MUS 442G. Applied Music Oboe- SR. (2)
Orchestral studies. Study of baroque ornamentation. Study of Oboe d'amore. Oboe pedagogy. Ferling 48 Famous Studies. Pieces: Schumann Romances, Poulenc Sonata, Dutilleux Sonata, Mozart Oboe Quartet, Strauss Concerto. Selected contemporary works. Preparation of recital program.

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 transcendentales; Brandt, Etudes for the Orchestral Trumpeter, Part II; and others. Solo literature by Barat, Bozza, Handel, Haydn, Hummel, Hindemith, Kennan, Latham, Riisager, Torelli, and others. Study of orchestral trumpet parts. Preparation of senior recital.

MUS 442J. Applied Music French Horn- SR. (2)
Further orchestral studies. Advanced etudes: Maxime-Alphonse Book 6, Reynolds 48 Etudes, Barboteu. Solo literature: Jacob, Strauss, Bozza, Reynolds, Gliere. Preparation of senior recital.

MUS 442K. Applied Music Trombone- SR. (2)
Couillaud 30 Modern Etudes; Bitsch 15 Rhythmical 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)
Afro-Indo-Latin percussion methods: from books by Morales, Sabanovich, and Reed. Drum set: from books by Chapin, Reed, Latham, Soph, and Erskine. Orchestral excerpts. Repertoire for senior recital.

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)
Etudes: Rode, Kreutzer. Repertoire level: Weber, Andante and Rondo Ungarese, Hindemith, Der Schwanendreher, Bartok, Concerto, Walton, Concerto, Brahms, Sonatas, Schubert, 'Arpeggione' Sonata.

MUS 442R. Applied Music Cello-SR. (1-2)
Advanced studies. Compositions of all major periods. Contemporary performance practices. Orchestral and chamber music studies.

MUS 442S. Applied Music String Bass- SR. (1-2)
Advanced studies. Compositions of all major periods. Contemporary performance practices. Orchestral and chamber music studies.

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

MUS 444E. Applied Music Clairnet- SR. (3-4)
Emphasis on repertoire. Works by Copland, Berg, Verdi, Manevich, Francaix, Nielsen, or equivalent. Contemporary techniques. Orchestral excerpts. Clarinet with electronics. Senior recital.

MUS 444F. Applied Music Saxophone- SR. (3-4)
Etudes by Lacour and Bozza. Pieces by Desenclos, Dubois, Bonneau, etc. Contemporary saxophone techniques. Chamber music. Orchestral excerpts. Preparation of senior recital.

MUS 444G. Applied Music Oboe- SR. (3-4)
Orchestral studies. Study of baroque ornamentation. Study of Oboe d'amore. Oboe pedagogy. Ferling 48 Famous Studies. Pieces: Schumann Romances, Poulenc Sonata, Dutilleux Sonata, Mozart Oboe Quartet, Strauss Concerto. Selected contemporary works. Preparation of recital program.

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 transcendentales; Brandt, Etudes for the Orchestral Trumpeter, Part II; and others. Solo literature by Barat, Bozza, Handel, Haydn, Hummel, Hindemith, Kennan, Latham, Riisager, Torelli, and others. Study of orchestral trumpet parts. Preparation of senior recital.

MUS 444J. Applied Music French Horn- SR. (3-4)
Further orchestral studies. Advanced etudes: Maxime-Alphonse Book 6, Reynolds 48 Etudes, Barboteu. Solo literature: Jacob, Strauss, Bozza, Reynolds, Gliere. Preparation of senior recital.

MUS 444K. Applied Music Trombone- SR. (3-4)
Couillaud 30 Modern Etudes; Bitsch 15 Rhythmical Etudes; Bach Cello Suites. Solos by Milhaud, Serocki, Tomasi, Creston. 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)
Afro-Indo-Latin percussion methods: from books by Morales, Sabanovich, and Reed. Drum set: from books by Chapin, Reed, Latham, Soph, and Erskine. Orchestral excerpts. Repertoire for senior recital.

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)
Etudes: Rode, Kreutzer. Repertoire level: Weber, Andante and Rondo Ungarese, Hindemith, Der Schwanendreher, Bartok, Concerto, Walton, Concerto, Brahms, Sonatas, Schubert, 'Arpeggione' Sonata.

MUS 444R. Applied Music Cello-SR. (3-4)
Advanced studies. Compositions of all major periods. Contemporary performance practices. Orchestral and chamber music studies.

MUS 444S. Applied Music String Bass- SR. (3-4)
Advanced studies. Compositions of all major periods. Contemporary performance practices. Orchestral and chamber music studies.

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 Aural Skills I. (1)
Required of all music performance majors. Continuation of MUS 251-252, with addition of atonal and jazz idioms. Prerequisite: MUS 251-252.

MUS 455. Pedagogy: Teaching and Learning in Music. (2-3)
This course is designed to introduce students to the fundamental principles of effective music instruction and to provide opportunities to practice applying those principles in students' own teaching skills. It is intended to be taught collaboratively between music education and applied faculty to combine multiple domains of expertise in music and human learning.

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)
This course will examine significant works of the piano literature written during the 17th to 19th centuries. Students will learn fundamental structures and key features of notable works, important compositional styles and approaches, and trends in the history of keyboard music and its influence on composers and their repertory.

MUS 458/MUS 558. Piano Literature. (3)
This course will examine significant works of piano literature written from the 19th century to present day. Students will learn fundamental structures and key features of notable works, important compositional styles and approaches, and trends in the history of keyboard music and its influence on composers and their repertory.

MUS 475. Synthesis in Music Education Practices. (3)
This course will encourage student assessment, synthesis, critical analysis, reflection, and evaluation of fundamental and current topics in music education experiences for today's world in public education that precedes the supervised teaching experience. SC.8 or a GPA of 3.00 in all music courses, counting only one ensemble per semester. Prerequisite: Completion of junior level courses in music and music education with a cumulative GPA of 2.

MUS 477. Independent Studies. (0-6; maximum 10)

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, the history of styles, and the analysis of music. May be repeated for credit when content changes.

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

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

MUS 620. Graduate Accompanying. (1; maximum 4)
This is a course for graduate piano students. The focus is on developing and improving skills in the art of accompanying. This includes sightreading, score reading, knowledge of style and musical language, communication, and collaboration with others.

MUS 621. Inquiries in Music Research. (3)
Inquiries in Music Research is a core course required of all entering graduate students in the Department of Music at Miami University, taken in the first semester of study. Its goal is to introduce students to primary databases and source types for the study of music, acquaint students with techniques of research across subdisciplines of music, and assist students with the development of both informal and formal writing skills necessary to advance professional goals unique to a student’s trajectory of study.

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 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 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 631. Scholarly Thresholds for Emerging Performers. (3)
STEP is a core course required of all graduate students in the Department of Music at Miami University, usually taken in the fourth semester of study. Students will explore professional career pathways, submit their Signature Blueprint portfolios for review, and present their Threshold Performance to the public.
Prerequisite: MUS 690 or permission of instructor.

MUS 640. Internship. (0-12; maximum 6)

MUS 642. 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 644. Applied Music. (3; maximum 12)
Required of all applied music majors at the graduate level. Course may be repeated for credit.

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. (0-6; maximum 10)

MUS 682. Repertory. (2; maximum 4)
Preparation of extensive and balanced repertory of compositions. Piano majors should not enroll in MUS 682 (see MUS 557 and MUS 558).
Prerequisite: 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.